



Broadcast Programming & Production

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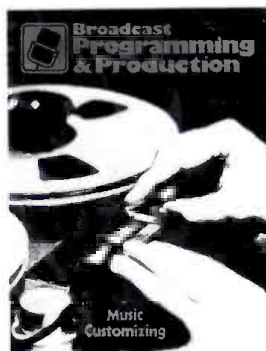
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Special thanks to Steve Epstein for helping on the cover.



Letters

FROM: Cal J. Bader, Jr.
Program Director
WCRV
Washington, N. J.

Thank you very much for the November/December edition article, "The Public Affairs Time Bomb". It has cleared-up many an argument at our station and, I hope, any deficiencies in our P.A.

Mr. Bragg made many fine points in his article that are very helpful to many stations in the U.S. . . . in fact, most of your articles are of help to many, I'm sure. However, I must note that my interpretation of these articles may differ from other P.D.'s. Here's why: I've spent my last five years in this business trying to gain as much knowledge as possible and advancement. My experience has been on the small market level, and has given me the opportunity to observe many small market G.M.'s.

It seems that many owner-G.M.'s usually try to hire the cheapest person available, thus *excluding* qualified and *competent* personnel who understand the business and the *responsibilities* such as public affairs.

I have also noticed the same owner-G.M.'s take the attitude that his or her present P.D. doesn't have to see the Station License requirements; or, for that matter, anything else of importance.

Additionally what I've noticed, is that personnel *cutbacks*, and format changes without the Program Director's consultation, usually happen to suit the owner or G.M. This, needless to say, creates total havoc.

So, with these conclusions: a "skeleton" crew on hand, extended board shifts and low wages, the Public Affairs, and other station aspects are definitely reduced to the "dumping a bunch of bad looking tapes into the control room every Friday", and simply walking away.

These are my personal observations and do not, necessarily reflect the attitude of my past or present employers. However, if the shoe fits . . .

Members of the Broadcast Industry, stop and look back at our local, small market level. See the growth that is taking place and notice what kind of qualifications are being accepted on this entry level of the industry. The faithful fan in our local small market audience accepts

us as we are, but, if he or she could see behind the scenes how we, perhaps, fail to meet our community commitments, they would be greatly disappointed.

FROM: Don Michaels
Program Director
KSTT - WHTT (FM)
Davenport, Iowa

I read with great interest your article in BP&P about stereo being hazardous to mono. I make it a point to always dub the mono side onto cart, but there is a problem. Many record companies are now doing one of two things: They are either putting the same song in stereo on *both* sides of the disc, or putting something else on the flip side and still have both sides stereo. What I would like to know is what do you recommend when there is no mono side at all. Your advice would be greatly appreciated.

Dear Don:

You'll have to live with center channel build-up unless you have a CSG unit of your own. I recommend requesting a mono copy from the record company. They may not have any available, but if enough stations bring it to their attention, it will increase their awareness, and maybe the record companies will do something about it.

Don Elliot

FROM: Chris J. Cain
Engineering Director
WISM - AM & FM
Madison, Wisconsin

The recent article on stereo/mono recordings caught my interest. We are experiencing other problems with material we are receiving from the various record companies. We originate formatted automation tapes for three stations in our broadcast group from WISM. We go to great effort to provide the best quality we can such as: dbx encoding, mastering (not dubbing) each tape, using Grandmaster tape, SP-10 turntables, etc. With all this effort our sound is only as good as the quality of the pressings we receive.

Within the last year it has become almost impossible for us to obtain what I would consider acceptable pressings. Many times when we turn to an album we have to edit a 13-minute cut down to 4-minutes or so. Some records we have even stopped playing because of the distortion present in every copy we have. (Andrea True record is a good example.) With the three stations we program we cover a very large part of Wisconsin and adjoining states. Is there any way we can receive

better quality pressings from the recording companies?

Dear Chris:

Again, bring it to the attention of the record company. In the meantime, if you're too much of a purist, and you're not playing an established hit that your competition is, you're only hurting yourself. Continue taking production precautions to get the best sound you can; but remember, the audience does not know why you're not playing a particular hit. All they know is, you're not playing it. The absence of the hit on your station makes the competition look like they're ahead.

Don Elliot

FROM: Robert Orban
Chief Engineer
Orban Associates
San Francisco, California

This letter concerns your article entitled "Caution: STEREO Can Be Hazardous To Your MONO". . . . CSG is not mysterious: it is simply a pair of phase shifters arranged so that if the left channel is passed through one and right channel is passed through the other, then the phase of the right channel is shifted with respect to the left channel by a fixed number of degrees. This phase shift is essentially constant throughout the audio range. For the CSG "0 dB" position, this number of degrees is 90°; in the "-3 dB" position, it is 120°. When you consider that 180° is the total out-of-phase condition, then it becomes apparent that the mono sum component is progressively attenuated as the phase difference between the channels is increased toward 180°.

In FM stereo broadcasting, this has one peculiar disadvantage: the *total modulation* stays the same regardless of the amount of phase shift employed (assuming we are dealing with a complex signal with left, right, center, and various other directional components). Therefore, the control of center-channel buildup comes at the expense of mono loudness: the sides are not increased in loudness compared to the unprocessed case; instead, the sides stay the same, and the center is reduced. In the case of material containing predominantly center material (like most current pop product), CSG will therefore cost the mono listener almost 3 dB (or 6 dB, depending on CSG setting) loudness compared to the unprocessed signal.

The statement was made several times in the article that the center builds up 6 dB in the mono mix without CSG. The worst-case buildup is 3 dB with . . . continued, page 6 . . .

reference to the stereo balance. This is because when the record was mixed, it was monitored in stereo. Assuming far-field conditions in the mixdown room (a questionable assumption), center material (i.e. material appearing equally, in-phase, on the left and right channels) will be perceived 3 dB louder than the same material at the same electrical level on one channel only. If the channels are added electrically and monitored in mono, then the center material is perceived 6 dB louder. The 3 dB buildup in the stereo monitoring situation is automatically compensated by the mixer, who balances the tracks until the mix is correctly balanced. Therefore, the effective center-channel buildup (compared to the stereo balance) is 6 dB minus 3 dB, or simply 3 dB.

For this reason, a 90° phase shift is all that is necessary to correct the balance in the worst case.

It should be added that many control rooms where records are mixed place the mixer in the near field of the monitors; in this case, the acoustic center buildup will be *greater* than 3 dB. Hidley (formerly of Westlake Audio, now with Eastlake) has stated that he prefers as much buildup as possible (the theoretical limit is, of course, 6 dB), and has claimed achieving 5 dB with some of his newer acoustical designs. In this case, the difference between the

mono and stereo balance is correspondingly reduced. This indicates that the 3 dB figure is by no means magical or even consistent -- it simply represents a worst case.

My final remark concerns loss of high frequencies when a 90° differential phase shift is employed. Given two conditions: (1) That the record has been produced using usual panpot "multitrack mono" techniques and left/right phase errors in the recorder are negligible, and (2) That separation between the original tracks in the multitrack recording exceeds approximately 15 dB, then no change in spectral balance at all will be perceived. However, if the 90° phase difference does not hold accurately throughout the entire frequency range found on the record, spectral balance changes will occur (in a very predictable manner). And if a given track from the original multitrack recording is not perfectly isolated from other tracks, out-of-phase leakage from other tracks will cause unpredictable spectral balance changes in the mono sum of the stereo record. Of course, in the latter case spectral balance changes will occur regardless of whether the record is processed through 90° phase difference networks or not. Finally, differential phase errors in the recording medium (particularly cartridge machines) will yield the familiar "phase distortion

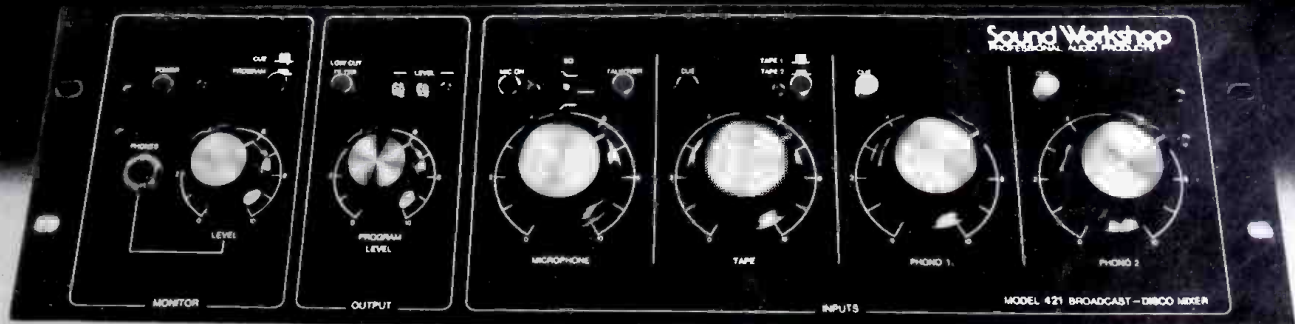
swish". If such a recording is processed through the 90° differential phase networks, then the frequencies that are cancelled in this latter case will change -- but the cancellations will be just as deep at the new frequencies. Whether this change will help or hurt the mono quality is entirely a matter of chance. I would suspect that it is *this* phenomenon which is causing the change in spectral balance that is being interpreted as a "subtle high frequency loss". If not, there may be some hardware problem with the CSG unrelated to its basic theory of operation.

While high frequency loss does not have to occur in 90°-processed material, there is indeed (as observed by the authors) an unacceptable "phasiness" in the stereo reproduction which destroys the point-source quality of the center images and spreads them from left to right speakers. If the 120° position is employed, this "phasiness" becomes quite disconcerting, as it is not dissimilar to the familiar "out-of-phase" (i.e. 180°) condition.

The point of all this is that devices like CSG should be used with considerable caution in broadcasting. Their effect must be carefully aurally evaluated with each individual record. If they are used in FM stereo, the stereo image will be compromised and mono loudness will be reduced. □

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Seattle Radio Part 2

In the last issue of BP&P, we looked at 3 of the top 6 radio stations in Seattle. . . KVI, Personality/MOR; KISW-FM, AOR; and KOMO, Adult Music. We now continue our profile of the nation's 17th largest city with a look at the programming strategies of KING, Top 40 (rated 4th, total 12+); KIRO, News/Talk/MOR (rated 5th); and KJR, Top 40 (rated 2nd).

By Gary Kleinman

KING - AM Radio
1090 kHz; 50 kw
Format: Top 40

An interview with Alan Mason,
Program Director.

BP&P: *What is Seattle like . . . from a programmer's standpoint?*

ALAN MASON: From a programmer's standpoint, it's really fun, because it's one of the most competitive markets I've ever seen. San Francisco has two rockers . . . but they're nowhere near us. We're sometimes just a half-point away from KJR, or vice-versa.

BP&P: *Is the market changing?*

ALAN MASON: The market has grown up quite a bit in the past three or four years. The history of it is really strange. Up until the late 60's and early 70's, R&B was just not a factor in the market at all. The white cover versions of all the songs were played instead. Black music was just not here.

BP&P: *Why do you think that was? Was it a factor of the population?*

ALAN MASON: Well, I don't really know. The black population is not that low here. All we know is that the programmers who were here before Steve West (KJR) and myself, refused to play it. When we got here, we were faced with a situation where people didn't know the R&B songs, and didn't know a lot of the black music. "War", by Edwin Starr, was never played as a current . . . only as an oldie.

BP&P: *Is R&B a factor now?*

AM: What's happened recently is that R&B has come on gangbusters. People in the market think they've discovered a whole new type of music.

BP&P: *So it was pretty much a discovery of the white audience?*

AM: Yeah, The black audience knew it was here. There is an R&B station in town. Maybe it's just used to be a prejudice thing. But there's really been a turn-around. R&B is really hot here . . . hotter than a lot of other places. But this has also always been a very vanilla white market. Your vanilla artists, like the Captain & Tennille and the Carpenters, still do very well here. Barry Manilow is probably much bigger here than he is anywhere else in the country.

BP&P: *How long have you been at KING?*

AM: A year-and-a-half.

BP&P: *Was the station slipping in the ratings . . . were you losing to KJR at the time?*

AM: Yes and no. The station has had its ups and downs, and had been pretty low. There was quite a gap between KJR and KING at the time. What really brought it on was the other program director just got burned out. He wasn't getting the assistance from the staff that was here at the time, and he burned himself out trying to do everything himself. He got to the point where there were no more tricks in his bag . . . and felt-like, "what's the use?"

BP&P: *When you took over the station, what was the first step you took?*

AM: The first thing I did was absolutely nothing.

BP&P: *Did you just observe?*

AM: Yeah. First I had to figure out what was going on here. When I arrived, the station was a little bit too oriented toward the younger demographics. It was pretty good with teens, but it didn't have a soul over-18. That was really a vast wasteland. So we tried to mature it a little bit.

BP&P: *In the music, or in the personality?*

AM: Both. And we succeeded in doing that in the first book. We spread the demographics out a little bit. The second book, after that, we won. And then I made a couple of dumb mistakes, because I didn't know the market well enough. We were without research, and just kind of feeling around . . .

BP&P: *What kind of mistakes?*

AM: We did the wrong kind of contest. The music was quite a bit too loose, both in oldies and currents. I came from Portland, Oregon, which is a different world than Seattle . . . and I was basically falling back on what I knew from there.

BP&P: *What kind of contest didn't work in Seattle?*

AM: A contest where there was a limited number of winners. A contest where we played up on the idea of getting out of Seattle in the winter . . . getting out of the rain and going to the sun. Everybody from outside Seattle thinks it's awful here because it rains all the time. People in Seattle think it's cool . . . they don't mind it. Our contest was a big knock against Seattle. It didn't do well for us at all.

BP&P: *Does that hold true for other markets?*

AM: Well, I was raised a good part of my life in Portland. So I was able to get a pretty good handle on that market. We did make those

kinds of mistakes there, but I think this was just the case of not having the proper research on Seattle.

BP&P: *Being in a neck-to-neck competitive Top 40 situation, do you ever counter-program or try to one-up the competition?*

AM: Well, I listen to what everybody is doing, but I don't really counter-program. We just try to do what we do better than anyone else can. When I came in, we really tightened up the station . . . tightened up the playlist . . . and I think that had an effect of the competition following along. The market has changed. I think a lot of people who were really into personality have gone either to FM, or to KVI.

BP&P: *So, you don't consider yourself a personality station?*

AM: We don't have loose personalities, but we're not looking to hire "jocks" anymore. We're trying to hire acts . . . somebody who is unique and different.

BP&P: *Is that a recently changed philosophy?*

AM: It's changed in the past year-and-a-half, yeah. We don't hire "dime-a-dozen" people. Andy Barber, our all-night guy is a good example. You don't hear anything like him anywhere else. He uses horns, whistles, slidewhistles, and puts the listeners on the air all the time. It's just crazy. That's the kind of thing we look for.

BP&P: *Are you after an entertainer, rather than a voice?*

AM: Oh, sure. There's got to be a reason for somebody to tune in. Both us, and KJR, operate on a tight playlist. When you've got two Top 40 stations in town that sound so much alike, musically, you've got to create differences other ways. We create the differences with our personalities, our structure, and our promotions.

BP&P: *Who are your personalities, and how do they present themselves on the air?*

AM: We don't have a morning man right now . . . we're looking. Our all-night guy, Big Jim Martin, is filling in. He's an old pro . . . been around for years . . . at FIL and KJR. He was originally hired to do afternoon drive here, but then went to the all-night show. He's just not into rockin' and rollin' in the daytime anymore.

BP&P: *Who's doing afternoons?*

AM: Rob Conrad. He was formerly the program director of our Spokane, Washington, station.

BP&P: *How does he present himself on the air?*

AM: He's very personable . . . really gets down and likes to talk to the people . . . but doesn't use a lot of time to do it. Instead of talking at you, he talks to you . . . about things that

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everybody can relate to . . . things like getting cheated out of a dime from the pop machine. He has a couple of features he does . . . one of them is called "The Amazing Feature of the Day", where he searches out some weird, off-the-wall subject. People will get on the phone and do short bits about it. He also does a bit around a plant he has. If somebody has been bugging a listener, they'll phone in his or her name to Rob and he'll feed them to the plant. You know, it gobbles it up! For a mid-day guy, he's really up.

BP&P: A lot of mid-day guys like to back off and talk to the housewives. Do you consider mid-days to be housewife times?

AM: It's the 18 to 34 year old female in mid-

day. But we believe instead of reaching them with a laid-back, "Hi, how are you doing today?" . . . why not trip along and have fun? Rob communicates with fun.

BP&P: Some programmers feel that the housewife just wants to hear the music . . . and not necessarily be entertained.

AM: I know from previous experience, that in Portland, Oregon, it's just the opposite. The laid-back guy does very well. But in Seattle, they relate very well to somebody that's up and sounds like he's having fun . . . but at the same time communicating. If you walk into a crowd of laughing people, it's very difficult for you not to smile or start laughing. Humor is infectious.



KING's program director, Alan Mason.

BP&P: Who's on after Rob?

AM: A fellow by the name of Dan Foley. He does short, quick one-liner type stuff. He's got a big voice and keeps things moving in the afternoon. He also gets a lot of information in . . . traffic reports, weather. He's on from 2 to 6 p.m.

BP&P: And from 6 to 10 is . . .

AM: Andy Barber . . . and he's really something. He does a lot of features. He does predictions. He has a thing called the "Barber Boogie Line" where people just call in and say what they want to say for about 90-seconds. That kind of thing is allegedly taboo at night, but entertainment is entertainment. You can't knock it. With Andy, you never know what is going to happen next. This week he has the cheerleaders from the various high schools around the city doing cheers and jingles.

BP&P: He sounds like a morning man at night.

AM: Really. It's along that line. And he's super-involved with the listeners. He even gives his home phone number out over the air, saying that if anyone has a problem, he'll talk to you about it.

From 10 to 2, our all-night guy is Joe Cooper. That's a strange shift, in that he's actually trying to accomplish two different things. He's coming out of the night shift where things are still heavy . . . truckin' along, rockin' and rollin', and then plays it down towards 2 a.m. to where it's really mellow and easy for that time of night.

BP&P: What kind of a morning man are you looking for?

AM: Again, we're looking for a real entertainer. Somebody who can get out the basics you need in the morning . . . lots of time and weather, yet someone who can still relate to the things you do in the morning . . . taking a shower . . . searching around in the dark for a pair of socks that match.

BP&P: Does having more than one strong personality ever cause conflicts between the personalities?

AM: It did. One of our former guys quit because he didn't like it. He thought the other people were getting too personality oriented for him, and he wanted to be the star. And we don't have any stars. It's really a team effort. There is no threat to anyone here.

BP&P: How do you interweave personality into a tightly structured format?

AM: You sit down with the guy and simply decide what he does best. And you divide up his time and the station's time. We're a more music station, and they don't mind the format restrictions. We let them do their thing, and they let us do ours.

