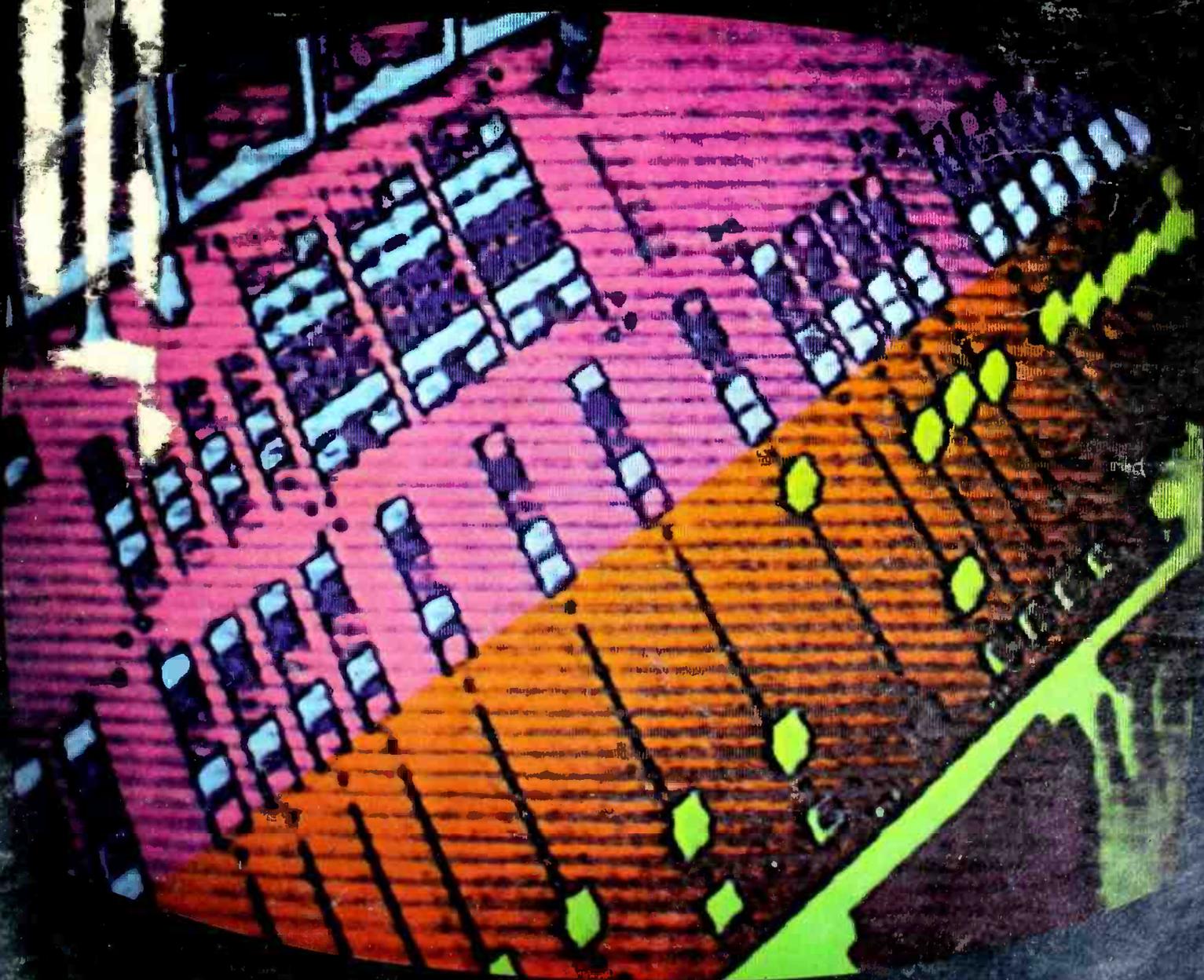




Broadcast Programming & Production

APRIL/MAY 1975
VOLUME 1 - NUMBER 1

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MUSIC PROGRAMMING: an Art form? . . . or a Business? — CLIVE DAVIS and BUZZ BENNETT — page 9



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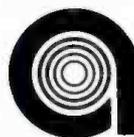
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ON THE COVER:
 A view of the on-the-air console at KNX
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 were added.