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BP&P: How is the music at KING constructed?
AM: We play 22 to 28 records, depending upon what the week is, and what's available. Our research consists of a national airplay section to see what is going on in the rest of the country . . . and we have a regional one to try and get a little bit more oriented towards our area. And then we have a local airplay section, designed to really get it localized. We have the usual sales and request figures, plus we do call-outs to find out what people are getting tired of, or just plain hate.

BP&P: Do you call people at home?
AM: Yeah, random from the phone book.

BP&P: Do you find that to be good information?
AM: It's the best thing we've run across. There are a lot of songs . . . the turntable hits . . . that everybody talks about, but nobody does anything to find out about.

BP&P: Most research is based on the material that sells . . . the material the public is already exposed to. Are you making any attempt to research new material that hasn't yet received airplay?

AM: We're experimenting with a graphical response machine that consists of a meter that lets the respondent decide what he thinks of a song. Right now we're using a thing called the *Call Girl* . . . it's a cassette machine that allows you to do three simultaneous phone calls. We play a part of a song, and have them rate it, 1 to 5, on the telephone. We test a lot of records that way, and we've found some songs that've come out of nowhere. Nobody was playing them on the air . . . but they got really great response. It hasn't been wrong yet.

BP&P: What effect does the tight playlist have on listener maintenance?

AM: It works well . . . but people don't really listen the long periods of time we like to think they do. We have two types of listeners . . . the short term and the radio freaks. The freaks listen a long time . . . but they don't really



KING's mobile disco.

listen to the music as much as they do the jocks. And the short term listeners get to hear their favorite songs. With a tight playlist, it's not whether you're playing 22 or 28 records . . . it's making sure they're the right 22 to 28 records.

Part of our strict format is that we pull everything we do. There's a program sheet where the jock lists the sequence of what's going to be played. At the end of a shift, they turn it in, and I make notes on it . . . like, here are two MOR songs that sounded a little bit too close together . . . here's a song you played Monday in the same quarter-hour as today . . . or whatever. So you can play 28 songs and not sound like it because you're playing them in different places. Most people's listening patterns are consistent. If they listen between 7:00 and 7:45 while they drive to work, you've got a lot of time to play different songs for them.

BP&P: Are oldies an important part of your programming?

AM: We play 50% oldies during morning drive and mid-days, and around 35-40% the rest of the day.

BP&P: How far back do the oldies go?

AM: It depends on the daypart . . . but they can go as far back as 1956.

BP&P: Do you daypart your music on the basis of tempo?

AM: Not so much just the tempo as with the overall sound and feeling. People don't feel like getting into rock and roll all night, or when they first get up in the morning.

BP&P: So that's somewhat a subjective judgement . . . are any other decisions made on that basis?

AM: Well, we have a standing rule for the three of us who are involved with the music . . . if all three of us think a song is really fantastic, we'll go on it immediately. But that doesn't happen too often. In today's world you like to have some statistical back-up . . . some reason to add the song, other than, "gee, - it's a great song."

BP&P: Do you conduct any oldies research?

AM: In our massive call-outs, we'll test oldies along with the currents. We test oldies we're worried about to see if they're holding up. We also keep a complete record of sales and chart action for all records from 1965 to the present. We also trade information with quite a few other radio stations in different cities.

BP&P: Cities that are demographically similar to Seattle?

AM: Not necessarily a similar demographic make-up. For instance, Seattle and Boston don't have many demographic similarities, but we sure do musically. Aspen and Denver, Colorado are two other cities that have a lot in common with Seattle, musically.

BP&P: Has that information helped a lot?

AM: Sure. Any piece of input that you can find that looks like it has some accuracy has got to be valuable. Just going by the seat of your pants is no longer where it's at.

BP&P: How do you present the news on KING?

AM: Through research, we've found out that news is not a very important factor on a Top 40 station . . . except in the morning. So we have morning drive news at 6, 7, 7:30, and 8 a.m.



KING kite used in past promotion.

During the rest of the day, the only news we have is at noon, 5, and 5:30 p.m.

BP&P: How long are the newscasts?

AM: Just seven minutes long, including the commercial content. And the news is conversa-

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KKBC, Reno, Carson City moved from last to first in just four months. They were rated #1 in 18-34 adults on the April/May ARB.

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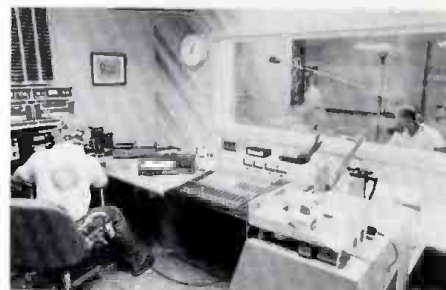
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KING's production room. Studio walls are painted bright orange, a color which keeps the energy level raised.

tional. People like to be able to understand the news and have it, more-or-less, related to them . . . not announced to them.

BP&P: How do you promote the station?

AM: With anything we can get our hands on!

BP&P: With contests . . . do you prefer to give away a few big prizes, or a lot of small ones?

AM: Both. For instance, last November we started handing out a lot of \$50 bills. In the middle of all that, there was one \$5,000 winner. All they had to do was guess, through clues, a certain place in the world where the cash was to be turned over.

BP&P: That's an expensive way to go . . . are there any ways to conduct effective, inexpensive promotions?

AM: We did one promotion where we just sort of blew up everything we had sitting around the station. We gave away everything from albums to a case of *Rustoleum!* And the reaction was the same. The people had won something . . . and that's all they really cared about.

BP&P: Is it possible to be successful without contests?

AM: No, not here. The reason I get excited about the case of *Rustoleum* is the fact that it's not the prize that counts . . . it's the fact that the listener has an opportunity to get involved with the station. We like to do a lot of listener-oriented things. It makes them feel it's their station. We'll put them on the air at the drop of a hat. We'll let them do our promos . . . saying things like, "KING is number one in my book".

BP&P: What are your general philosophies on the production of promos and commercials?

AM: Well, they're really two different areas. Commercially, we're like the rest of the station . . . pretty much up and trucking. Promotionally, we go just the other way . . . medium to down-tempo . . . we're looking for something that really attracts the ear at a low level. A Moog Synthesizer, high frequency bells . . . something that, even if the radio's turned down low, you still cut through.

BP&P: How about public affairs?

AM: We just hired a full-time public affairs director. Rather than go for all the 30-minute programs that are hidden on Monday or Sunday mornings, we present public affairs in one- or two-minute spots that run throughout the day. More people get to hear it that way.

BP&P: How can you make public affairs a programming aid, rather than a deterrent?

AM: It depends on how you do it. If you come on and say there's a lot of people starving some-

where in Africa, and we haven't done anything about it, they're not going to want to hear it. But if we present an easy way that they can help out if they want to . . . not forcing it, but giving a number to call and leaving it up to the listener . . . you're getting the message across, and you're not offending anyone.

BP&P: *What about special programming?*

AM: We do as many music-oriented features and specials as we can. We try to do most of them ourselves, rather than buying something. We do constant interviews with the acts that come into Seattle.

BP&P: *Who do you think should run a radio station . . . the sales department, or the programming department?*

AM: As a Program Director, I'm bound to say programming. Although we are programming-oriented, we really look for what's best for the station. The station has always had a lowered commercial limit. The sales people know it, and they live with it. But we're always looking for what's best in the long run. We could "prostitute" ourselves for some client or for a certain schedule. But it won't help us in the long run. Two-hundred-fifty bucks in two days is nothing when you compare it to \$5,000 over a four to five week period. If a promotion isn't going to help the station, we'll have to tell the client, "I'm sorry, we can't do it. We'd love to have the schedule and sell your product for you, but we just can't get the time away."

BP&P: *What are the restrictions you put on commercials?*

AM: We look for something that's going to entertain, and strain out those commercials that are going to offend the listener . . . either from a moral standpoint, or an intelligence standpoint. A lot of commercials flat out destroy any thought that the listener has any intelligence. They're insulting. We've refused schedules because of that.

BP&P: *The readers of this interview won't be able to tell by the black and white photos . . . but why are all the walls in your offices and studios painted a bright reddish-orange?*

AM: There's a lot of energy at this station, but that doesn't mean we go on the air and scream. The energy is 90% behind the scenes. I wasn't here when the walls were painted, but psychologically, the color orange raises your blood pressure and causes you to be a little more excited than normal.

BP&P: *Your office, too, is laid out in an open modular fashion. The walls are only six feet high.*

AM: It's thoroughly open. Anybody from our



KING's open offices have 6-foot-high walls and no doors to help "take the edge off paranoia."

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Michael Kirkland
Senior Vice-President
Broadcast Programming Int., Inc.
Pacific National Bank Building
Bellevue, WA 98004

February 17, 1977

Dear Michael:

After utilizing your service for a year and a half, I would like to share with you some of the exciting things that have been happening at KORD AM & FM.

Over the past 5 years, we were involved in what seemed to be an impossible search for a solid and extremely successful format. Our search finally ended in 1975, when we implemented BPI's adult contemporary format. As the April/May ARB '76 demonstrates, the impossible actually happened . . . KORD came from near disaster to first place (Number 1 adults, 18+, 6 am - 12 midnight, Monday thru Sunday). According to compilation of all U.S. April/May 1976 ARB*, KORD FM was the 6th most listened to station in the country per capita.

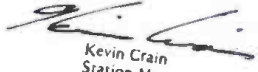
BPI gave us the vehicle for establishing a dynamo in our market; a bright, contemporary format, complimented by successful personalities who really localized the station sound. BPI took the guess work out of programming and gave our program director the time he has always wanted to have for creatively developing new ideas and programs.

Last, but certainly not least, is the exciting success we have achieved. KORD went from a yearly loss of \$20,000 to a profit of over \$75,000 last year! As you can see, BPI's professional, major market sound is extremely successful in a medium size market like ours.

Again, Michael, I appreciate what BPI has done to help us achieve the success we have been looking for.

*American Radio Report compiled & published by James Duncan Kalamazoo, Michigan.

KORDially,


Kevin Crain
Station Manager

KC:cc

BPI

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BP&P 13

all-night guy to our request line operator can come in, sit down with me or the manager, and discuss matters. There are no secrets. There are no complete walls, and no doors.

BP&P: Why did you decide to do that?

AM: Paranoia is one of the worst things you have to worry about at a radio station. We don't sit here and whisper secrets to each other. We're always very open and out front with people. We don't want them running around wondering if they're doing okay. Paranoia is very bad, especially in Top 40 radio where the turnover is so high. I think our openness takes the edge off any paranoia.

BP&P: Are there any other areas we haven't touched on that you feel are instrumental in the success of KING?

AM: I'll just stress the fact that you have to have the right people. If you don't have all the keys together, the station isn't going to work. If anybody ever leaves this station, we want to be sure we replace him with the right person. We're going into the next ARB without a morning man because we don't think we've found what we're looking for yet. We're willing to sacrifice part of this book just to make sure we get the right person. Because in the long run, it's going to pay off. This is a long run station. Short term radio is just not successful anymore.

KIRO - AM Radio

710 kHz; 50 kw

Format: News/Talk/MOR

An interview with Bill Whipple,
News Director.

BP&P: How would you describe KIRO?

BILL WHIPPLE: An electric security blanket. We try to tell everybody what's going on in the community . . . things they didn't know they wanted to know until we told them about it. Heavy local-oriented sports and news information. From midnight to 5:30 a.m., we run the all night service out of Mutual. That's a telephone call-in type of thing in a non-controversial format. And it seems to be very popular with the older set, and also people that are night owls. It's nationwide, heard over 121 stations. But this seems to fit in with all night service and radio talk format. We have some religion on weekends, late at night, and early morning. 5:30 a.m. begins our news segment . . . that's solid news from 5:30 a.m. to 9:30 a.m. Four hours of solid news. We're the only station in the market to have that kind of block. From 9:30 to noon is "KIRO Contact". Gary Christianson is the host.

BP&P: What is "KIRO Contact"?

BILL WHIPPLE: It consists of newsmen on the scene all over the city, calling in and reporting things that are going on. It might be Martha Taylor . . . our contact at the Port of Seattle, calling in and telling us about a ship that's just come in, unloading 1,500 new Datsuns at Pier 52. We're the only station I know of that has regular coverage of Seattle's suburbs. Our contact there is Dick Harris. Gary might say, "Dick, what do you have?" And Dick might respond, "I'm on my way to Bellevue. The Bellevue Park bond issue is failing to get a proper vote of the



KIRO's news director, Bill Whipple.

city council and I'll be checking in with you momentarily. That meeting is to begin in about ten minutes at City Hall, and we're about five minutes away."

BP&P: How many news correspondents are there?

BILL WHIPPLE: There are about seven newsmen out in the field during "Contact". We have 24 hour coverage in the newsroom. We have an editor with 22 people on the staff, just for newscasts. Gary's thing is letting the world kind of unfold before you. We are going to let you know what's happening as it's happening . . . but in between he plays some music.

BP&P: What kind of music?

BW: The music is MOR golden. There are standards, plus some relatively non-controversial new releases. So it's a laid-back MOR format, but the key here is the information that goes with it. There is a lot of information . . . but it's short . . . 30 seconds . . . or, at the most, a minute, if it's really something.

I can remember, one afternoon, our reporter Bill Boyd was on his way to a 3-car accident up on Capitol Hill, and he was describing the three ambulances on the scene. It's a live report, and you hear the sirens coming in, when suddenly one of the cars' brakes fail and it rolls backwards, crashing into a store. In another case during "KIRO Contact", a prisoner in custody at Harborview Hospital had been shot. Our newsmen was two blocks away when it happened. He was called by the editor and quickly arrived at the scene, able to give the full account.

People are concerned about today's world. They want to know whether or not it will still be on its axis in another 24 hours. I'm sure a lot of philosophical beliefs have been shaken by the landing on Mars. I'm sure there is a lot of concern about all the trouble in the world. This is one radio station in this market that can keep people in touch . . . and that's our theme:

"Keep In Touch". Using two-way walkie-talkies we're able to give that information live . . . before any other radio station has a chance to.

BP&P: Are the stories covered in "KIRO Contact" handled differently in your regular newscasts?

BW: After the story appears on "Contact" we'll file it, do a summary on it, and then later in the afternoon we'll have a fact sheet on the story with at least four actualities. That will run during the afternoon news block, which runs from noon to one o'clock. Then "KIRO Contact" comes back from 1 to 3:30. From 3:30 to 7:00 p.m., we have another total news block, and from 7:00 to 9:00 p.m. is "Sports Line", with Ray Cody, featuring sports talk and information. From 9:00 to 10:00 p.m., we feature "Pacific Pulse", with Allan Ray . . . that's an information talk show with studio guests. People call in and discuss the subjects that are on our community ascertainment list. From 10 to 11:30 p.m., we have another hour-and-a-half of news. Then from 11:30 to midnight, it's Garner Ted Armstrong with religion. Then at 12 midnight, we go to the Mutual network, as I mentioned earlier.

BP&P: How does your programming change on the weekends?

BW: On Saturday morning, we have an agricultural program, which runs from 5:30 to 7:00 a.m., consisting of community agricultural reports with local flavor and consumer news. Then from 7 a.m. 'till noon, we have another five-hour news block. At noon, we're into Husky football . . . and that runs into a six-hour production. From 6 to midnight, we again have "KIRO Contact", and all Saturday night we feature solid religious presentations . . . some paid for . . . some not. From 8:30 until noon Sunday, it's more news. From noon 'till 6 it's Seahawks professional football. At 6 p.m. "KIRO Contact" returns, and from 10 p.m. until midnight it's more religion. Midnight Sunday brings us back into our regular weekday programming.

BP&P: How are your news blocks structured?

BW: Basically, it's network news at the top of the hour, then we have a regional section at six minutes after. Sports follows at ten minutes after . . . then at fifteen minutes after, it's local news . . . and at twenty minutes after, we have business news; then twenty-three minutes after is feature material and traffic. During the feature section, we run news that we feel is of human interest. At :30, it's more national news, and at :37, we start a special network feature, which may be Gene Shallit, Edwin Neuman, or even one of our own reporters. At :40 we start

Keep in touch.

HUSKY FOOTBALL

Pre Season	
1st	10-10-80
2nd	10-10-80
3rd	10-10-80
4th	10-10-80
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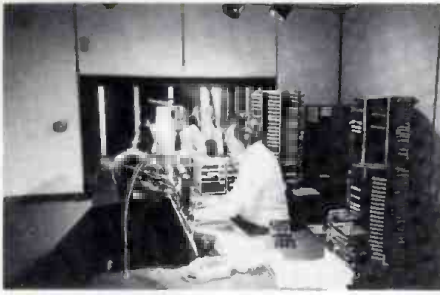
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SEAHAWK FOOTBALL

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96th	10-10-80
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98th	10-10-80
99th	10-10-80
100th	10-10-80





KIRO's air studio.

with "Sports Line" again, at :45 another local-oriented newscast. At :50 we're into business news again, at :53 we're into another special feature section where we run four or five stories of interest. Then, at :56, it might be "Northwest Calendar", or a reporter may be assigned something he can't cover in 40-seconds. At the top of the hour, it's back to news.

BP&P: How many news stories can you effectively cover in one hour?

BW: Our goal is 70 stories. If we're sharp, we can hit it . . . but sometimes we don't.

BP&P: What is your basic news philosophy for KIRO?

BW: What we do in our morning news section should be the afternoon paper. We should be able to be ahead of the news. Yesterday is old stuff to us. Today is old stuff. It's tomorrow's news that we're working on.

BP&P: What do you look for in a reporter?

BW: I look for alert people. Now, what do I mean by alert? It might be a reporter who is going to a story, driving in his car, and he passes the toll gate of the bridge. On the toll gate, 5 out of 6 toll offices on the bridge have flower pots on them . . . which is very unusual. Why were the flower pots there? That is something you can make a story out of. The story unfolds before you. It might be another reporter driving along, passing through an intersection where all four corners are being torn up. Why? Well, as it turns out they were installing new ramps for people in wheelchairs. That's a very important thing. Then the guy gets on the air, and you hear the jack-hammers in the background as he's telling the story. The tearing up of the street corners was probably planned 6 months ago, but there might not have been any way of finding out about it until it happened. It takes a reporter who's observant. But most of our reporters are ordinary guys. It doesn't take a genius to know that people are interested in other people.

BP&P: How do you justify integrating music into your newscasts during the days?

BW: Mainly because mid-day news radio has not been the best, I'm told, as far as women numbers go in the age groups of 25 to 49. We've come up in that segment in the last ARB. Especially with "KIRO Contact".

BP&P: Are you after a mass audience?

BW: Yeah . . . our target is basically anybody, any age. As much as we can get of anybody. And we're doing well economically. This is a very expensive format to do . . . the most expensive in the market. But our sales have been out of sight . . . and we're very happy about that.

BP&P: Do you have any plans to go to a pure

Take your listeners on a . . .

SENTIMENTAL JOURNEY



Summit Productions presents *SENTIMENTAL JOURNEY*, a new, 13-week, syndicated series on the people, music and events of the roaring 20's through the fabulous 50's. *SENTIMENTAL JOURNEY* is an unusual collection of authentic nostalgia that magically transports your listeners back in time.

SENTIMENTAL JOURNEY is the result of four years of painstaking research, writing and production by LA radio's Pete Moss and John Foster. Narrated by

Pete Moss, it is a skillfully blended package with something for listeners and sponsors alike!

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SENTIMENTAL JOURNEY presents nostalgia in an entertaining, informative and factual way . . . designed to appeal to all ages. More than a remember-when-collage, the series provides a guided tour of the people and events that shaped those times.

FLEXIBLE FORMAT

SENTIMENTAL JOURNEY is packaged as 13 one-hour programs. However, it is designed to air in various program lengths without losing continuity. For example, each one-hour program can be broken into five 10-minute sets to be aired one-day-at-a-time. Or, you can group as many sets as needed to fill your particular time slot—it's up to you!

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 Station _____ Format _____
 Street Address _____
 City _____ State _____ Zip _____
 Telephone _____ Ext. _____

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Want more details? Circle 107 on Product Info. Card



KIRO's newsroom.

news format?

BW: No . . . not now. We thought about it, and maybe we'll eventually get there. "KIRO Contact" seems to be doing very well . . . and maybe this is the marriage of both worlds at best. I hear that some all news stations are going to sports . . . so there apparently are some purists who are dropping the pure news radio attitude. Look what happened to NIS.

BP&P: What network, or networks, are you affiliated with, besides NBC and Mutual.

BW: Well, we just went back to CBS on December 1, and we have UPI and AP Radio as back-up. They give us a good selection of actualities.

BP&P: So, in combining news, features, music, and sports, your goal is to be entertaining rather than solely informative?

BW: Oh, yes. We're very personal and very human. The news host is very important . . . his pacing, and his good vibes with the newsmen. They all have to be human. They have to relate to each other. Rather than the "cupped ear" attitude, they talk in a natural, conversational tone. They're not reading the news . . . but letting it unfold.

BP&P: What is the difference between the news host and the newsmen?

BW: The newsmen are here reading the news. The news host is operating the board, playing commercials, bringing in the weather, the traffic, the business scene. The newsmen also writes the news before it goes on the air. For instance, Dave Stone arrives at 4 in the morning to do the 6 to 8 block. He's writing cards that have been provided for him by the editor, who's been here since 2 in the morning.

BP&P: In presenting block programming as you do, what affect does that have on the listener who is interested in, say, sports; but not in business?

BW: Well, I think we tend to repeat, and that's our basic strategy. We should be able to tell you what's going on in the world in 25 minutes. You have national, regional, local news, sports, weather, traffic, business. That pretty well takes care of it.

BP&P: Are you trying to maintain listeners for more than 25 minutes?

BW: Yes. And our research shows that we keep listeners longer than a pure news station. Most newscast operations figure their listenership span is around 22 minutes. In fact, Westinghouse says, "Give Us 22 Minutes, and We'll Give You the World". The key here, basically, is our listenership is averaging about 1 hour and 22 minutes. This shows us that we're on the right track.

BP&P: As the hour progresses, are you changing

the news stories, or re-writing them?

BW: We may use a different approach or fresher writing, but we don't change them. Those news stories are important and necessary. While somebody may find them repeated in the following hour or half-hour, it's a different approach, a new headline, and different writing.

BP&P: Being affiliated with a television station, do you get help from the TV news department?

BW: There are 35 people on the news staff in television who help us. We all look up at their assignment board at 7 a.m. and find out what stories we might want to cover. In the meantime, if we have a story that TV doesn't know about, we'll give them a holler and tell them what we've got. We'll share information. We'll share news stories. And all of the TV's mobile units are equipped to broadcast two-way on our frequency.

BP&P: What is your philosophy, as far as writing news copy goes?

BW: Well, it has to be conversational . . . up to a point. But it also has to have the facts. Communication is the name of the game. We don't say ". . . 750,000 barrels of oil will be transmitted from the pipeline beginning October 31 . . ." We might say something like, ". . . Halloween's going to be different this year. It's going to bring 750,000 barrels of oil. It's going to be a treat . . . but it might be a little tricky." That kind of thing . . . it's more of a conversational way of getting into the facts.

BP&P: So you're trying to deliver the news in a way that's easier for the listener to relate to?

BW: Yes, but it's always factual. And we'll never re-create anything that we're not a part of. If I ever find a newsmen sending in a taped report with the Governor speaking in the background, and the newsmen saying ". . . I'm hearing the Governor speak in the background . . .", I'll can his buns. We just don't re-create like that. Also, if a newsmen has done an interview at, say, the public library, and if he brings the tape back to the studio to do the reporting, he's not allowed to say, ". . . this is such-and-such at the public library." He's got to say "KIRO News". The only time he can say "public library" is when he actually did the report there.

BP&P: How do you promote KIRO?

BW: Basically, through billboards and through our own facilities. We have what we call "instant promos". We have a tape in the control room that runs all the time. And when there is a significant news story happening, we'll pull a piece of the actuality out and write around it . . . saying something like, "At 7:06 this morning, if you were listening to KIRO Newsradio, you would have heard so-and-so . . .", and then bring in the piece of the actuality. We'd then close by saying, ". . . news travels fast . . . fastest on KIRO, Newsradio 7. Keep in touch!" We'll play that promo for 12 hours.

Other than that, we promote through our own television station. And, of course, the Seahawks and Husky identification is part of our promotional outlet.

BP&P: If you had to pinpoint one thing that has made KIRO successful, what would it be?

BW: Dedicated people. That's the main key. You can't do it without people who are nuts about this business. People who don't care about how many hours they put in. And it starts from the top down. People who have a

sense of pride about them, who get along with others, and who are dedicated to good principles of journalism and broadcasting.

KJR - AM Radio
950 kHz; 5 kw
Format: Top 40

An interview with Steve West,
Program Director.

BP&P: How would you describe KJR?

STEVE WEST: Basically, we're Top 40. We play the hit music, like everybody else, but we stress personality far more than most Top 40 radio stations in the country. We support our jocks . . . asking them what we as a radio station can do for them to build them into bigger personalities, rather than what can they do for the radio station. Everyone of the people I've got on the air I'm extremely proud of. They're pros and they're personalities. They're not just "more music, time and temp" jocks. We identify very, very strongly with the town. Everything we do is geared to the northwest. We're not a radio station that you can pick up and move to another city. We just wouldn't fit. We're unique to Seattle.

BP&P: How can you work personality into a music-oriented Top 40 format?

STEVE WEST: You do it more through preparation than anything else. When each of the guys goes on the air, they're extremely prepared with what they're going to do that day. I think there often is confusion as to what personality really is. Personality doesn't mean that you have to ramble on for 30-seconds to try to do a funny bit. You can take that first 30-second idea, and through preparation, mold it down to 8-seconds, 10-seconds, or 12-seconds, and the impact, I feel, is far greater. The jocks have the latitude to do a 30-second bit if they really want to . . . but if they're going to take that much time it better be damned good.

BP&P: Is personality necessarily equated with humor?

STEVE WEST: No, not necessarily. I've got a morning guy and an afternoon guy who are both very funny. I've got a mid-day guy who's very warm and communicates with females extremely well. His approach is not through humor, but more through sincerity and empathy for the people out there listening. My 6 to 10 p.m. guy, Tracy Mitchell, is not a funny jock. His personality is built through the music he puts together, and how he relates to the



KJR's Program Director, Steve West.

music. Personality can be associated with humor, but it's not a requirement.

BP&P: *What are the hazards of promoting a personality and building a loyalty or friendship on the part of the listener . . . if the personality leaves the radio station?*

SW: Well, the station itself also has a personality as a whole. Each of the jocks, of course, are individual segments of the whole. We lose people. I just lost my mid-day guy . . . he's gone on to be the new program director at KTAC, in Tacoma. He had been with this company for about six years, three of which were on the air. His leaving was a loss to the radio station, but yet we have somebody new who is going to be as good or maybe even better. So the personality of the station holds up our new guy, while he becomes familiar with the audience and the audience becomes familiar with him.

BP&P: *You mentioned most of what you do is localized and geared to the northwest. What is an effective means of achieving that?*

SW: It's done through promotions . . . it's done through community involvement. It's done through public service effort. Also, through what we talk about on the radio. The things that we talk about are not usually national topics as much as they are local. You become topical through local identity.

BP&P: *What segment of the audience are you pushing hardest for?*

SW: What I really look for is the young teen. I feel that they're a little better at filling out diaries than an older teen. And I look for a 25-plus married couple, some with children, some without, to build a family unit.

BP&P: *At certain times of the day?*

SW: No, this is overall. As we break it into a day-part, we're after as many as we can get in the mornings. I mean, there really isn't a target. During mid-days, we're looking at the housewife, being very careful not to exclude the male. In afternoon drive, we're looking at a combination of a teen, and 18-plus, with a maximum of about 30 or 34. At night, between 6 and 8 p.m., we're looking strictly at teens. Between 8 and 10, there's a transition period and the audience tends to get a little bit older. By the time 10 p.m. rolls around, we're looking at 20-plus.

BP&P: *How does your programming change to effectively reach those different kinds of people?*

SW: Music, of course, is the foundation.

BP&P: *Does the personality approach change?*

SW: Yes, it does. Very definitely.

BP&P: *Can you give some examples of the differences?*

SW: Well, this goes back to where the jock is targeting his personality approach and the appeal of the music. We're very, very strict on day-parting music. We'll have records on the air that maybe only get played between 6:30 and 8:30 p.m. That's the only part of the day you're going to hear that record. There will be another record that maybe is played only between 10 at night and 6 in the morning. Or, there might be a record this is specifically ruled out between 6 and 10 p.m.

BP&P: *How do the jocks change their approach?*

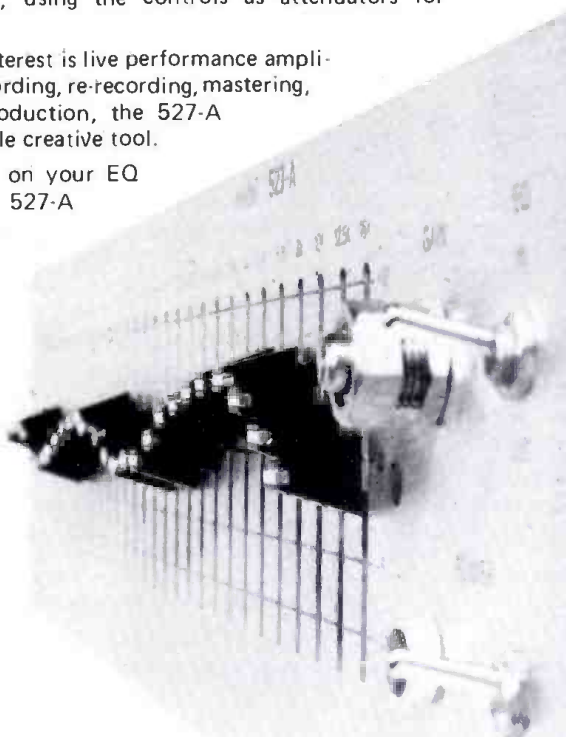
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SW: Okay, let's take the case of Tracy Mitchell who's on from 6 to 10 at night. His content between 6 and 8 p.m. is very teen oriented. But Tracy's also 25 years old, and knows how to relate to an 18 to 24 year old very well. He's extremely good with music, and so as he moves the music between 8 and 10 p.m., he's also moving his approach as a jock along those same lines. He becomes more mature on the air.

BP&P: What does KJR consist of musically?

SW: Basically, depending upon the day part, we range about 50% current hits, and 50% oldies.

BP&P: Is that the maximum, 50% oldies?

SW: Well, it's the general average . . . a little bit higher in mid-days, a little bit less in afternoons and evenings. It's not a great change, but enough to make a difference. Current records are on a play list of about 25. That will vary, depending upon what we're looking for



KJR air personality, Coby McCloud.

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in a particular week, or maybe what's available within a given week. My concern is not singles, or album cuts, as much as it is the songs themselves. Most of the people who listen to the radio don't buy everything they hear. I don't think they know that it's a single or it's an album. All they know is that it's a song, and they either like it or dislike it. When we add a record, it has to fit with the image of KJR. In doing research, it's easy to get information on singles sales. It gives us a guideline as to whether our judgement is right or wrong. Album sales research is more difficult because we don't know which song inspired the person to buy the album. We have a problem determining if they bought the album because of a song we're playing from it, or a song the FM's are playing from it. It varies all the time.

BP&P: Being tighter formatted than the FM's . . . do album cuts ever give you any problems?

SW: Well, we're very concerned about how material is presented on the air. Even though album cuts are sometimes better than the edited single, the album versions are too long for us to play. So we'll do our own edits. As an example, "This Masquerade", by George Benson, was the number one selling album in Seattle for six weeks in a row. The album version was a lot longer, yet a lot better than the single. The album version is very hard for us to play because of our commercial load, but I felt that the audience was cheated a little bit with the single. We did our own edit which ended up 45-seconds longer than the single was. But it was also 45-seconds tastier.

BP&P: So you end up with a version slightly different than anybody else.

SW: Yes, but I wouldn't do it only for the sake of being different. I do it for the sake of being better.

BP&P: What kinds of oldies do you program?

SW: Basically, our oldies are from 1970 to the present with the exception of some old Beatles stuff, old things by the Stones, and some super big hits that haven't really lost anything over a period of time.

BP&P: How many records would you say you add each week?

SW: Two. There are usually two full time singles. No . . . let's forget the word single. There are usually two songs added in full time rotation.

BP&P: It could be an album cut?

SW: Yeah, it could be. But the album cut is going to have to be very, very big. You have to remember, too, that most singles are also album cuts. But we also have approximately two album cuts added into our album rotation that begins after 6 p.m.

BP&P: So after 6, you integrate more album music into your rotation?

SW: Yeah. We run usually a total of 8 to 10 album cuts.

BP&P: What are the effects of a "tight" playlist on the longevity of a listener?

SW: Well, I think it's how you present it. I'm after a loyalty factor more than anything else. We don't do big money give-aways or try to buy an audience. We promote with contests that have a lot of small winners, rather than one big \$20,000 winner. I don't like the idea of trying to buy an audience. I want big ratings, but I want somebody to fill out an ARB diary in favor of KJR because they liked the radio station. That's more important to me. KJR has been an important factor in this market for 15-20 years. Our goal is one of longevity . . . not get rich quick overnight.

BP&P: What is the shortest time span between your highest rotated record being repeated?

SW: About 2 hours and 20 minutes is the tightest rotation. But once again, I think a lot of it goes back to oldies. We play a high percentage of oldies, but we do it because those records are probably more familiar than your current number one record. And yet there's enough of them that you can have a bigger rotation. So it's not a monotonous thing to listen to.

BP&P: Some stations build their oldies on past number one records. The fact that a record was number one in 1972 reflected the listener's taste at that point in time. Is there any way to determine if those songs have worn out by now . . . or, if people still want to hear them?

SW: To answer the question, we do it strictly by feel. I don't necessarily care whether the record was number one, or whether it was number ten. That is a guideline. It makes it easy to look at records if you go back to pull out old charts. But our oldies are programmed because I particularly feel they are what I want the station to be. Overall, the station is an expression of my feelings . . . what I believe to be right. So, the reason I have oldies in a rotation or a particular day-part, is because I feel it should be there, and not necessarily because it was number one or number thirty.

BP&P: So you program your station from a humanistic standpoint, rather than solely from facts and figures.

SW: Yes, very, very definitely.

BP&P: Do you listen to a lot of the new product that's released?

SW: No, I really don't. As far as national hit records go, I'm slow on them for the most part. I wait. I wait until they're a proven record. I



KJR's remodeling plans include new air, news, and production studios, shown under construction.

don't trust my own ear in adding new product. I do trust my ears, however, once the product is added in the rotation I want.

BP&P: Do you refer to national charts when adding new product?

SW: Oh, yeah. There are a lot of stations I track because of markets that are similar. Minneapolis is proving to be very close to Seattle in audience attitude. So I watch the Minneapolis stations. But so many of the major markets right now are sitting with only one Top 40 station, and that makes the market hard to judge. You can play almost any record and have some success with it when you are the only ballgame in town.

BP&P: Which charts do you find most informative?

SW: I watch *Gavin* and *R&R* as far as the weekly sheets go. Of the magazines, I find *Record World* to be the most-trusted. I am impressed with some of the new things that *Cashbox* has just started doing as far as making a really easy way to look at a record and see what it's doing nationally.

BP&P: Being that you wait and see what is happening with product in other markets, wouldn't that tend to keep Seattle a little bit behind, musically?

SW: Seattle has had a reputation for years as being a breakout market. At one time in my career, I believed that was a good thing to do. I don't believe that anymore. I've matured a little bit past that.

BP&P: Why?

SW: Because it was fun getting gold records, once. Now I realize that my job is not to get gold records . . . my job is to make this radio station a winner. And, usually the two don't go hand-in-hand.

BP&P: You mentioned that this market is similar to Minneapolis? What characterizes this market?

SW: The people here are a little bit slower in their daily pace. We're a very friendly market. You go in to a strange service station and the guy takes the time to smile as he washes your windows. You go into a grocery store and the clerk smiles at you and asks you how everything is going today. And, like I say, we're slower. I suppose I could always use as an example . . . our freeway system, which is not the best in the world. For those people who don't quite understand how Seattle is situated, we have a big body of water to the west and we have a lake that's 50 miles around to the east. A hundred-and-fifty-thousand people live on the east side of the lake, and the only way to get across the lake is on one of two floating bridges. During the traffic times they're extremely tied up, yet nobody tries to ace anybody out. Nobody honks or growls . . . it's like shuffling a deck of cards.

BP&P: Is there a significant drivetime audience here?

SW: Very definitely. Once again, a lot of it is because of the freeway system. I program during drivetimes to half-hour segments. The average commute time is 25 minutes in Seattle. And so during the drivetimes, we look at strictly the mobile audience as our target.

BP&P: Do you increase traffic information during drivetimes?



KJR's logo.

SW: No, because that goes back again as a unique situation, too. If the floating bridges are jammed up . . . they're jammed up. There is no alternate route, so you really don't have to rely on traffic.

BP&P: How, then, do you program differently to your drivetime audience?

SW: That is in the content of what the jock is doing on the air during that particular time. In other words, who his target is and who he's talking to at that time is the commuter.