Photography: Gary Kleinman

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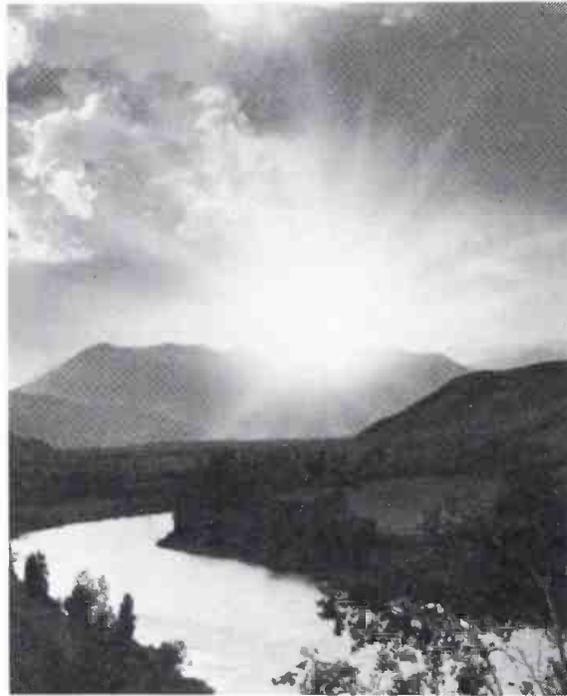
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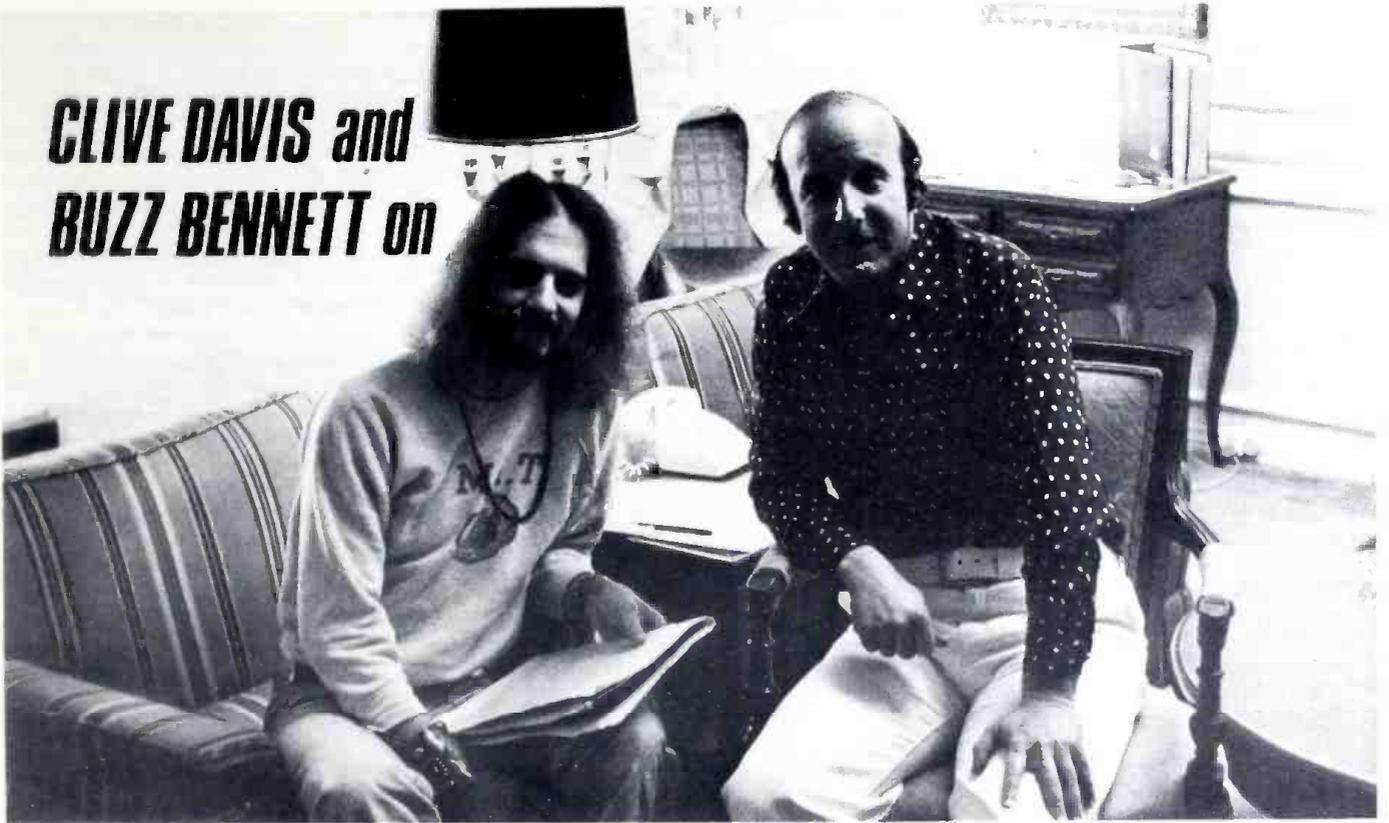
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CLIVE DAVIS and BUZZ BENNETT on