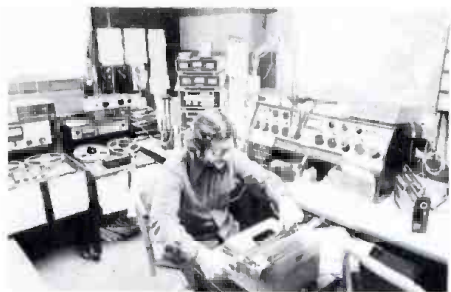
BP&P: What promotions have you done lately?

SW: We arranged V.I.P. seating for 50 people to go to a recent Linda Ronstadt, Eagles concert, courtesy of KJR and Elektra Records. Elektra had specially made T-shirts printed up that said, "Concerts-West presents the Eagles, Linda Ronstadt", and on the back was the KJR logo and the Elektra-Asylum logo. Each of these fifty winners won a pair of tickets to go see the show in V.I.P. seating, plus a T-shirt and the complete Eagles and Linda Ronstadt catalogs.

I spent eight years in the concert business, so I know concert promoters really like to give away a lot of tickets. When you're giving people the chance to win free tickets on the radio, they're less likely to go out and buy them. So to solve any hesitation on the part of the promoters to give away tickets, we tell our listeners that if they've already bought tickets, we'll buy them back if they win. That doesn't discourage ticket sales ahead of time. So you try to make the thing work well for the concert promoter; work well for the record label; and work well for the radio station and its listeners.

BP&P: With all the competition in radio . . . promotions going on all the time . . . fantastic prizes being given away on TV game shows all day long . . . do you think a contest or chance to win something really has a worthwhile affect on the listener?

SW: Well, I look at promotions as being three-fold. Many of us in radio were brought up to think of promotions as a necessity. And, in a way, I think they are; I'm not sure to what extent. So, I do use promotions to build an excitement to the audience. Not necessarily, let's say, to a winner. The entire audience feels the excitement whether or not they participated in the contest. I also use it to create a consistency in the station so that we are in one way the same, even though we're different through personalities 24 hours a day. And the third thing is the jocks . . . and that goes back to those of us who were brought up in radio. The jocks feel that contests and winning are impor-



KJR's News Director, Les Parsons in newsroom.

tant . . . so we have contests to satisfy and excite the inner staff as well.

BP&P: What affect do contests have on the average listener . . . the non-participant?

SW: I think, subconsciously, it does help build excitement in their minds about the radio station. But it's more of a programming thing than anything else. But there are other kinds of promotions that can mean more to the average listener. We have a new dome stadium here that seats up to 65,000 people. The day before it opened, Charlie Brown, our morning man, did his show from the 50 yard line of the completely empty stadium. We try to paint pictures in the listeners' minds, and I think that's easy for a listener to visualize. During the course of the four hours that he was down there doing a show, the Mayor called and did a bit with him on the air, along with some of the baseball executives and a lot of the listeners. I

think this kind of thing has a tremendous impact on the audience. Once again, this goes back to participating in Seattle.

BP&P: How can you "paint pictures" as you mentioned?

SW: Well, I think radio is probably the greatest media available. With television, you have audio and video, and it's pretty hard to imagine something different from the picture you see. But you realize with radio we present just the audio and the person's mind creates the other half. That brings about a very strong audience involvement with what we're doing. The listener sees things the way he wants to . . . and in a way he can relate to.

BP&P: For example . . . in trying to create a picture in the listeners' minds . . . if you're talking about a guy sitting in a chair, how far would you go in conversation . . . do you describe the color of the chair, or what?

SW: Well, I would rather describe the chair as being overstuffed and extremely comfortable, and let the guy pick the color that he likes. If I told you that I saw the most incredible looking girl today downtown, and I told you she's blonde, but you're in love with brunettes, I've lost you. If I tell you she's good looking, and let you visualize her as you like, I'll keep you as a listener.

BP&P: Can you give us a run-down of your jock schedule?

SW: My morning man is Charlie Brown. Mostly people that we have on the air have either been in northwest radio for a long period of time, or they have grown up in the northwest. Charlie

grew up in the northwest, and he and I have been together on and off in radio during the past ten years. My mid-day guy is Coby McCloud. Coby was working in Spokane at KJRB, and later at KTAC, in Tacoma. Gary Lockwood is my afternoon guy. Gary has been in the northwest about three years and had been with KGW in Portland, and then came here to Seattle, originally with KING. Gary does a lot of sports things that are very tongue in cheek. His personality has developed through tongue in cheek humor. He does the daily smut report, and he does cheap gossip where he "digs deep for dirt". My 6 to 10 p.m. guy is Tracy Mitchell, who has also recently been promoted to music and research coordinator, working with the music rotation. My 10 p.m. to 2 a.m. guy is Mark Jeffries, who also grew up in the northwest. And my all nighter is Don Patrick. Don, once again, has spent a lot of time in the northwest. At one time he was a writer for David Steinberg and Rich Little.

BP&P: So you are definitely keen on the idea of local emphasis?

SW: Yes . . . and the same even goes for our news. We have a two-man news department, and our newscasters are again personalities. In fact, we don't even refer to news as news. We call it a report. We don't like to live within the guidelines of reporting news. Ours is a combination of news, information, and commentary.

BP&P: On a personal level?

SW: Yes. To build a personality, you've got to have a commentary. Les Parsons is the news director. He does morning drive news, and Chet Rogers does afternoon drive news.

BP&P: How is your news scheduled?

SW: Morning drive and afternoon drive. We have one report during the mid-day, and one at the noon hour.

BP&P: How is the news presented?

SW: It's not hard sounding news, yet it's not real laid back either. Les Parsons and Chet Rogers are their own personalities. Chet is a little bit harder and a little bit more factual. Let me erase that word. Chet is a little bit straighter in his approach than Les is. Les is much more humorous and in some cases much more cutting than Chet. I kind of believe that people, in the morning, are great listeners to just about anything, whereas by the time they've put a day in at work and they're on their way home, they become critics. And so, there has to be a different approach in the way we present news in the morning and in the afternoon. And that goes also with the jocks on in those particular times. In the morning Charlie is sillier than Gary Lockwood. Gary's humor is far more sarcastic in the afternoon.

BP&P: Being that there are two Top 40 stations in this market, under very competitive circumstances, what advice would you give to a programmer in another market going through a similar programming battle? What can you do to keep on top?

SW: Really, just exercise what I've said, and that's to build a total personality with a radio station that is dependent upon individual personalities. Program to an audience to win because an audience likes you, as long as you really identify with the people out there, and they know you care about them. If you present Top 40 product in a sterile manner, you're going to have a share of the audience. But the share is not going to be big enough to win in a competitive Top 40 situation. □

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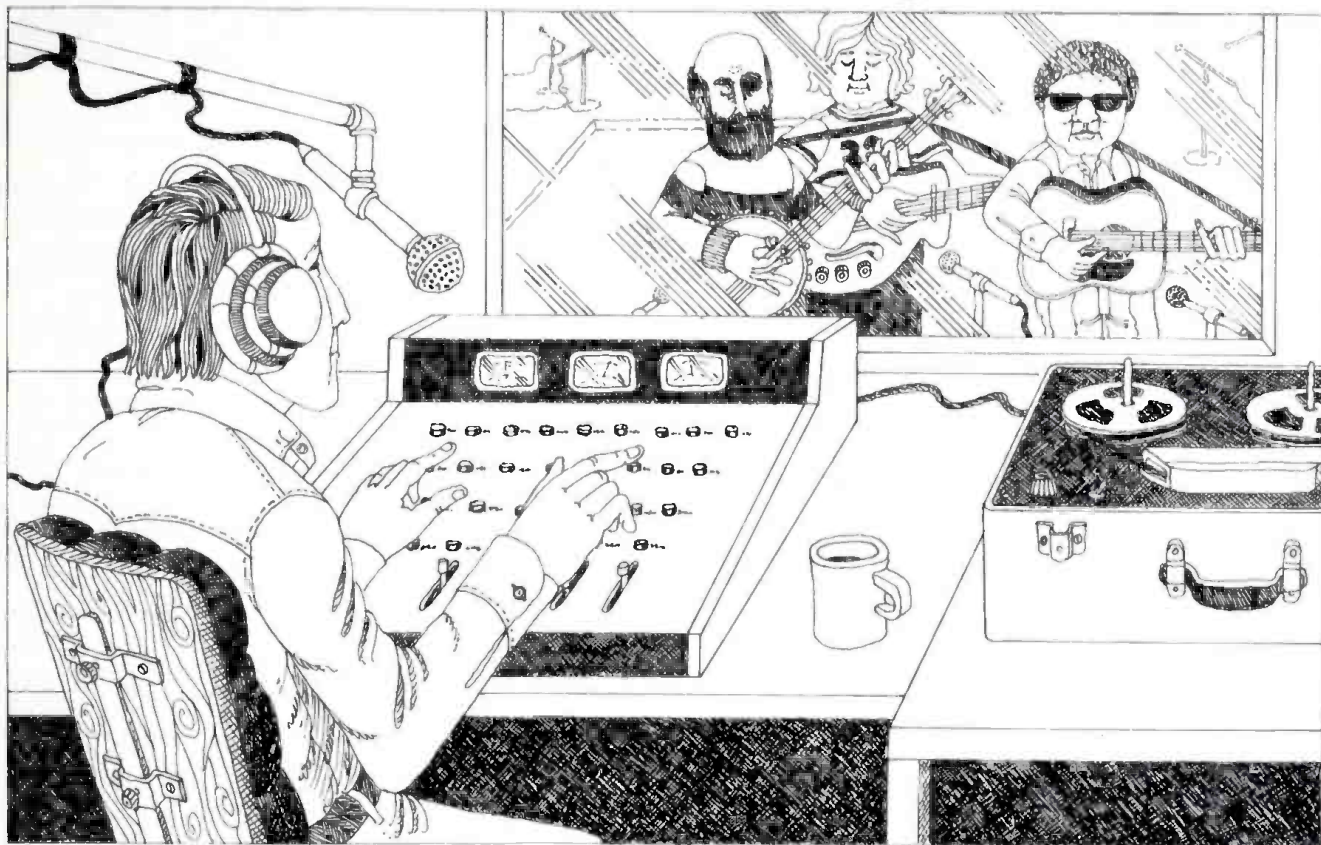


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"I Can Get It For You Retail"

A Few Observations on the Art of Making Retail Television Commercials

By Larry Thomas

This article deals with retail type commercials -- specifically, a few observations on the art of making them, as drawn from my own particular experience in the field.

My definition of "retail" is a loose one. Very strictly speaking, I suppose that a retail spot would be one that is store-oriented or service-oriented in its nature -- the mattress sale. But if a client with a product is looking to grind out a spot for a dollar-three-eighty -- well, I lump it under retail.

Video tape has proven to be the ideal tool for the down-and-dirty brand of commercial making. It is an extension of the live-spot mentality. In the early days, before tape came along, that fading breed of electronic-age medicine men would rattle through their pitches live on the air. Getting the merchandise in

and out of the studio was always a push, giving more than one stage hand a hernia. And, of course, there were no retakes.

Enter video tape, and with it the convenience of pre-recording the spot. But the live-spot mentality persisted, and still persists in some quarters to this day.

Sure, now we have living color and chroma key, but if the commercial is to consist of nothing more than a store's owner nervously standing in front of a blue flat, with a fuzzy slide of the interior of his store as the background, eyes shifting from side-to-side over his make-shift copy roller, I call that a live-spot mentality.

Decent production values can be obtained -- and on a limited budget. It takes a good deal of imagination, coupled with

a modest-to-moderate complement of video hardware. Your facility may not have all of the sophisticated bells and whistles, you may even lack certain basic tools, but there *are* ways of getting over production hurdles.

In providing facilities, try also providing the kind of input that will make for a creative approach. Consider the small agency types:

Smaller agencies, those that service the retailers, are often built and run by men who come out of a background in air time selling and cross over into making time buys. They may or may not have a regard for the creative process. Likewise, they may or may not possess a knowledge of production capabilities or possibilities.

As for that input, get the agency and his client thinking production values. That means thinking visual.

Work with storyboards -- if even only sketched with stick figures. Just watch the ideas start to flow. Now is the time to kick ideas around. Good pre-production planning is essential to assure a good finished product that will satisfy both the client and your own sense of aesthetic pride.

Storyboarding a commercial, along with detailed pre-production planning, are also important factors in working to eliminate the most disastrous practice of them all -- decisions made by committee at the time of the actual shoot. Avoid that like the plague. Go into the taping session with a clear-cut plan.

What follows here is a series of tips on shooting technique that I believe in and practice religiously. Utilize, modify, or disregard them. But develop your own mental checklist of procedures. Necessity, they say, is the mother of invention. Necessity is also a pain in the neck. But I've never worked in the perfect facility. I've always wished we had this or that to make my job a piece of cake. So I have to innovate. My edge is in knowing the route I have to take to achieve a given desired



Don't keep people in the dark simply because you don't have enough scripts to go around. Have them reproduced and distributed to

every member of your crew, including the tape operator.

effect.

SCRIPTS

Don't keep people in the dark simply because you don't have enough scripts to go around. Have them reproduced and distributed to every member of your crew. That includes the tape operator, who generally gets overlooked. Get the client in the habit of bringing plenty of scripts with him, and save yourself a run to the Xerox machine.

SLATES

Think of your slate as a calling card. Make it neat and clean -- not funky. Remember, when the agency shows the spot to his client the slate will be seen, too. I got tired of messing with chalk and blackboard, so I put together some camera ready artwork, took it to an offset printing establishment, and for just pennies each had a ton of them reproduced. So now we have throwaway slates that work nicely with a marking pen. Don't wait until the last minute to work your slate up. Get your stage manager conditioned to having it ready and waiting for you.

GRAPHIC SKILLS

Your station or facility may have a fine graphic arts department, but I would suggest developing the skills to affect certain simple art demands yourself. Learn to work with a product such as *Letraset* or some other brand of rub-on lettering. Keep a couple of sheets of *Helvetica Medium* in both black and white close at hand. All too often, the station artist will be tied up or even out of the building when a graphics emergency arises. How often the mis-spelled word, the mis-priced price tag, the artwork left behind at the office? I've saved numerous hours by being able to rub off a word or two on my own. I'm not advocating stepping on someone's toes or taking someone's job away, I'm only saying be prepared.

I keep my own personal little stockpile of magic markers, push-pins, spray adhesive, matte knives, and a spool of dark blue thread. I needed it once to suspend a wristwatch against a blue background. Who knows, I may need it again some day!

An even better arrangement is to have a stage manager with graphic arts skills. If you work with someone on a regular basis, encourage that sort of mental-



The Author:

Larry Thomas is a staff director with a new video facility in Los Angeles, The Video Center. His previous experience included seven years at KHJ-TV as producer/director. Thomas is a graduate of UCLA's Theater Arts department, and began his directing career in the U.S. Army Signal Corps.

ity. Turn him into a packrat. Don't let the sudden need for a push-pin or piece of double-sided tape become a major production number.

AUDIO

Let us consider that thin strip of iron oxide coated material known as quarter-inch audio tape. Much of what I work on is to a pre-recorded audio track. The first suggestion I would make is to have your audio engineer knock out a protection dub. Tape has a way of breaking or picking up a crease. So protect yourself.

Video-only edits to a pre-recorded track are a snap. But if a tricky camera move has to be timed to fit the words, and you are unable to assemble shots as you go, you'll have to plan ahead to post production. I'll lay down a reference audio track on the disjointed piece of video. By "syncing up" the audio on both tapes, I can make a video-only edit with the action fitting.

If syncing up is very critical, you may wish to lay a series of reference "beeps" on your quarter-inch audio. As

CLIENT: HEALTH WAYS
DATE: 6/21/76
TIME: 30-SECONDS

SPACE: #81-01
MEDIUM: TV

AD MARKETING

COPY

FADE IN CU WOMAN.

PULL BACK TO SHOW SHE IS USING DEVICE SUPER "BUTTON AND STRING EXERCISE THING"

CUT TO CU OF DEVICE IN MAN'S HANDS SHOWING BICEPS. WOMAN IS EXERCISING IN BG.

CUT TO WOMAN EXERCISING. MAN EXERCISING IN BG.

CUT TO MCU MAN EXERCISING. WOMAN IN BG.

AUDIO:

WOMAN: I hate exercise!

But with this new Button and String Exercise Thing it's easy ... and it's fun!

MAN: Just pull and relax! Pull and relax!

WOMAN: Anyone can do it!

MAN: But it's a real body builder! Scientifically weighted and balanced for use by professional athletes!

VIDEO:

Work with storyboards -- even if only sketched with stick figures. Good pre-production planning is essential to assure a good finished pro-

duct that will satisfy both the client and your own sense of aesthetic pride.

Regarding audio tracks, always have your engineer knock out a protection dub. Tape has a way of breaking or picking up a crease. So protect yourself.

THE VIDEO CENTER

SHOW/CLIENT
NAHAS DEPT. STORE DATE
FEB. 2, '77

AGENCY
WAYNE SMITH ADV.

COMMERCIAL
"WARDROBE" LENGTH
:30

DIRECTOR
LARRY THOMAS TAKE

(213) 463-2123

Think of your slate as a calling card. Make it neat and clean. I got tired of messing with chalk and blackboards, so I had some throw-

away slate printed that work nicely with a marking pen.

you use the tape as playback, feed the beeps onto your video tape each time. I've seen sharp video tape operators, lacking the highly sophisticated equipment that locks tapes together, sync up two tapes to the frame.

VIDEO TAPE TECHNIQUE

I have actually overlapped into the area of video tape technique, so let me continue.

Try giving as much thought as possible to ways of saving "passes", or gen-

erations in putting a spot together. Remember, that finished product is seldom down as far as it will go in generations before it actually hits the air. It can go down several more times.

Just for openers, dubs will be made off the master to send out to various stations. That's a generation.

Then, let's say the spot was designed to be tagged with a slide and a voice-over by the station's staff announcer. In many instances, the station will composite the whole thing for the sake of

convenience and to minimize errors. But that means another generation down.

You may even lose yet another generation if the station then transfers the reel-to-reel version to a cassette.

So there are three of the ways that your so-called final pass ends up down in generations. And with each loss of generation, quality is degraded.

Here, more than ever, a little planning ahead is a lot better than a lot of thinking on your feet.

The other day I worked on a commercial that called for a quad split. In each of the quadrants, we would see a platter with food that was either "diced", "sliced", etc. With only two cameras, my first thought was to tape two of the four set-ups, play the tape back as a video source, and add the other two quadrants. Then I hit on the idea of positioning the platters so Camera One could be placed in the upper left and lower right quads, Camera Two in the upper right and lower left. By cropping the platters within each quad, the illusion of four different video sources was enhanced. The two cameras were just slightly mis-matched -- an accident. But even that helped with the illusion. And thus, I saved a generation.

In conjunction with this project, let me relate the smartest step I made all day. Each of the quadrants was to also have a matte -- "slices", "dices", etc. We layed out the artwork all on one card, taking care to position each word in its own quadrant. If I had first made a tape of my quad split of platters, I could have then played that tape back and matted the art card over it. But that would mean a generation loss. So what I did was *first* tape the artwork and used *it* as the playback. By use of the downstream keyer I was able to matte over the quad arrangement, all in one pass.

I've used the technique of pre-taping mattes on a number of occasions. I recall once having six mattes to add, back-to-back, and they were all on art cards. To pull them on the run wouldn't work. Too much time was needed for re-framing, and I only had two cameras. What I did was to pre-tape the third and fourth mattes, using an audio scratch track for reference. Then I was able to intercut between Camera One, Camera Two, VTR, Camera One, and Camera Two, in that order. The pre-taped mattes allowed the cameramen time to set up on their second cards. The drawback to this technique is the necessity of having three video tape machines at hand in many instances. If, however, this approach is within the scope of your equipment, by all means try it.

While on the subject of mattes, one further suggestion. When laying down video that you must later matte over -- in particular the final shot -- do not fade out to time. Instead, hold an extra couple of seconds. Now, when adding the matte



Try giving as much thought as possible to ways of saving "passes," or generations in putting spots together. Remember, that finished pro-

duct is seldom down as far as it will go in generations before it actually hits the air.

over, you can fade out the entire picture to time, avoiding that sloppy look you get when the matte holds on the screen longer than the rest of the video.

TALENT

My most difficult experiences have been in dealing with non-speaking models. Particularly when selling fashions. I just don't know how a model should move, and unfortunately, most of the models recruited for such spots are barely of professional status, if that. How often the owner's daughter or niece gets her shot in a television commercial! What I've learned to do is devise non-modeling bits of business -- arranging flowers or leafing through the latest issue of *Cosmopolitan* -- rather than showing the inside lining and then pirouetting off.

SHOT SEQUENCE

There is no particular reason to lay down your shots in a top to bottom sequence. It may be desirable, for example, to shoot the last scene first.

In determining your shot sequence, keep in mind the set-up time, including time to re-light. Lighting is a crucial part of your endeavor, and should be afforded the proper time. Consider the overall look. You may be shooting two scenes completely out of order, but that will ultimately be placed back-to-back. What will be the respective look of the scenes in juxtaposition to each other? Play back the scene taped first, cutting between it and the one you are about to record.

And by the way, when shooting radically out of sequence, you will appreciate having distributed copies of the script to all the members of your crew. They can see and grasp what you are doing a lot more clearly, and with a lot less time consuming explanation needed.

GO BOLDLY FORTH

Every now and then, you'll experiment with something that pays off so well that you'll talk about it for days. Others will think you're nuts, but you will relish the personal satisfaction of pulling it off.

One such experience that I recall was in the making of a commercial that involved a man on camera, standing beside a rather large appliance. The spot seemed simple enough. For most of the piece we were to hold a medium shot, including man and product. This was to be followed by a dissolve off to an extreme long shot for the final five seconds or so. In that long shot, we would see the man and the appliance in a dramatic pool of light against a sea of black.

The problem was with the lighting. In order to achieve the pool of light look, the man and product had to be lit from almost overhead. The long shot looked great, but the medium shot looked terrible. When we added fill light, it ruined



In determining your shot sequence, keep in mind the set-up time, including time to re-light. Lighting is a crucial part of your en-

deavor, and should be afforded the proper time.

the long shot. We knew we would have to re-light between shots.

I was afraid of doing an audio/video pick-up. I wanted the copy to flow. All too often the pick-up will seem abrupt.

Then the lightbulb in my head went click. What I did was set for the medium shot, and had talent deliver his pitch in its entirety. Then we set up the long shot. I used the medium shot as a playback, dissolving from it to the long shot, but keeping all the audio. Talent did a lip-sync of his final words, and the illusion of

smoothness was complete.

The agency chap was dubious when I told him what I wanted to try. But it actually worked on the first take.

In conclusion, the rewards in terms of personal satisfaction are similar in all creative efforts. Doing one's best with limited resources is perhaps doubly rewarding.

Those little retail spots have given me countless hours of satisfaction, including those I've spent in the preparation of this article. □



Experimenting can sometimes pay off. We were once faced with a situation where the lighting was inconsistent between a long and medium shot, and an audio/video pick-up wouldn't permit the copy to flow smoothly.

So we used the medium shot as playback, dissolving from it to the long shot, but keeping all the audio. The talent did a lipsync of his final words, and the illusion of smoothness was complete.

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MUSIC CUSTOMIZING

By
Tom
Narwold

Many radio stations today are programming a *sound* -- a sound that they feel will effectively communicate to and provide listening pleasure for a select audience. One problem often faced is that of consistency in maintaining that *sound*. It is realized that the more music selections one has, the less repetition occurs, which is often a key to holding an audience. Many times this concept has been played up to the point of sacrificing the *sound*. Because most listeners are selective in the type of music they enjoy, many stations are not able to hold listeners for a long period of time.

There is a solution, or at least a partial one. By customizing your

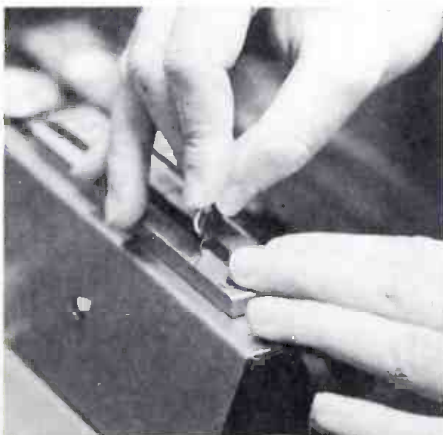
music, you can build a larger library while holding that *sound*. Music customizing (by means of editing) is not a new idea, and there already exists *custom-edited* music libraries. But few realize the relative simplicity with which this can be done.

There are no limits as to the kinds of music that can be customized, and because there are extremes in every type of music, it may well be beneficial. Within each type of music, whether it be rock, classical, country and western, or whatever, there are wide varieties. This fact may be to one's disadvantage. That is why over the years music has been continually broken down into smaller categories. When one speaks of *rock* music, he may be speaking of *hard rock*, *acid rock*, *soft rock*, *progressive rock*, or maybe he has his own category. This trend toward music specializing has come about partially as a result of narrowed tastes among listeners and is a good reason for exploring the possibilities in *music customizing*.

There is no doubt that customizing music can be advantageous to those working with music libraries, but how is it done? A musical background is very helpful in editing music, but not necessary. If you can differentiate between 4/4 time and 3/4 time, you are well on your way. Music is made up of a series of measures which are divided into beats. In 4/4 time for example, there are four beats per measure.

In order to make a smooth edit, you must maintain the order of the beats. In other words, if you take a selection written in 4/4 time, you want the beat to go 1,2,3,4, 1,2,3,4, etc. If you select a song written in 3/4 time, such as a waltz, you want the beat to go 1,2,3, 1,2,3, etc. After you make your edit, the order of the beats should be the same. If it is not, you will end up with an edit that sounds unnatural and disrupts the flow of the song (there are rare exceptions).

In order to accomplish this, you must learn to count the beats, out loud if necessary. Tapping your foot may be helpful. An example would be appropriate here: you want to delete a portion somewhere in the middle of a song because it is too loud to suit your taste. Start your tape machine a good distance ahead of the unwanted portion. Start counting, and when you get close to that spot, stop the machine on an appropriate beat. The first beat of a measure is normally best to cut on because it is more strongly accented than the other beats making a smooth edit easier. (Edits, of course, should be made with a standard editing block, appropriate splicing tape, and a clean, sharp, demagnetized razor blade.) If that



Through tape editing, you can customize your music. By doing so, you can build up a larger music library while maintaining your station's "sound."

The Author:

Tom Narwold works as a recording engineer and tape editor for a major radio syndication company.

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4/4 Time — 4 beats per measure



3/4 Time — 3 beats per measure

Music is made up of a series of measures which are divided into beats. In order to make a smooth edit, you must maintain the order of the beats.

does not work, you will have to select another beat and in rare cases may have to cut on the upbeat. You have selected the first beat of a measure. Make a mark there and continue to play through the unwanted portion, counting as you go. When you get to the end of the bad spot, stop the machine, but only on the first beat since your first cut was on the first beat. Upon marking the spot, you discover that the singer's voice carries over into that first beat. Should you give up? No! Try the third beat (the second most strongly accented beat in 4/4 time). You try that and it works! Now you must make sure that there is no sudden introduction or deletion of any instruments. If there is not and the key has not changed or the music retarded, you should be okay. The final test is always "What does it sound like?" You can do everything technically right and to the

best of your ability, but if it does not sound good, then it is not good.

Not only can you delete portions of a selection, but you can add, and oftentimes this is necessary. If you wish to remove a bridge between two verses of a song, you will most likely have to replace it with another bridge. You may find another bridge in the song that is to your liking. All you have to do is re-record it, making sure your levels are exactly the same, and put it in. If that does not work, you may have better luck with the introduction or a part of it.

Fading is very important in customizing music. There are guidelines on where and how to fade which, if ignored, may result in a poor sounding and unnatural fade. A fade should normally be employed upon a song that has repeated lines (refrain or chorus) at the end (there are exceptions). Depending

on the song, you may want to start fading on the second or third repetition. The length of a fade should generally be around 15-seconds, although, depending on the song, it may vary between 10-20-seconds.

If you do not like the ending of a particular song and there appears to be no way to get out smoothly, you may want to make some repetition of your own that would allow for a smooth fade. Again, you might use a bridge or the introduction. Make about four or five dubs of the selected portion, tie them together, (keeping the beat in its natural pattern, as discussed), and cut them into an appropriate spot. You will then need to dub the whole song making the fade at the end. Do not start the fade immediately on the second or third repetition, but a couple of seconds later, again depending on the song. The fade should be done smoothly and at a constant rate. However, when you near the end and the volume is almost inaudible, you should slow your fade to avoid a dropout.

Songs may be shortened or lengthened in time. If you desire a shorter song, it is normally quite easy to cut out one verse, or an instrumental break, and still have a smooth song. If the introduction is quite long, it can be whittled down. Or, if the song lends itself to a fade, that is another alternative.

To lengthen a song it is obvious that you are going to have to re-use some of the existing material. It is usually easiest to use an instrumental portion (if it is a vocal selection) and add it to the beginning, end, or between verses as an interlude. If it is an instrumental, there should not be as much trouble adding to it. After doing so, listen . . . again to make sure it sounds good, and that the order of the lyrics makes sense.

You may have difficulty in finding the exact place to make your cut. You want to make it at the very beginning of a beat, but that is not always easy to find. In songs that employ drums, bass guitar, and other percussion instruments, it is usually quite easy to locate the beginning of a beat. As you *rock* the tape (moving the tape back and forth over the head to locate editing point), you will notice a pronounced bassy sound that will begin at an exact spot. Mark that



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See us at NAB Sheraton Park Hotel Suite C-240

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When working with songs that do not have much of a defined beat, such as stringed selections, you may have to make a gauge. Find a part of the song in which there is a recognizable beat and cut one measure (four beats in 4/4 time) out of the tape. This piece can be used as a gauge (to measure the physical length of the tape) in parts of the song where there is no definable beat.

spot and you will have the beginning of a beat.

When working with songs that do not have much of a defined beat, such as stringed selections, you may have to make a gauge. Find a part of the song in which there is a recognizable beat and cut one measure (four beats in 4/4 time) out of the tape. This piece then can be used as a gauge (to measure the physical length of the tape) in parts of the song where there is no definable beat. In order to use the gauge, find a beat in the general area in which you want to make a cut. Mark the beat. Hold one end of the

gauge even with the mark, and mark the other end. You must be careful with this method because there may be a retard or speeding up of the music which would throw the whole thing off.

Although there are definite guidelines to follow, music customizing is somewhat of an art, with imagination as a necessary ingredient. What you are actually doing is taking an arrangement and re-arranging it to better fit with the sound and image of your station. There may be several ways to edit a song and achieve the same purpose, and this is where imagination comes in.

Production Music
 Contemporary Music for
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 151 W. 46 St., New York 10036 (212) 246-4675

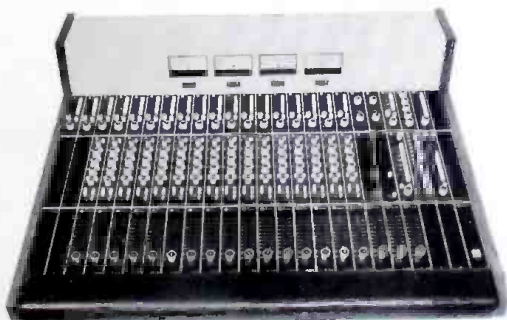
Sound Effects

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With a little bit of practice you can re-create and end up with a product that is smooth and edits that are undetectable to the human ear.

There is no end to what can be done with a selection. Any song can be changed in one way or another and it is not as hard as it may seem. Although there are usually no definite breaks in music, as in a voice track, flawless edits can be made. It takes a bit of creativity, a bit of precision and last but not least, a bit of patience! □

OKAY, YOU ASKED FOR IT AND GRANDSON HAS IT



"It" is more. That's what broadcasters have been asking for in production consoles. Flexibility. Capability. And totally unique Grandson has it all.

There is nothing else like it anywhere!

Equalization at each input position. Don't laugh. If you don't think it's needed, that's because you haven't tried it. EQ is only the most useful, creative tool in audio. And Grandson's EQ is something special. One major network has bought a bunch. That's special.

Monitoring and foldback flexibility to let you and the talent have separate monitor mixes! And changes of monitor mode at the push of a single button. Here's the key to fast, creative production.

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!

Four reasons Grandson was selected by ABC-TV, Hughes Sports Network and WWL in the Superdome. There are more. None accidental. Because you said it's needed.

Grandson is "it." A totally unique approach. Want more details? Write or phone today.

auditronics, inc.

P.O. Box 12637 Memphis, Tn. 38112 901-276-6338

The closer you look, the better we look.

Giving Your Station a Face Lift.

By
John
Harris
Sheridan

Not unlike the woman who buys a new dress to fit a particular mood, or the balding man who invests in a hair piece to create a new image, television stations are also concerned with their look, and some actually do something about it.

Your overall programming is, of course, an instrumental factor in creating an appealing look to your station. But what you do in between programs contributes to your image in the eye of the viewer. At KHJ-TV, Channel 9, Los Angeles, we recently decided to give our image a face lift by developing a

new slogan, logo, and program and station ID's. This article covers a few of the image-enhancing ideas we came up with.

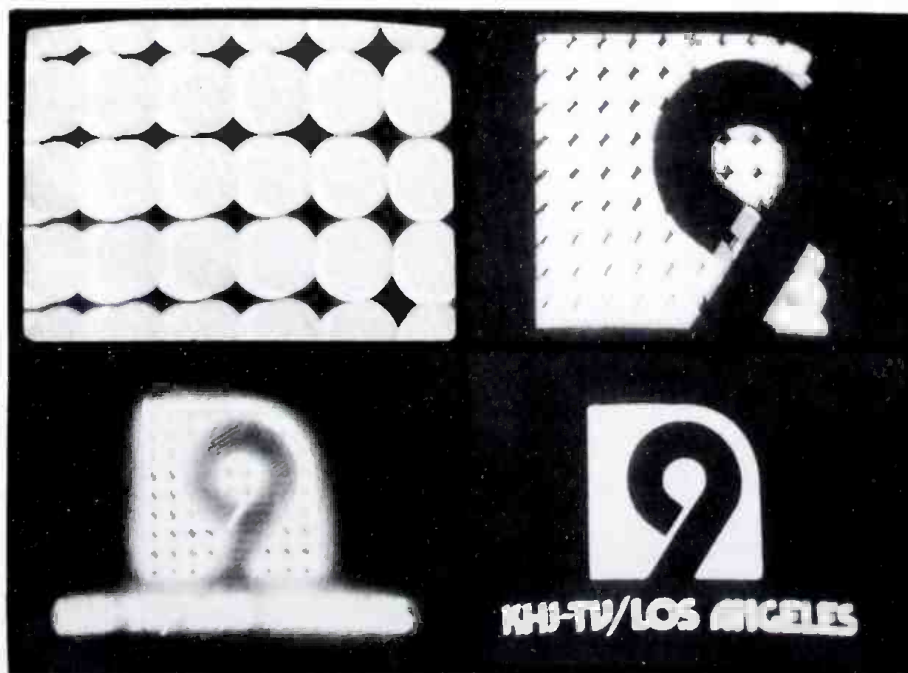
David Pina, KHJ's Director of Advertising and Promotion was a motivating factor in achieving the new look Channel 9 wears today.

Just as a contractor in the building industry must search out and find competent sub-contractors and personnel to construct a building, David's job was to bring together video animators, idea men, graphic artists, musicians, sound recorders, and reach agreements with the respective unions and music publishers.

We decided that the easiest way for us to construct a new look was to start with a foundation or slogan. We went through hundreds of them some good, some bad and some we weren't sure whether we've heard before or not. We decided against all of them.

Since Channel 9 was the first television station in Los Angeles, going on the air December 23rd, 1931, and known as W6XAO. It's

Fig. 1 - KHJ-TV I.D. logo.



The Author: John Sheridan is director/on-air promotions at KHJ-TV, Los Angeles.

record of contributions to Southern California and the country reads like "Guinness Book of Records".

KHJ-TV was the first station in history to telecast a full-length feature film, *The Crashed Circle*, with Ben Lyon and Zasu Pitts. Grauman's Chinese Theatre loaned the picture to Channel 9, March 10, 1933 and it ran without commercial interruption.

On that same day in 1933, another first was chalked up. KHJ-TV became the first station to telecast a major disaster — The Long Beach Earthquake. On January 1st, 1940, the world famous Rose Parade was televised for the first time. And on May 18, 1948, *Queen For A Day* debuted. The program was also heard over KHJ Radio; thus created the first TV-Radio simulcast ever done. (I could go on for many more pages citing KHJ-TV accomplishments, but I don't want to get side tracked.) We felt that because of the station's contributions to the community and media itself, we wouldn't be too impertinent to identify ourselves as *Your Old Friend*.

Program Director, Walt Baker, purchased a variety of new shows and specials, and initiated creatively produced local programs to be aired on prime-time for the new

season. So now we could proclaim that *Your Old Friend Has a Brand New Look . . . It's Channel 9!*

With our new slogan tucked in our belt, the next task was to put it to music.