MUSIC PROGRAMMING: an Art Form?... or a Business?

Is music programming an art form? . . . or merely a business? Having observed the traditional lack of understanding between the so called "constituents," the recording and broadcasting industries, BP&P presents an open discussion between two prominent figures in these fields: CLIVE DAVIS and BUZZ BENNETT. They openly discuss the misunderstandings that exist, and probe for solutions to the communications problems between these two multi-million dollar industries.

BUZZ: The thing that I'm primarily interested in is the future of *Contemporary Radio*. The people I work with from week to week, individuals who are programmers with a great responsibility and a great concern, are people that are willing to join in a search for a better way. I have spent most of my life in radio, and I refuse to allow it to crumble beneath my feet. We are indeed interested in a more aesthetic approach to our industry without losing our income . . . the select programmers I work with have the opportunity to bring about change . . . these are individuals who are frustrated in their quest for contribution. There are a multitude of record companies sending armies of promoters throughout the land carrying a one sided opinion, of which, on the most part, money is their criteria, not an intellectual approach on how to aid one another while sustaining our significance. I ask your help in finding the path to an exchange of information to save what some have termed *the dying days*

of contemporary radio. A direction is necessary. I hope that we can openly discuss this, because it's a matter of life and death!

CLIVE: Well, I can discuss that from a lot of different vantage points. One vantage point is where the system in AM music radio has gone to, and obviously, and understandably it's been motivated by business considerations. To follow ratings, when you look at ratings, when you study ratings, when you become more sophisticated as you and your operation have validly shown is advantageous to do, you become a slave to the mass common denominator. It's really contradictory to talk in the same breath of sophistication, research tools and study of ratings, which is in essence where both radio and television are today in looking for the broadest common denominator, and the goal of aesthetics. Total rating consciousness precludes that kind of creative approach towards programming new

music that allows for intellectual upgrading. Business considerations have forced today's top 40 programmer, as with television's adherence to the situation comedy, to a mass denominator demographic approach. Several record companies on the other hand do program from a lot of different sources and give radio stations the opportunity of programming differently if they so desire. But the key decision is always the commercial one. How can this change? If I were to bring into a top 40 station, Tony Orlando & Dawn, Loudon Wainwright and Bruce Springsteen, there's no question as to whom you will program.

You will look at Bruce Springsteen and notwithstanding the depth of his commentary upon society and his brilliant images and word pictures, or the wry, funny, amusing, imaginative turn of a phrase that Loudon Wainwright is capable of inventing, you will say to yourself they don't fit into my format; they don't reach the demographics of my audience.

However, Dawn does and you will program Dawn. You will never program, at least today, Loudon Wainwright, just because he's brilliant. It's somewhat ironic that the only thing you will have programmed of Loudon Wainwright will have been "Dead Skunk In The Middle Of The Road," as distinguished from the beautiful, poignant tales that he can weave in such unique ways. So, there is a tremendous amount of originality in music that is being offered to AM radio. For you to talk to me about AM aesthetics, you will have to deal with the fact that a total devotion to ratings precludes creative programming based on taste, quality and long lasting appeal. It's a real dilemma as I am sympathetic to the business considerations. Fortunately, for record companies, FM radio gives an alternative; but how can you as a top 40 man aesthetically improve AM radio?