Music was needed for ID's, for *Nine In The Morning* (a two hour daily talk show, locally produced), *The Million Dollar Movie*, *Adventure Theater*, news, sports, as well as music for our game and prestige shows. All of these themes would have a distinctive sound, but would be a variation of an umbrella theme, *Your Old Friend Has A Brand New Look . . . It's Channel 9!*

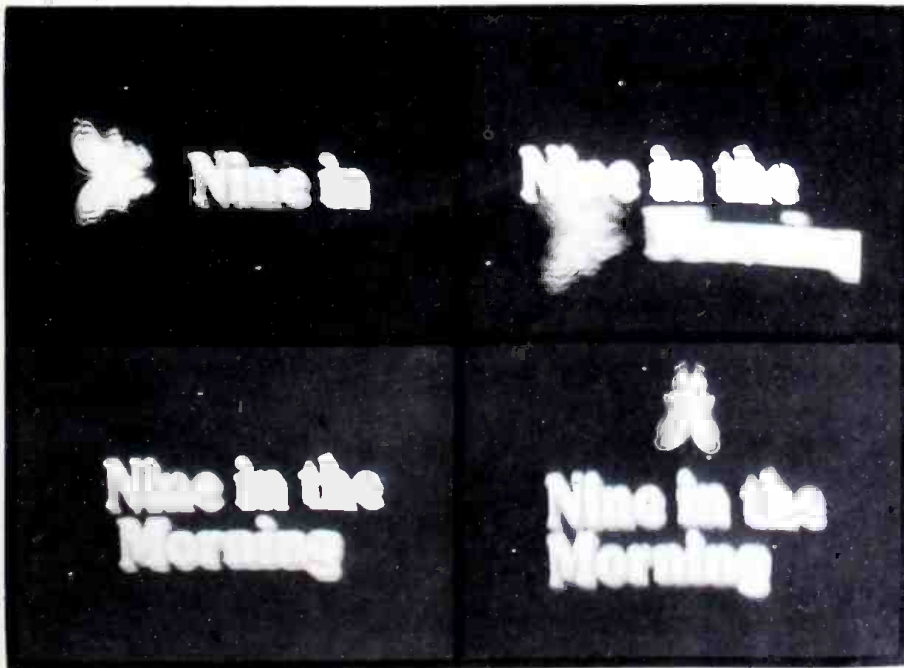
In the meantime, our graphics department was busy working on the new logo, and preparing art work for the standard as well as new shows.

Because of it's enviable reputation in the computer graphics field, Hollywood based *Image West* was chosen to work on the new look we were about to wear for the 76/77 season. Their analog computer animation system has the ability to turn out sharp-looking graphics within hours, as opposed to days.

Equally impressive, were their *live* animated graphics produced for the *Grammy Awards*; the unique opening for this year's *Tony Orlando and Dawn Rainbow Hour*; as well as all the animation used in MGM's *Logan's Run*, and ABC-TV's *Monday Night Football*.

Computer animated graphics

Fig. 2 — "Nine in the Morning" logo. (Continued next page).



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104	110	116	122	128	134	140	146	152	158	164	170
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Circle the numbers that correspond to those found at the bottom of the advertisement or editorial item in which you are interested.

Yes No Paid Subscriber

Name: BILL JOHNSON

Title: GENERAL MANAGER

Station/Company: WTM

Address: 4338 GAR ST.

City: GREENVILLE

State: SC

Zip: 29615

Send Date: 12/77

Want more details on products and services seen in this issue of BP&P? Simply tear out the enclosed "PRODUCT INFORMATION CARD," and circle the numbers that correspond to those found at the bottom of the advertisement or editorial item in which you are interested. Then mail it, postage-free, and more information will be rushed to you—at no cost or obligation!





**Broadcast
Programming
& Production**

BACK ISSUES

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

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

C. Vol. 1 / No. 3; Sept/Oct 1975
"Imaginative radio production," "Match Game '75," "FM vs. AM programming," "Radio press publicity."

D. Vol. 1 / No. 4; Nov/Dec 1975
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F. Vol. 2 / No. 2; Mar/Apr 1976
"Robt. W. Morgan and Don Imus," "More basics of competitive production," "TV promotional spots," "Radio program syndication—Tom Rounds."

G. Vol. 2 / No. 3; May/June 1976
"Tape care for maximum performance," "Electronic graphics and visual programming effect," "New Orleans radio."

H. Vol. 2 / No. 4; July/August 1976
"Exorcising the demons of radio," "Radio production libraries," "TV news gathering and Super 8 film," "Radio program syndication, Part 2, features-Harry O'Connor."

I. Vol. 2 / No. 5; Sept/Oct 1976
"Gary Owens and Charlie Tuna on the radio personality," "The practical radio broadcast console," "Film vs. Video tape, part 1," "MOR—the fable of the mysterious lost format—Larry Vanderveen."

J. Vol. 2 / No. 6; Nov/Dec 1976
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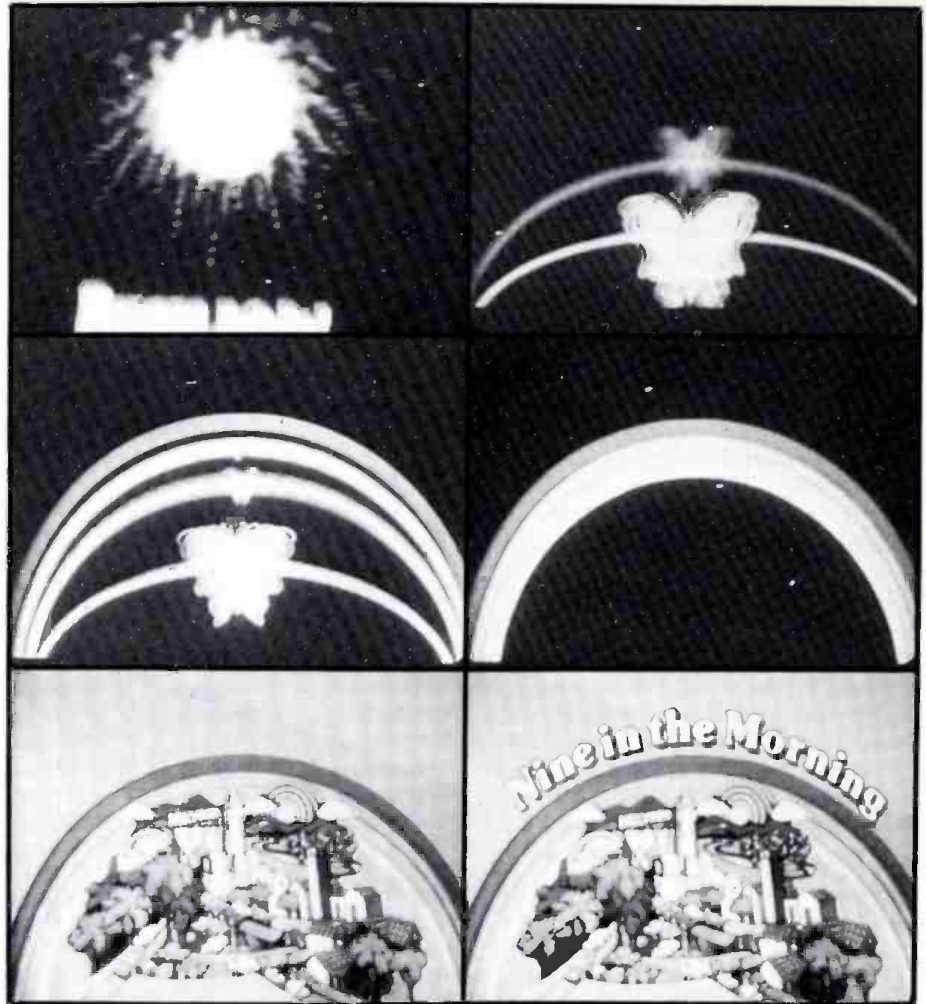
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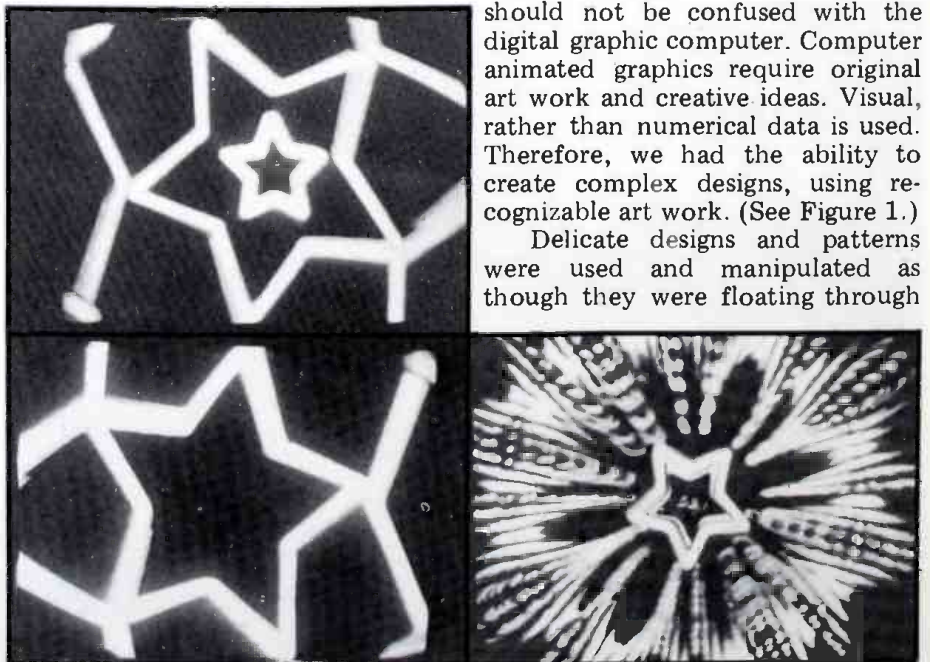
City _____ State _____ Zip _____



are used by some three hundred stations throughout the country, and in one case by three stations within

a competitive market. The amazing thing is that computer animation is versatile enough that all three stations have a different image.

Fig. 3 — "Million Dollar Movie" logo.



Computer animated graphics, should not be confused with the digital graphic computer. Computer animated graphics require original art work and creative ideas. Visual, rather than numerical data is used. Therefore, we had the ability to create complex designs, using recognizable art work. (See Figure 1.)

Delicate designs and patterns were used and manipulated as though they were floating through

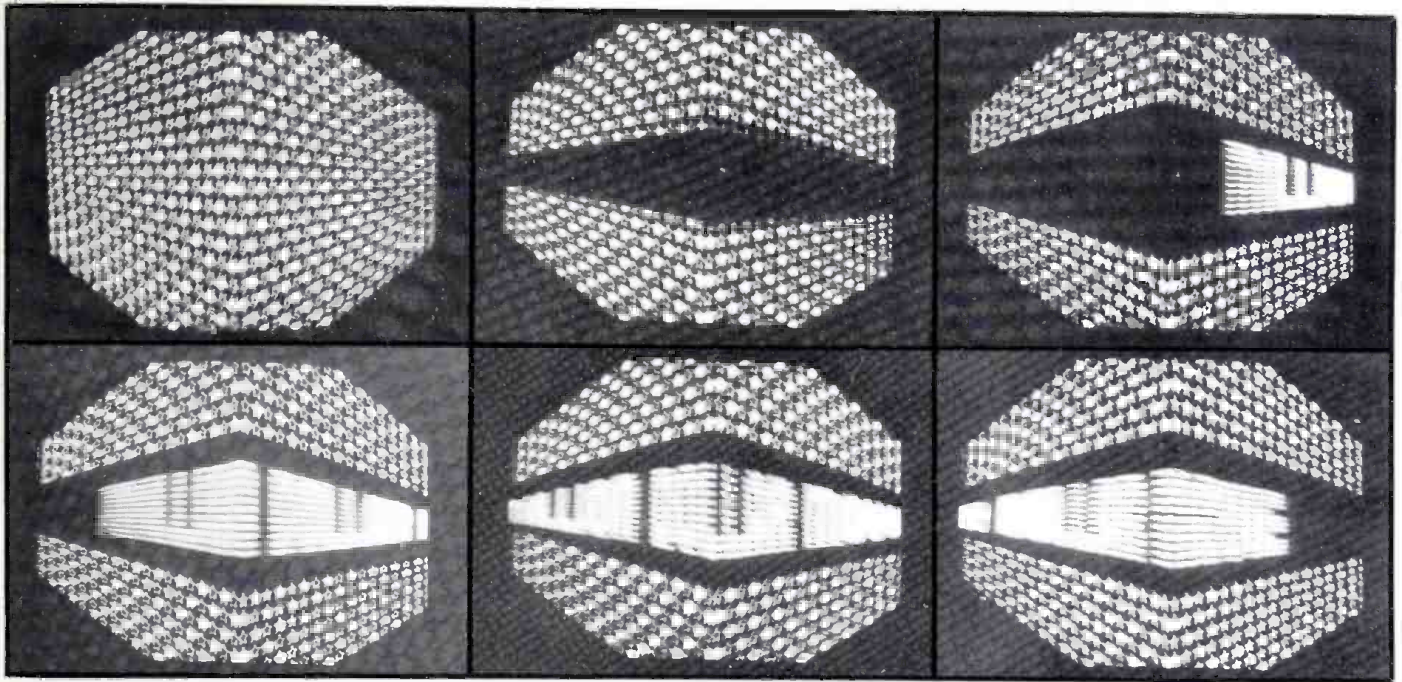


Fig. 3 —continued.

space. (See Figure 2.)

Objects can be moved in depth (see Figure 3). *The Million Dollar Movie* logo almost appears to be three dimensional as it travels

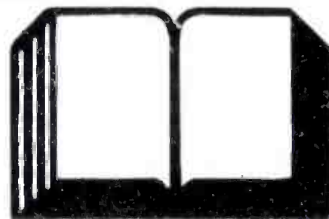
across the screen from left to right.

This effect can be done with conventional animation, but it's very expensive, as well as time consuming, and requires numerous pieces of art work.

Within three days, the compu-

ter animated graphics were assembled, the music was in the can, and new shows were on the shelf. Business cards and stationary now display our new logo, and on September 11, 1976, Channel 9 began wearing its brand new look. (1)

BP&P



BOOKS

GUIDE TO PROFESSIONAL RADIO & TV NEWCASTING 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.
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This comprehensive volume presents an extremely practical approach to radio advertising sales to obtain better results for the salesman, station, and sponsor.
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NEW PRODUCTS & SERVICES

FILMWAYS RADIO DEBUTS 20/40 FORMAT

Filmways Radio, the newest subsidiary of Filmways, Inc., has announced their premier automation format, "20/40". The format is created to attract the heart of the country's buying population, audiences between the ages of 20 and 40.

FILMWAYS RADIO INC. 20•40 FORMAT

"20/40" doesn't contain teen rock, cover versions of hits, heavy metal, or acid rock. Instead, "20/40" is an environmental format, relying on a carefully planned flow of contemporary music, rather than on personalities. The voices heard by the audience enhance the music, but don't intrude on it. Voices on the format are Rodger Layng and Caron Allen, each who provide up to twelve hours a

day of announcing.

"20/40" offers sets of up to four songs plus current selections, for up to fifty-nine minutes of programming per hour. Local commercials, news and other material can range from one to fifteen minutes hourly. Filmways offers in-person installation and continuing customer service on a daily basis. Included in Filmways' services are: 1) A computerized market analysis, based on current and historic ratings, and airchecks of competing stations. 2) On the basis of the analysis, customized programming as necessary from the basic Filmways Radio format. Customization may include alternate current selections, custom selection rotation instructions, and special thematic and local voice track material. 3) Daily custom rotation charts are provided that specify which reels should be used at each loading period, and what segments should be used from each reel. 4) Continuing customer service via aircheck recordings, direct telephone monitor lines, and

continuing rating and billing research for each market. Program director of the format is Steve Epstein.

FILMWAYS RADIO, INC.
1610 N. CAHUENGA BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
PHONE: (213) 462-6421

Want more details?
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THE SHADOW RADIO SERIES — NOW IN FIVE MINUTE EPISODES

The increased demand for five minute radio shows by radio programmers around the country, is resulting in much year-end activity at Charles Michelson, Inc., Beverly Hills based suppliers of taped radio series.

Work is underway on the editing of *The Shadow*, half-hour radio drama shows into five minute serialized segments.

Earlier testing of the five minute format of *The Shadow* in a handful of metro markets during morning and evening drive time periods have proved highly successful.

Radio stations in Phoenix, Sacramento, and Cincinnati have already carried

the five minute serializations with Detroit currently gearing up for an early start.

A local election campaign for District Attorney in Sacramento resulted in a 2% write-in vote for Lamont Cranston — *The Shadow!*

The newly edited five minute episodes will be available for delivery on a five per week basis beginning in January.

Presently, 328 radio stations carry the once weekly half-hour broadcasts of *The Shadow*.

CHARLES MICHELSON, INC.,
9350 WILSHIRE BOULEVARD,
BEVERLY HILLS, CALIFORNIA 90212
PHONE: (213) 278-4546

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IMPECCABLE PRODUCTION WITH TEAC 1-INCH 16-TRACK RECORDER

The 90-16 recorder-reproducer — the newest of the second-generation TEAC Tascam Series professional equipment specifically designed for the ultimate professional applications — is a 16-track, 16-channel machine that handles one-inch tape at 15 ips, with optional dbx.

A combination record-reproduce head allows full reproduce frequency response in the sync mode. Two other heads are erase and monitor.



A transport system offers full IC logic circuits for feather-touch performance, with a special tension servo motor to maintain constant, even tape flow. A special motion-sensing mechanism eliminates accidental tape spills and stretch. The AC servo-controlled, direct-drive capstan is capable of variable speed operation of ± 30 per cent. Electronic braking allows quick, smooth entry to the play mode from either fast mode.

Input, normal and monitors buttons in the output select allow, respectively, source calibration, usual record functions (recording, overdubbing or sync, reproduce), and monitor activation.

Function select buttons automatically accomplish all monitoring combinations and encode/decode switching of the optional dbx package. Dynamic range, signal-to-noise ratio and headroom parameters are dramatically increased with the optional dbx package.

Price is less than \$12,000.00.
TEAC CORPORATION OF AMERICA
7733 TELEGRAPH ROAD,
MONTEBELLO, CALIFORNIA 90640
PHONE: (213) 726-0303

Want more details?
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KODAK UNVEILS HIGH-SPEED NEWS FILM, IMPROVED REVERSAL PRINT FILM

Eastman Kodak Company announced a new high-speed color film for television news recording and an improved filmstock for printing from reversal originals.

Eastman Ektachrome video news film high speed 7250 (tungsten) is designed to allow filming under extremely low-light levels. The new film is rated at EI 400 under tungsten illumination and has an EI of 250 when exposed under daylight conditions with a filter such as a Kodak Wratten 85B filter.

Forehardening during manufacture allows Eastman Ektachrome video news film high speed 7250 (tungsten) to be processed in process VNF-1. This high-speed film provides television news operations with convenient, cost-saving processing at the same time and temperature recommendations as for Eastman Ektachrome video news film 7239 (daylight) and Eastman Ektachrome video news film 7240 (tungsten).

Eastman Ektachrome video news film high speed 7250 (tungsten) can be exposed at EI 800 or higher with extended processing. The new film displays excellent forced-processing characteristics and, at these higher speeds, maintains its neutral color balance.