BUZZ: Well, it's not easily reconciled but, let me ask you this: Since we obviously cannot start at the top of the line of aesthetics, is there the possibility of a blend? A blend that combines aesthetics with a balance of the properties responsible for creating hit records, such as "Dead Skunk In The Middle Of The Road"? That is an extreme example, but my point here is that a blend, a direction, would allow an alternative to artists: artists who blatantly blare out pure entertainment and carney material in the

CLIVE DAVIS, former President of Columbia Records and current President of Arista Records, is regarded by many as one of the most important figures in the record industry. Through his leadership, Columbia became one of the most foremost record companies as a result of his signing and guidance of such artists as Bob Dylan, Simon and Garfunkle, Barbra Streisand, Donovan Janis Joplin, Chicago, Santana, Blood, Sweat and Tears, Laura Nyro, Johnny Winter, Edgar Winter, Loggins and Messina, Andy Williams, Johnny Mathis, Leonard Bernstein, Vladimir Horowitz, and Johnny Cash.

Clive Davis is the author of the book, "Clive: Inside the Record Business," which deals with his years at Columbia from his joining the CBS legal department in 1960, through his much publicized termination in 1973.

Photo by Emerson-Loew



studio. Can the artist take an approach of aesthetic spoon feeding with his music — altering that from progressive to top 40. Today these terminologies do not apply in most radio stations. Each station is different. But the blend I speak of, is it contradictory?

CLIVE: Well, I asked you what I did because to me this question is now really your responsibility totally. The blend already exists at the creative level of many record companies, and you have a tremendous variety of music to choose from. What you choose to program is purely within your province.

FM has grown as an alternative media, because of the fact that AM stations have not found it profitable to program the Mahavishnu Orchestra, or Focus, or Miles Davis, or the kinds of artists, lengthy cuts, the kinds of virtuosity that FM programmers like to. Therefore, it's a different kind of audience that they are seeking. So, I guess what we are talking about, for clarification right now, is AM top 40, because radio does afford an opportunity of having it, but through FM basically, the sophistication of music, the revolution that took place is heard. As you said a while back, we're not into patronism. Something has happened in top 40 radio, where we have gone from Connie Francis to Harry Chapin, and I think that's a valid point.

BUZZ: Right. I think it's valid that the growth from Connie Francis to Harry Chapin took place in, as you refer to, AM top 40.

CLIVE: On the other hand, there have been many revolutions of music, which of course have not all been witnessed by AM radio, which is basically the whole sophistication of music involving the idea that you can have an upgrading, including lengthier cuts, virtuosity of playing, the thing that makes the Jethro Tulls, the Procol Harms, the Pink Floyds, the Mahavishnu Orchestras. The kinds of major successes selling a million albums, whether or not they have a Top 40 hit. This has been beyond the scope of AM radio, because AM top 40 radio, as I recognize and understand, has to play the demographic game. So, how can you upgrade yourself? You certainly can't upgrade yourself just by playing the hits — you know, it's a repetitive kind of playing, which in itself leads to a pretty low intellectual level. Anybody with any great intellect is not going to hear the same records played over and over again in a 3 hour span, and yet, we all currently have to live with it. I'm certainly practical enough to know that as another Top 40 station in a market might experiment and program more imaginatively, if it got the larger ratings, they would get that much

more influence and power in that market. So, how do you intend to upgrade your programming of your stations; Is it really within your power? How do you reconcile your desire for a greater aesthetic upgrading, with the fact that your operation, which is so successful now, in effect stands for a greater use of research and sophistication to, in effect, find out where your existing audience is and program basically at that taste level?

BUZZ: I have found that my audience, as you refer to as a top 40 audience — I don't refer to them as a top 40 audience, I merely refer to them as a breakout of psychographic people — so, what I have seen develop within the industry is an acceptance of a thing called the synthesizer; reflecting the acceptance of innovative electronic music, an aesthetic acceptance that continues to grow and grow. I have seen the repetition factors change toward greater variety . . .

CLIVE: If you could, try to focus in on how you reconcile the rating factor, and the aesthetic factor . . .

BUZZ: Well . . .

CLIVE: When you look for ratings, when you're hiring and you meet a really market research oriented guy, and they know repetition factors, they know how often a record has to be played on the radio, they're looking for the largest possible audience and really studying it with much greater sophistication, than the less computerized or sophisticated programmer. Where, and how does aesthetics fit into your daily programming life?

BUZZ: O.K. I think aesthetics fit in to this degree: five years ago, we had a system based on a theory that said play their favorite record once an hour, and they become satisfied. We don't do that today. We are now spread out to possibly a four hour spread on these records, to create what we call the quarter-hour stretch. If a person listens to our station for 15 minutes, rating services will give us one point.

CLIVE: But do you think of aesthetics when you program?

BUZZ: Absolutely.

CLIVE: You do? . . .

BUZZ: I absolutely think in terms of aesthetics. But I also think in terms of bottom line, because as you mentioned there is great significance in the common denominator

CLIVE: Well sure. Understand I don't think you're wrong in thinking of it, but do you really say to yourself we could

probably do more. Do you program against rating points because you think the music will be qualitatively better? That's the real issue that we're talking about.

BUZZ: No.

CLIVE: Would you program solely for rating points.

BUZZ: No, we don't do either one. We don't program solely for rating points, we don't program solely for aesthetics. We try and create a balanced scale; a scale that we hope will lean toward an aesthetic side.

CLIVE: You feel that you think aesthetics?

BUZZ: Absolutely, I feel that on our conference call, which consists of 15 to 20 major size markets; yes — they are looking for success, and would like to involve as much of an aesthetic approach as possible, without jeopardizing their position. Now, if we can find the answer to utilize an aesthetic approach, and achieve rating success, we have an answer.

CLIVE: Without putting it into abstracts, so that it's a practical thing we're talking about, do you ever get into a situation where somebody says, hey, this record is

really strong demographically, among the 12 to 18 year olds. But you know, there's a record that's maybe 75% as strong, but it is so much of a stronger qualitative record, I mean it is much more interesting as a record; one is really much stronger qualitatively, the other is stronger demographically. Do you ever say let's go with the qualitatively stronger record?

BUZZ: Yes we do.

CLIVE: Good.

BUZZ: But, we do that within a blend . . .

CLIVE: I understand, I know you've got to blend your whole programming, that's a given. But to get to the heart of the matter, let's take the givens and put them aside.

BUZZ: Yes, we're constantly making an effort to upgrade the aesthetics of radio, because we know that it is essential to the future of so called top 40 radio.

CLIVE: Do you think it's typical of the heavy top 40 programmers around the country? Are they doing right?

BUZZ: Ah . . . No.

CLIVE: And yet they're very successful.

BUZZ: Yet, I see their success decreasing constantly.

CLIVE: So you feel that type of programming is waning?

BUZZ: I feel their life expectancy has shortened. We have tried to study every Arbitron released. We have studied Pulse to a great degree. We have watched the trends. We have the track record in marketing and research to see the projected analysis of these radio stations is that they are not maintaining listeners, and that the repetition factor of radio which was once the criteria for success is outdated. Bob Dylan once said "the times, they are a changin'." Well listener maintenance "is a changin'." The cumes have sustained and the quarter hour has dropped severely, which means, that people aren't listening as long as they once did. The listenership has decreased purely because of repetition. The fact is that radio stations aren't competing as they once did, because people are not shifting to competitive radio stations, but to other alternative media.

CLIVE: I can see that alternative media is a factor, but returning to your example that radio has gone from Connie Francis to Harry Chapin . . . three years ago one found that there were many album cuts

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being programmed on top 40 radio. I see today a decreasing trend towards playing album cuts. Do you program Bruce Springsteen on your top 40 radio?

BUZZ: Well, now we're specializing in an artist . . .

CLIVE: . . . Well, as an example of an art form, which is the lyric oriented artist who is not trying to write a 3 minute hit record.

BUZZ: Yes, we're looking towards a Joni Mitchell, we're looking for a contribution in, ah . . .

CLIVE: Well, that's a major number one artist — which is understandable too.

BUZZ: Okay.

CLIVE: But do you ever attempt to take an unusual cut from an unknown artist?

BUZZ: By all means. We are looking toward coming from Connie Francis to a Harry Chapin — yes — we were looking at, not "Cat's In The Cradle" . . . we were looking very closely at "Taxi," which was a relatively unknown song lyrically oriented and played purely for its aesthetic value, because we knew the man had something to contribute. We knew the man was an artist; we knew he wasn't just doing this to be successful in the realm of profit and loss. We knew that the man, authentically carried authenticity within

BUZZ BENNETT is the man who "Time Magazine" recently referred to as "Dial-a-Doctor . . . one of the top programming consultants who specialize in transforming dull and unprofitable pop music stations into listener loaded money-makers." Buzz has a track record of innovative schemes to grab a radio audience.