The company also introduced a new print film for making duplicate prints from camera reversal originals. Eastman Ektachrome VN print film 7399 produces excellent quality duplication prints when printed from camera originals, according to Kodak.

Eastman Ektachrome VN print film 7399 also uses process VNF-1 with a reduced first development time.

EASTMAN KODAK COMPANY
343 STATE STREET
ROCHESTER, NEW YORK 14650
PHONE: (716) 724-4642

Want more details?

Circle 119 on Product Info. Card

EIGEN VIDEO SLOW-MOTION DISC RECORDER

Eigen Video announced a new version of their color Slow-Motion Disc Recorder line. This is the first color disc recorder in the \$15,000 range that offers switch-selectable field or frame operation. Sports "instant-replay" effects require the ability to play back individual television "fields" (a field is a 60th of a second) for clear, flicker-free images. However, disc operators using the unit for slides, animation, or post-production would like the option of being able to use fields or frames. (A television frame consists of two consecutive fields, interlaced.)

The new Eigen color Disc Recorder,

If you think our Stereo Synthesizer is just for old mono records...

... you don't know what you're missing! Applications of the 245E Stereo Synthesizer are limited only by your imagination:

In the recording studio, you can

- save tracks by recording strings, horns, or drums on a single track and spreading them in the mix
- create stereo depth from synthesizers, electronic string ensembles, and electric organ
- create a stereo echo return from a mono echo chamber or artificial reverb generator
- use one channel to create phasing effects

In broadcasting, you can

- use it on announce mikes to create stereo depth without an image that shifts every time the announcer moves his head
- synthesize mono material before recording it on stereo cart: you'll minimize mono phase cancellation
- use mono cart machines and synthesize the output: you'll eliminate mono phase cancellation entirely
- create an audience-pleasing stereo effect from mono agency spots and network feeds

The 245E is a fundamentally different, patented way of creating stereo space. Its sound is distinct from panpotted point sources or stereo effects synthesized with digital delay lines. It's a dramatic, highly listenable sound that's fully mono-compatible—just add the channels to get the original mono back. At \$327, it belongs in everyone's bag of tricks. (If you get bored, you can always process old mono records into pseudo-stereo).

For further information, see your local Orban/Parasound dealer or write us direct.

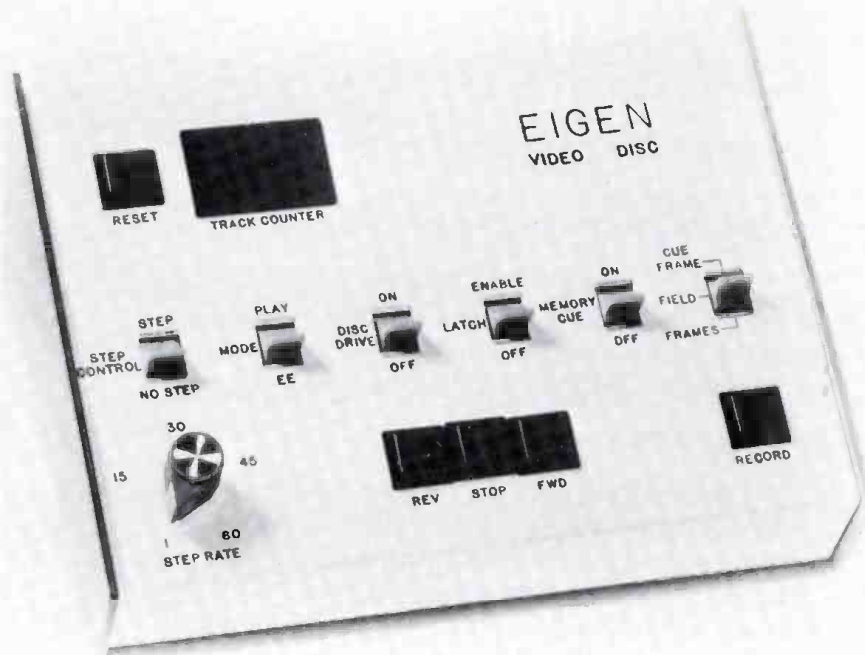
orban/parasound

680 Beach Street, San Francisco, Ca. 94109 (415) 673-4544



The Orban/Parasound 245E Stereo Synthesizer

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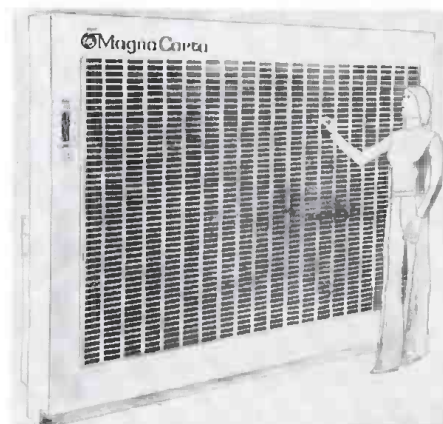


being up-to-the-minute mod. Further information and catalogues may be obtained by writing or calling.
MUSICUES CORPORATION
 1158 AVENUE OF THE AMERICAS
 NEW YORK, N. Y. 10036
 PHONE: (212) 757-3641

Want more details?
 Circle 123 on Product Info. Card

IGM DEVELOPS "MAGNA CARTA" CARTRIDGE HANDLING SYSTEM

IGM, a division of NTI, Bellingham, Washington, is showing the prototype of their new Magna Carta at the NAB Show in Washington, D.C. — a tape storage handling system for up to 1,000 cartridges, automated to remove any given cartridge from its storage cubicle, play it as programmed, and return it to storage. This memory storage ability is made possible through use of micro-processor technology. The device is designed as a stand-



alone product. For live operations and is also compatible with most existing broadcast automation systems. Visual readout on a CRT will permit monitoring personnel to know at all times the location and status of any given cartridge that is programmed for play. Advance data on this brand new product can be obtained by contacting Department 7:
IGM/NTI, 4041 HOME ROAD,
BELLINGHAM, WA. 98225
PHONE: (206) 733-4566

Want more details?
 Circle 124 on Product Info. Card

with a simple selector switch on the control, allows the operator shooting electronic slides to look at the image as a frame or field, and choose the better one.

The Model 12, priced at \$15,000, has

a substantially improved picture quality and would be appropriate for freeze-frame, broadcast slow-motion, or post-production.

As with the Eigen Model 11, the flexible discs record consecutive fields as alternate tracks in each direction to achieve continuous "loop" operation, vital to sports slow-motion work. Each track is erased before re-recording by dual-gap magnetic heads. The disc is in a cassette which can be changed in seconds without tools and costs only \$10 to rebuild. The flexibility of the disc eliminates catastrophic head "crashes".

All Eigen Disc Recorders are equipped with "Memory-Cue" capability. The operator simply selects the desired field (or frame) for "freezing" and pushes the "Memory-Cue" control. The disc recorder will respond to a start command from the commonly marketed automatic editing equipment, run to the exact field or frame, and "freeze".

EIGEN VIDEO, P.O. BOX 1027,
GRASS VALLEY, CALIFORNIA 95945
PHONE: (916) 273-1341

Want more details?
 Circle 122 on Product Info. Card

Erase faster



Erase cleaner



Erase easier



Garner Erasers cut man-hours spent erasing audio and video tapes. Simple, safe continuous belt operation gives you "hands-off" professional erasures in only four seconds. Handles up to 10½" reels, cartridges, and cassettes. Acclaimed by major users, yet priced low enough for the smallest studio or station to afford.



GARNER INDUSTRIES

4200 N. 48th St.
 Lincoln, NE 68504
 402-464-5911

Want more details?
 Circle 121 on Product Info. Card

NEW BACKGROUND MUSIC LIBRARY EXPANDED

MusiCues Corporation, New York City, announces four record releases from the new "CHA" series. The records, entitled: *Strange Love Action* (CHA 006), *Happy Music and Crazy Music* (CHA 007), *Paul Piot and Co.* (CHA 008), and *Illustration Songs* (CHA 009), are designed for use as background to films, TV documentaries, commercials, educational slide films, etc. The music is characterized as

AMERICAN RADIO PUBLISHES NEW COMPREHENSIVE OVERVIEW OF RADIO BASED ON ARBITRON

Jim Duncan, of American Radio, Kalamazoo, Michigan, has announced that he will publish, for the second year in a row, The "American Radio" sourcebook. The book is designed to give observers of the radio industry a handy reference guide to the state of the industry as of the Fall of 1976. In one quick glance, the reader can get a summary of each

The entertainment Value of Record Report[®] may be news to you.



Record Report is a syndicated feature that brings the most newsworthy recording artists to your station twice a day. Each three and a half minute show features Robert W. Morgan with three news items about today's hottest hitmakers, including a voice actuality of one of them. During the past year, Record Report has featured actualities with practically every major recording personality, from Elton John to Olivia Newton-John. So we offer your station the chance to feature artists who are often inaccessible to your competition.

On top of that, you may find that Record Report can help you fulfill your news commitment.

All this makes Record Report a

priceless feature. And in fact, that's exactly what it is, because it's provided without charge exclusively to one station in a broadcast area.

We supply two programs each weekday, for a total of ten shows a week. Each contains a one minute commercial for a national sponsor to be run as part of the program.

You then have the option of running each show a second time, and selling the commercial slot to a non-competitive local sponsor. If you'd like more information, or would like to hear a current week's copy of Record Report as a sample, call us. But please do it quickly, before your competition beats you to it. Because as they say, good news travels fast.



FILMWAYS RADIO INC.

1610 N. Cahuenga Blvd., Hollywood, CA 90028

TELEPHONE (213) 462-6421

Want more details? Circle 125 on Product Info. Card

BEAUTIFUL MUSIC



With most beautiful music stations you can be in your home or car and think you're in your dentist's office. This syndrome could even go so far as to cause ten years and blends them with the result is the most interesting contemporary music for you. We have full details and full details RPM, Radio Programming/Management 48075 (313) 557-3246.

The Automated Programming People
rpm

Want more details? Circle 126 on Product Info. Card

market surveyed by ARB. The book reports which formats are successful, the range of spot prices, FM performance and financial data. Also included are ratings summaries in up to 12 different categories. Additionally, the fall report of "American Radio" will include a breakdown of formats based on AQH data as a percentage of total radio listening. The complete book is available for \$21.00, or two copies at \$19.00 each.

AMERICAN RADIO, c/o JAMES DUNCAN, GILMORE ADVERTISING 200 MICHIGAN BUILDING KALAMAZOO, MICHIGAN 49006

Want more details?
Circle 128 on Product Info. Card

NEW "UNIVERSAL MODEL" STEADICAM AVAILABLE FROM CINEMA PRODUCTS



Steadicam greatly enhances the creative latitude of the director and the cinematographer, permitting new kinds of moving shots which were previously considered impossible. It is ideal for use in the filming of documentaries, television specials and commercials, as well as for taping live concerts, interviews, "on-the-spot" TV commercials, theatrical and sports events, and other special video coverage.

With Steadicam, the operator can boom up or down nearly 3 feet, he can pan a full 360° and tilt up or down to 60° — all this while the camera operator is himself in motion, walking or running. By filtering out low as well as high frequency vibrations, Steadicam turns virtually any vehicle — car, boat, or aircraft — into a perfect camera platform.

CINEMA PRODUCTS CORPORATION
2037 GRANVILLE AVENUE
LOS ANGELES, CALIFORNIA 90025
PHONE: (213) 478-0711

Want more details?
Circle 129 on Product Info. Card

**THE TOTALLY NEW PRODUCTION
OF THE ORIGINAL**

**The History
of
Rock & Roll™**

by **Drake-Chenault**
SPRING '77

Call us collect to reserve your market:
(213) 883-7400.

Want more details? Circle 127 on Product Info. Card

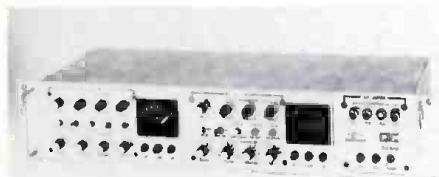
ORANGE COUNTY OCACLX-S-FM STEREO AUDIO PROCESSOR

The Orange County CLX-S-FM is a special application version of the very popular CLX Limiter/Compressor/Expander.

This device was designed to control pre-emphasized audio signals in such applications as FM broadcasting, television audio and slow speed tape recording.

The CLX-S-FM consists of two CLX Compressor/Limiter/Expander modules and an independent two channel High Frequency Limiter.

Each of the CLX modules combine the separate and necessary functions of an ultra-fast Broadband Peak Limiter and a variable threshold, multi-ratio Compressor with those of an invaluable Expander Gate.



The compressor has smooth characteristics with a freedom from such side as breathing, pumping, or other distasteful discoloration of the dynamics. The ratio, threshold, attack and release settings are completely variable to suit the application. It is no longer necessary to tolerate the limitations of single-function compressors.

Although primarily designed to eliminate increased noise due to compression, the Expander/Gate may be used to provide up to 30 dB reduction of noise, rumble, and reverberation. Again, all the parameters are adjustable with both 1:2 (Expand) and 1:20 (Gate) ratios available.

The High Frequency Limiter section offers pushbutton selection of three separate pre-emphasis curves, allowing operation with FM transmitters using standard 75us or Dolby (25us) as well as those applications using 50us. This section operates as a voltage-controlled low pass filter, and serves to reduce high frequency energy below a fixed value, avoiding distortion or carrier overmodulation. Once again, careful design yields very low distortion figures.

When operated in the 'stereo-coupled' mode, the Compressor and Expander circuits operate in tandem to obviate image-shift. The Broadband and High Frequency Limiters continue to act independently, reacting to transients, and do not cause unnecessary reductions in loudness.

Separate functions are monitored by fast-acting lamps and the total gain reduction is indicated by front panel meters.
CHATEAU SEVEN GROUP, LTD.
BOX 312, PEMBINA, N. D. 58271
IN CANADA: 1125 EMPRESS STREET,

WINNIPEG, MAN. R3E 3H1

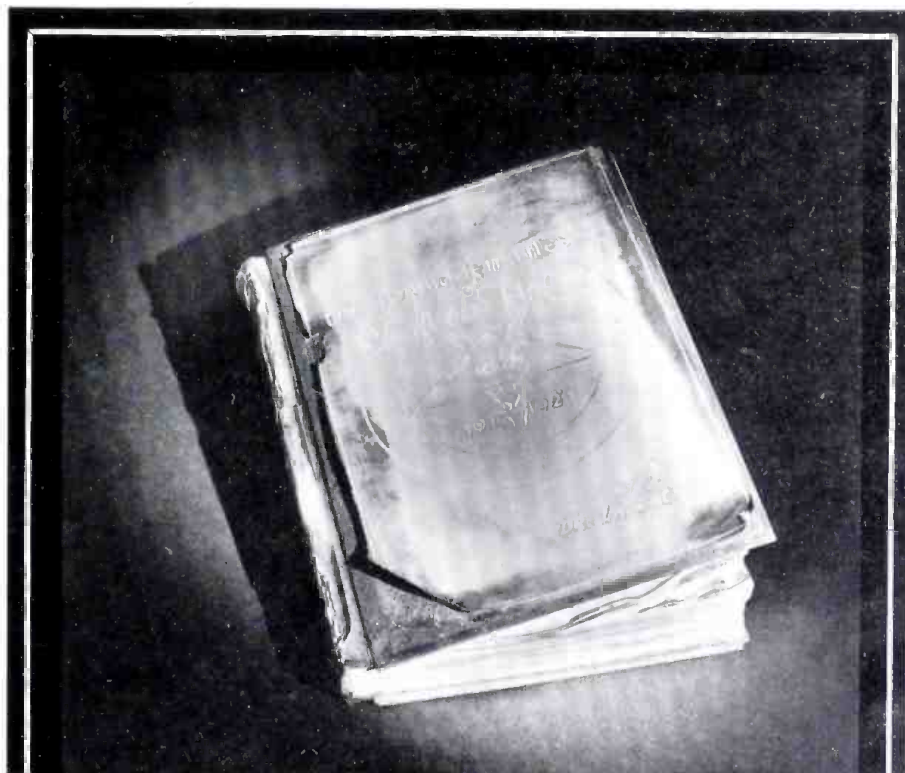
*Want more details?
Circle 130 on Product Info. Card*

HARRIS INTRODUCES CB-1201 TURNTABLE

The new Harris CB-1201 12" Professional Transcription Turntable Chassis offers excellent sound reproduction, tight cueing, wow and flutter well below NAB requirements, and precise speed control. With only three rotating parts in the unit, operation and maintenance are simplified. 24-hours-a-day, top reliability is assured



through the rugged motor, simplified motor mounting and an advance shift mechanism. A recessed platter, offset



WE FOUND IT!

Hidden amongst decaying and yellowed documents, tucked away in the corner of a rotting steamer trunk . . . discovered during the demolition of a downtown Soho Inn . . .

The lost exploits of England's master sleuth:

SHERLOCK HOLMES

As chronicled by Dr. John Watson . . . revealing for the first time, Holmes' most fantastic and dangerous adventures into the unknown. Withheld from publication because of its obviously controversial nature, A. Conan Doyle's legendary character comes to life once more, for the first time coming to grips with the occult, the unexplainable, and the unspeakable in:

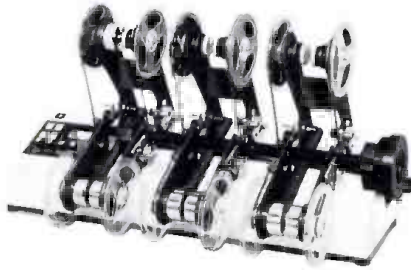
THE FORBIDDEN FILES OF SHERLOCK HOLMES

Six three and one-half minute segments weekly.

For more information, call collect: (213) 466-5128

Want more details? Circle 131 on Product Info. Card

Dub faster



Dub easier

Garner Model 1056 updates your dubbing operation. Five 1200' professional copies in four minutes. Threads fast. Rewinds in 60 seconds. Single capstan drive and solid state electronics guarantee unvarying high quality. Priced low enough for quick payout. Write for brochure and names of users.



GARNER INDUSTRIES
4200 North 48th St.
Lincoln, NE 68504
Phone 402-464-5911

↑ *Want more details?*
Circle 132 on Product Info. Card

For Some of the Best Sales Jingles Available, Give Us a Jingle: (213) 882-0177

Contemporary custom-produced commercials and image jingles for your advertisers at reasonable prices. Custom logos for your station also available.



Box 3133 / N. Hollywood, CA 91609

↑ *Want more details?*
Circle 133 on Product Info. Card

from the center base, allows for plenty of clearance for arm swing plus maximum protection. An exclusive "shear action" idler wheel is employed to further decouple the motor from the platter, reducing both vertical and horizontal rumble to a minimum.