An 18-year veteran to the radio industry, Buzz has formed the Buzz Bennett Organization in Los Angeles . . . a consulting firm offering programming, marketing, and advertising services to the radio, recording, motion picture, and television media.

Photo by Brian D. McLaughlin

himself. This is also what we are trying to create in radio. We've taken away our jingles, we've taken away the superfluous issues.

CLIVE: Look, that's refreshing to hear. I'm encouraged if what you say is true. If it's the wave of the future. Now let's switch. I find that our earlier discussion, which was not taped, was predicated upon, I think, your feeling that record companies should upgrade themselves mainly from the level of sophistication, intellect and education of promotion men. As I interpret what you said, you said that radio, in effect, has outgrown the average model of yesterday's and today's promotion man. You said that radio is using tremendously sophisticated tools now and that it is very market research oriented. You emphasized that it is very contrary to the prototype of the promotion man of several years ago, whereby an attractive, upbeat, enthusiastic personality, or an overpowering, profusely worded kind of a guy who might cop an emotional plea for help because his wife is going into the hospital to have a baby; so please put a particular record on . . . you were very emotional in your feeling that it was absurd to have to listen to that kind of thing. You have a business to run and you need facts, information and input from intelligent and articulate men and women . . . not jive, jokes or pleas.

BUZZ: Right, that has nothing to do with business. It is not our responsibility to research the family needs of the average promotion men.

CLIVE: Yes, I can see it's almost insulting, because you, as a business, are programming for the largest possible audience, and therefore why doesn't a record company realize that and really attempt to hire promotion men who are not such personality kids, but are really capable of understanding the research tools that radio stations use, and can make an input in the jargon that radio station people talk to each other in, rather than "hey, I got a smash hit for you." I agree with you. As you say "a better blend is in order."

BUZZ: OK, but in speaking of an aesthetic or intelligent approach, we're certainly not yet dealing with it to any great degree. Radio has not become an art form. In speaking to 35 or more radio stations weekly, we find the record companies are interested in priorities having very little to do with aesthetics. They don't seek the art form.

CLIVE: Well, look — the mission these men have is simple: to get played on your radio, within the confines of how you describe your programming format, or

how a radio station says it wants — or needs — a certain kind of record or sound. No top 40 radio promotion man is going to bring a cut by the Mahavishnu Orchestra into your station because it would be normally absurd; you're not going to play it, you haven't opened it up really for that purpose. A promotion man is given 8 or 9 records to work, which is probably always going to be the case.

BUZZ: Right, but is it our responsibility to do that, or is it your responsibility?

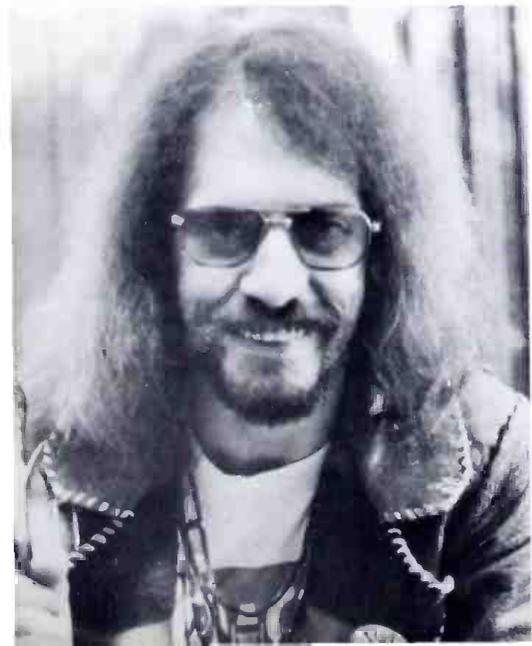
CLIVE: To do what?

BUZZ: To make the priorities what they are.