HARRIS CORPORATION
BROADCAST PRODUCTS DIVISION
123 HAMPSHIRE
QUINCY, ILLINOIS 62301
PHONE: (217) 222-8200

↑ *Want more details?*
Circle 134 on Product Info. Card

NOSTALGIA REACHES SUMMIT

Production is nearing completion on "Sentimental Journey", a 13-week radio special based on the music and memories of the roaring 20's to the fabulous 50's.

Available for syndication from Summit Productions, of North Hollywood, California, "Journey" is designed as a musical tribute to the people and events that have shaped our world.



SUMMIT PRODUCTIONS

"It's the result of four years of painstaking research, writing and production by L.A. radio's Pete Moss and John Foster," according to Summit president and series executive producer Mike LaRocque.

Designed to air one-hour per week, LaRocque said the program is so flexibly produced that stations wishing to air it in 10-minute sets per day can do so without losing continuity. Each of the five sets per hour is complete and self-related through lyrics, events or the eras themselves.

Demo-disc previews are available to radio stations now by contacting:
SUMMIT PRODUCTIONS
6605 AMPERE AVENUE
NORTH HOLLYWOOD, CALIF. 91606
PHONE: (213) 762-5544

↑ *Want more details?*
Circle 135 on Product Info. Card

ANNOUNCING A NEW EQUALIZER

Lamb Laboratories is now the exclusive U.S. distributor for Klark-Teknik Graphic Equalizers.



Available in 1/3 Octave (DN27) or Stereo Octave (DN22), Klark-Teknik is known throughout Europe as a reliable and distortion-free equalizer.

LAMB LABORATORIES
155 MICHAEL DRIVE
SYOSSET, N. Y. 11791
PHONE: (516) 364-1900

↑ *Want more details?*
Circle 136 on Product Info. Card

NEW CHROMACON 1070 SERIES FROM I V C

A new series of videotape recorders that provides continuity to the standard IVC one-inch format, while introducing completely new performance specifications that exceed current IVC one-inch as well as Japanese three-quarter-inch videotape recorders, has been announced by International Video Corporation, Sunnyvale, California.



Ronald H. Fried, IVC president and chief executive officer, said the new IVC 1070 ChromaCon series videotape recorder incorporates the basic recording format used in all IVC one-inch videotape recorders produced since 1966, but has a totally new video and audio signal system.

Signal-to-noise ratio has been increased to 47 dB. Visible moire' has been eliminated. Differential phase and gain errors have been substantially reduced. Both audio channels deliver 50 dB. The new video and audio specifications permit multi-generation dubs of up to five generations without significant degradation of picture quality or color accuracy.

The IVC-1070 sells for \$10,000 to \$12,000 depending on options.

The new recorder has applications in electronic field production, off-line editing and studio mastering in the broadcast market.

Special attention has been given to the IVC-1070's audio system. One channel has been designed for audio-only edits. Two line and two microphone inputs can be mixed simultaneously in both audio channels.

The new IVC-1070 offers a newly designed deck with a fully remoteable control panel, a new tape tension control, a fully framed capstan servo, instant video confidence, and improved electronic assemble and insert editing. All tape motion controls and editing functions are C-MOS logic compatible and fully remoteable. An electronic tape time display has built-in memory.

Existing IVC one-inch libraries can

be played back on the IVC-1070 with full bandwidth output and used with digital timebase correctors or outboard heterodyne color processors. Tapes produced on the IVC-1070 in the ChromaCon mode can be played back on existing IVC one-inch machines equipped with ChromaCon kits. A switch on the 1070 permits production of tapes that will replay on the non-ChromaCon models.

INTERNATIONAL VIDEO CORP.
990 ALAMANOR AVENUE
SUNNYVALE, CALIFORNIA 94086
PHONE: (408) 738-3900

Want more details?
Circle 137 on Product Info. Card

NEW RADIO PROGRAMMING AND PRODUCTION SERVICE

Bruce Collier, Jr., formerly with PAMS of Dallas, is involved in a new production venture that will serve broadcasters and agencies as well as production companies. Production and Programming Associates, PAPA, is offering custom product and access to superior syndicated production. For both radio ID and commercial, as well as demo information, call or write:

PAPA, P.O. BOX 3394
IRVING, TEXAS 75061
PHONE: (214) 253-3254

Want more details?
Circle 138 on Product Info. Card

ALPHA 1 AND BETA 1 MARK DEBUT OF NIKKO PRO LINE

The new Alpha 1 dual-channel power amplifier and matching Beta 1 stereo pre-amplifier are the first products in the professional series of audio products from Nikko Electric Corporation of America.

In the Alpha 1, voltage amplification is carried out in two differential amplification circuits — a high voltage resistant PNP low noise transistor and a current mirror circuit with a bass time constant.



The Alpha 1 power amplification circuitry uses a 3-stage Darlington connection in the first stage. In the last stage, 3 power transistors are arranged in parallel, constituting a purely complementary quadruple push-pull operation. The first stage has been designed to drive 100

Subscribe to "BP&P" and Stay on Top of Things. (Like the Ratings).

Winning the rating game is the key to operating a profitable station in a competitive marketplace. Since its inception just two years ago, "BP&P" has presented the in-depth programming philosophies and strategies of over 25 successful radio programmers, and how they're winning in their cities.

The market profiles in "BP&P" are just one way you'll benefit from the good broadcast ideas that can help keep you ahead in the ratings race. And there's more. You'll keep on top of the latest audio/video equipment, services, promotion, automation, syndication . . . a complete information source on successful broadcasting.

For just seven dollars (a tax-deductible business expense) we'll send you your own personal library of good broadcast ideas for a full year (six big issues).

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I have enclosed \$ _____

Name		Title	
Station/Company		<input type="checkbox"/> New	<input type="checkbox"/> Renewal
Address		<input type="checkbox"/> Home	<input type="checkbox"/> Office
City	State/Province/Country	Zip	



Wireless Microphone Systems

The wireless microphone systems by Vega are a perfect blend of space age electronics and sophisticated audio engineering. Vega offers a variety of models to choose from with tiny mikes that can be concealed in clothing or worn lavalier fashion. The transmitters are small enough to tuck into a shirt pocket or clip to a belt—out of sight but never out of sound. Or if you prefer a totally wireless hand-held mike, the Vega's "Performer" microphone contains its own transmitter and antenna.

Vega mikes give you a new order of freedom, new confidence in your performance and delivers beautiful sound wherever you are. Because it uses the VHF band, reception is clear and free of interference and electrical noise. When it comes to being heard—the only sound way to go is Vega, the largest selling manufacturer of wireless microphone systems in the world.

 **Vega**

Division of Cetec Corporation
9900 Baldwin Place — El Monte, California 91731
Telephone (213) 442-0782

watts and the second stage, 30 watts, both in Class A operation.

The Alpha 1 has a continuous power output of 220 watts per channel, minimum RMS, into 8 ohms from 20 Hz to 20 kHz, with no more than 0.08% THD.

The Alpha 1 is designed for rack mounting, has a brushed aluminum front panel and stainless steel handles.

Retail price is \$599.95.

NIKKO ELECTRIC CORP. OF AMERICA
16270 RAYMER, VAN NUYS, CA. 91406
PHONE: (213) 988-0105

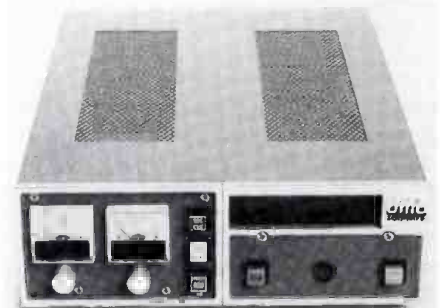
Want more details?

Circle 140 on Product Info. Card

BEAUCART TYPE 10 RECORD/PLAYBACK COMBINATION ANNOUNCED

The Beaucart Division of UMC Electronics Company has announced the availability of the Beaucart Type 10 combination record/playback broadcast audio cartridge tape machine.

Housed in a compact, 4-1/8" high by 11 1/2" wide by 15 3/4" deep housing, the Beaucart Type 10 record/playback combination is used by radio stations for handling A-size cartridges. Available in either mono or stereo, the Type 10 combination mounts side-by-side for desk or rack mounting.



The cartridge reproducer is furnished with a primary (1 kHz) cue, with secondary (150 Hz) and tertiary (8 kHz) cues optionally available. Cue tone detectors utilize reliable L-C networks to provide relay contact output information. Front panel lamps on the reproducer indicate the presence of secondary and tertiary cue tones.

Both reproducer and recorder are fully operative when partially or completely removed from their slide-out cases, facilitating chassis inspection and maintenance. Since units are independent of one another, one chassis may be completely removed from service, leaving remaining units capable of full operation. The Type 10 reproducer features the patented Beau pancake hysteresis synchronous motor. In addition, the unique Beau head assembly consists of three independent tape guides and head mounting blocks with screw adjustments for height, zenith, and azimuth. Completely non-magnetic tape guides and heads

may be quickly and easily replaced.
BEAUCART DIVISION
UMC ELECTRONICS COMPANY
460 SACKETT POINT ROAD
NORTH HAVEN, CONN. 06473
PHONE: (203) 288-7731

*Want more details?
Circle 141 on Product Info. Card*

NEW RECORD PREAMP FROM TELEX

Telex has announced a new tape Record/Playback preamplifier of unique versatility for broadcast, recording studio and industrial applications. Designed as a modular addition to their line of tape products, Telex states that the new RP-85 has wide application for single and multi-channel use in both new equipment and replacement tape systems.

The compact, monaural RP-85 will accommodate tape speeds from 1-7/8 to 15 ips in 1/8 to full track formats. A low speed RP-85L provides special equalization for use with cassette or open reel logging application (15/16 - 1-7/8 ips).



The unit has facilities for mixing and is universally matched for line and microphone inputs as well as line and monitor outputs. Independent line and cue amplifiers permit monitoring without loading the program output. Self-synchronizing bias permits multi-channel operation including stereo monitoring. Two isolated DC outputs provide continuous or record-mode controlled voltage for external relay or lamp operation. Programmable connectors accommodate various head impedances and configurations.

The RP-85 features silent FET switching, 60 dB bias rejection and full immunity to electromagnetic and radio frequency interference.

The new amplifier replaces the Telex RP-84, RP-110 and RP-120 units and is priced below \$260.00. Rack mount kits, interconnecting cables and 240V adapters are available as optional accessories.

TELEX, 9600 ALDRICH AVENUE
SOUTH, MINNEAPOLIS, MINN. 55420
PHONE: (612) 884-4051

*Want more details?
Circle 142 on Product Info. Card*

CENTURY 21 PRODUCTIONS ANNOUNCES RADIO CONTEST SERIES

Century 21 Productions, Inc., of Dallas, announced this week that production has been completed on its

Broadcast Buffoonery

By Robin Lee Grube



*"... and now the
Channel 7 unbiased
news report... some
dodo in Washington
today..."*

OUR JINGLES WILL FRESHEN UP YOUR AIR

"Supersonics" - the refreshing jingle package that provides strong, fast station identification. And it gives you the ability to sell a slogan line, such as "Music Radio," "Stereo 100," etc., in addition to your call letters.

Optional electronic effects offer you a unique, exciting sound. Surprisingly affordable.

"Supersonics" - another Krishane Creation.



Krishane Enterprises, Inc.
4601 Willis Avenue
Sherman Oaks, CA 91403
(213) 981-8255

Want more details? Circle 143 on Product Info. Card

twelve-radio-contest series, NONSTOP TWO.

The original NonStop Contests package is on the air in over 150 markets. NONSTOP TWO has been pre-sold in 20 markets.

Century 21 general manager Dick Starr said, "With the success of the original NonStop, we decided we could enlarge our contest service with the addition of traffic-building promotions for use in conjunction with sponsors or for increased outside station awareness."

NONSTOP TWO features 300 production units, 23 custom jingles and a 183 page Operations Manual. It was produced by Dick Starr and Century 21

writer-director Roy Nilson.

For further information on NONSTOP TWO, stations should call Century 21 vice president - sales Tom McIntyre at toll-free (800) 527-3262. CENTURY 21 PRODUCTIONS, INC. 2825 VALLEY VIEW LANE, SUITE 221 DALLAS, TEXAS 75234

Want more details?
Circle 144 on Product Info. Card

CBC BROADCAST CONSULTANTS FORMED

A group of Los Angeles based radio broadcasters have formed a consulting or-

ganization to help medium and small market stations realize their fullest potential. Specializing in programming and station operations, CBC has people available to assist in all aspects of radio broadcasting.



CARRUTHERS BROADCAST CONSULTANTS

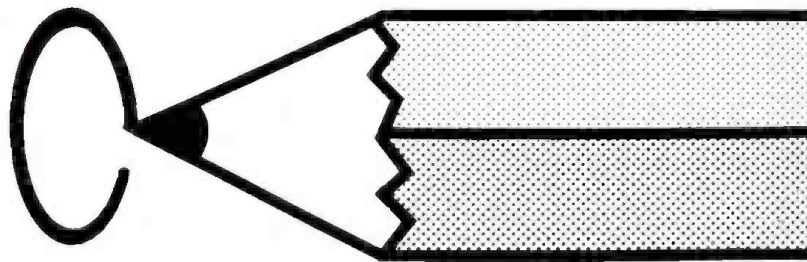
Personnel at CBC are professionals with years of experience. Services are designed to help overcome problems exclusive to the small and medium market broadcaster.

CBC has various consulting plans to fit individual station needs, from simple promotion ideas to custom formats, sales seminars and efficiency analysis. Expertise is also offered with license renewals and other FCC problems. CBC can help stations produce their best possible product, and do it efficiently.

C B C, 1122 WEST 30th STREET, LOS ANGELES, CALIFORNIA 90007
PHONE: (213) 379-5812

Want more details?
Circle 145 on Product Info. Card

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!!!

APC TONE SUPPRESSION FILTER FOR AUTOMATED BROADCASTING SYSTEMS

A. P. Circuit, a manufacturer of Active Filters specializing in the Audio Frequency Range, has just introduced a 25 Hertz sensor tone suppression filter for Automated Broadcasting systems. The filter suppresses 25 Hertz signals at -20 dB. Fifty Hertz signals are attenuated by less than 1 dB. Higher frequencies than 50 Hertz are passed through at unity gain.



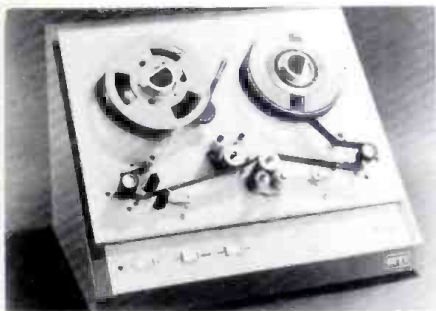
Model APS-10 is a dual channel rack mounted 25 Hertz sensor tone suppression filter. The unit can accept 600 ohms floating signals and includes a Power Supply required for the Active Filters. Input and output terminals are through standard female and male XLR connectors.

Delivery is quoted at two weeks on the APS-10, priced at \$500.00
A.P. CIRCUIT CORPORATION
865 WEST END AVENUE
NEW YORK, N. Y. 10025
PHONE: (212) 222-0876

Want more details?
Circle 146 on Product Info. Card

**RETEC VIDEO TAPE CONDITIONER
REDUCES DROPOUTS, AND
HEAD CLOGGING**

Recently introduced by Research Technology, Inc., is the RETEC Video Tape Conditioner. Said to reduce tape dropouts as much as 70% and virtually eliminate head clogging, the machine burnishes and polishes the oxide surface, removing dirt, chips and loose particles. The RETEC VTC Conditioner can be ordered in a variety of formats designed to treat tapes 1.5 or 1.0 mils thick and 1/2, 1 or 2 inches wide.



Straight-line threading and automatic shut-off at the end of the conditioning cycle are said to have made the RETEC VTC valuable to the professional user. The RETEC VTC machine conditions a 10½ reel of tape in less than four minutes without solvents and without harming the recorded program. Pre-recorded tape performance can also be improved significantly by conditioning.

RESEARCH TECHNOLOGY, INC.,
8260 ELMWOOD AVENUE,
SKOKIE, ILLINOIS 60076
PHONE: (312) 677-3000

*Want more details?
Circle 147 on Product Info. Card*

**NEW FROM ADWAR: A POST
PRODUCTION KEYSER**

The Post Production Keyer manufactured by Adwar Video Corporation, 100 Fifth Avenue, New York, N. Y., can save over \$3,000 in equipment usually required to key titles into videotape.

The keyer eliminates the need for a color SFG, genlock, or phase shifter. It adds color burst to the sync from a b&w camera. This forms a signal which is compatible for keying into either a color or a black-and-white image.



**Since February, 1976,
the Ratings at KRLA, Los Angeles
Have Virtually Tripled.**

We're Proud to be a Part of Their Success.

*The T.V. Greenleigh — Billy Pearl Co.
Program Consultants*

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

Want more details? Circle 148 on Product Info. Card

The device renders titles and graphics as either white-on-black or black-on-white images. It has matte capability to change the brightness of keyed graphics. The keyer can fade tape to black without the assistance of a proc amp. The keyed image itself can be wiped in or out. An external key can employ the outer shape of an image from an external camera as the outline of another keyed image from a second camera. Zoom or pan this outline and wipes can be made with dramatic

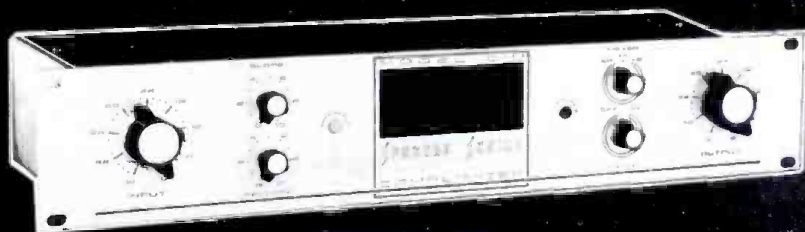
or functional shapes.

The Post Production Keyer uses a portapack AC charger for power, and can be modified for other units. It sells for \$845.00.

ADWAR VIDEO CORPORATION
100 FIFTH AVENUE
NEW YORK, N. Y. 10011

*Want more details?
Circle 149 on Product Info. Card*

COMPLIMITER™



MODEL 610

Used in recording studios; disc mastering studios; sound reinforcement systems; TV, AM, FM broadcast stations to maintain a sustained average signal at a level significantly higher than that possible in conventional limiters, and with performance that is seldom attained by most linear amplifiers.

Rack mounted, solid state, new functional styling, the Model 610 is in stock for immediate shipment.

Specifications are available from:

SPECTRA SONICS

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



Want more details? Circle 150 on Product Info. Card

Classified

CLASSIFIED ADVERTISING RATES

Prepaid* with submitted copy:
 One Column Inch (1" x 2 1/4") ... \$27.50
 1/2 Column Inch (1/2" x 2 1/4") ... 20.00
 *(If billing is required add 20%)

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OFFERING THE FOLLOWING PROMATS:

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