CLIVE: Priorities of what each company's strong records are, are the company's priorities. If we alone have eight records and you only have a given number of spots to fill, we have to establish priorities. If you're a kid going to school, and you've got to study 3 or 4 subjects, you will establish a priority as to which subject you need more work in. So, the promotion man should not be criticized for having priorities. It's a necessary organizational tool that they need. But I want to return to the very valid point that you made before. It would make a lot of sense to establish some sort of school, some sort of training program whereby record promotion men can become more sophisticated and can begin to learn the tools whereby radio has upgraded itself in its programming techniques.

BUZZ: Right. It's a necessary course that has to be followed.

CLIVE: I mean we do try today, at the record company level to provide more information to promotion men, so that promotion men's dialogues with radio station people can be more meaningful. When I was at Columbia, and to-day at Arista, we certainly work with a network of information and weekly surveys of every radio station across the country. If you, as a radio station, want to know where a particular single is on a given station next week, or how a particular record is doing, or the results of a test on KJRB, or KJR, or WOKY, we'll have that information for you, right at our disposal, so that anything you need from us, as far as what our record is doing, and how well, will be available to you from our promotion man, so when you focus on this particular record, you will get that information. Now, beyond that, the other things you're interested in, this would be useful for promotion men to get to know. They only have a sprinkling of that, and I would think that if you establish a school, and if you establish a training program, I would much prefer to send my promotion



men to such a school and training program for a week or two, rather than any kind of industry panel discussion conference, whereby you frequently hear the same kind of rhetoric goings on from time immemorial.

BUZZ: The fact that it went on a radio station of significance means absolutely nothing to us. We have to work with frequency of play systems, we have to work with an inner dialogue of radio. We have to work with tools that pacify — I'll give you a recent example of something I did in a major radio station. I took two of the local promotion men. I had them come in on a Monday and Tuesday, and do the research with my people on all the phone calls taken in . . . Not just calls as they are taken in, but asking "what does your mother respond to, what is your father responding to?" An inner view. Interview the stores — not what is your top 20; we have to talk to the over-the-counter people to find out the reaction, to find out particle research. When somebody says to me, "I'd like to hear the song with the Dixieland thing in it," I have to figure out what song that is. So, I figure these things out. We've taken several record people in, educated them in our systems. These people have almost turned into programmers. These people have come to me and said, "how can I get into the radio business now, Buzz, because now I'm *learning* the radio business."

CLIVE: These are promotion men?

BUZZ: Yes. These are promotion men; promotion men who were very uptight with me because I wouldn't play certain pieces of product that were not contributing anything to my radio stations. They felt that I was doing them an injustice.

CLIVE: Interesting switch. Usually, radio people move into promotion. That is the reverse.

BUZZ: Well, I reversed it, to bring about better understanding in communication, diminishing hostilities.

CLIVE: Do you hire any promotion men for radio?

BUZZ: Well, no, we didn't hire them. They said that "we'll come in and spend Monday and Tuesday with you."

CLIVE: I think it's very useful — of course they should do it. They should be able to understand what goes into your end of it.

BUZZ: Right, and vice-versa.

CLIVE: Well, the vice-versa is the problem. Somehow or another radio station people

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have built up the feeling that they are intellectually musically superior to what is going on at the record company level. And, of course this is just silly thinking. There is no way of proving, or responding to that, until you look at the levels of the young executive of today, and the number of applicants that come from the schools such as Yale, Harvard, Columbia, and the University of California, and you realize the kind of people that are being attracted to the record industry. So, it's sort of silly for one industry to finger point at the other. At the same time, radio is using more sophisticated market research techniques, which as you know, has some of its own built in limitations. It's sort of disappointing, if the programming level of the industry becomes so dehumanized, so creatively stifling, so slavishly attuned to ratings, that the excitement of music at the source, the discovery of a new artist, becomes merely a rating point, merely a demographic orientation, because the excitement of this business is, you see, the unorthodox coming through.

From my point of view, I don't even think radio terms when I sign an artist. I'll think about it when I have to pick a single, but when I sign an artist, I'm thinking of originality. I'm thinking of virtuosity, I'm thinking of song sense — I'm thinking of so many factors that have nothing to do with what radio stations think about. And, of course, it's very confining when one has to think about a particular 3 minute format, about particular demographics. When I have a promotion man say, "gee, they're overloaded with ballads, you got anything cooking on the up-tempo?" Why, it sounds almost like a formula broth, but you have to live with it. On the other hand, creativity, and certainly musical creativity, is very much at the record company level, and perhaps that's where it should be.

BUZZ: A point that you have made about bringing new people into the industry — something I've found in the past 4 or 5 years to be highly successful is to hire people who have never been in radio. I've hired people off the street. I've hired people out of colleges to come directly into radio, because they have not been oriented in these old methodologies. They are reaching for aesthetics to a great degree.

CLIVE: Who are?

BUZZ: The new people, the street people, the college people.

CLIVE: Where are they in radio? I see it in FM, but, where the AM format seems to be such a tight one, I don't see it opening up. There are relatively few open programming stations. You keep hearing rumors, but where is it? Now, you say

the trend will be more open programming?

BUZZ: Yes, absolutely.

CLIVE: Well, obviously, record people would like this, but where is this trend?

BUZZ: The trend is certainly showing in the majority of stations that I'm working with — for example, the Marc Driscoll situation at WBBF.

CLIVE: Is this localized to you? Are you going to be the saviour for record company originality?

BUZZ: I will spend a long time trying to be an originator. I don't know what the repercussions will be, but I don't think the answers will be found in any one individual.

CLIVE: How many stations do you work with?

BUZZ: I work with approximately 35 select programmers on a weekly conference call, which we now refer to as the *Electronic Periodical*.

CLIVE: How many records do they add a week?

BUZZ: Well, we have found a system where each one experiments with different forms of product. And, if through their research, their feel, their people, they get the right reaction, then the other stations, in turn, support the issues.

CLIVE: Did you indicate to me that each one would test one record a week or less?

BUZZ: Oh, yes.

CLIVE: One record, not more than one.

BUZZ: Oh no, they'll test two, they'll test three. It's going to depend upon the availability of qualified product, based on the interpretation of each individual.

CLIVE: God knows the product is available, if not an over-availability.

BUZZ: I can only speak for a handful of programmers when I say, "we are trying to find better product." On the other hand I cannot imprison them by saying, "spend all of your free time searching for better music." But God also knows we're trying, Clive.

CLIVE: What's encouraging is that you are attempting to soften a slavish approach towards ratings, with a creative approach towards programming, and you feel you can test within that approach.

BUZZ: Absolutely.

CLIVE: And you believe that testing within that, allowing a greater flexibility and more open programming is the wave of the future, as compared with the slavish stations that now play only 18 records?... Which is, to me, forget the fact that whether it's advantageous or not advantageous to a record company, it's so boring. I don't know why anybody would like that thing, other than the fact that it's making money for a station owner. It's certainly not serving the interest of the public and the community.

BUZZ: Well, Clive, I predict a radio station will not find success in their 18 record playlist. I say that people today, more than ever, ask for variation, and if we continue with the repetition, that the intellect of yesterday demanded, that we will kill ourselves in radio. I say that we must spread out, and I say that we need the help of the record industry to find these variations in product that we can reach out for. I also think the problem, and I speak on behalf of myself in this issue, and certain people in radio — I think that there have been tremendous problems with ourselves. I think that we have not reached out far enough. I think that we have not looked deep enough. I play my stereo from morning till night. I try and play every album that is released. I look to every new label. I look to every creative president of every company, to find out exactly what's happening. I even read books that you write, Clive, to find out what's happening within this record industry that I must deal with. It is my life.

CLIVE: I had to write a book for you. We weren't communicating on the telephone.

BUZZ: Well, there's only 60 binary digits going down, Clive.

CLIVE: That's my way of communicating with the likes of a Buzz Bennett.

BUZZ: So, I confess, openly, to you, that we have run dogmatic systems within radio stations. As with most other things

AN INTERESTED ONLOOKER . . . Act Barry Sullivan, center, listens as Buzz Benne left, and Clive Davis, right, discuss some of the important misunderstandings between the radio and record industries. Photo by Emerson-Loe



in our country, we settle upon tradition. We find that the bottom line is always necessary. But, is there a bottom line way beyond this tradition? We find security in that which has already gone down, but we find security only in it because we found security in it. I have found my security in innovation, not in stagnation. So, I have to turn to a person like you to say to me "show me the fresh water." So, my view, speaking of the record industry; a massive industry that takes in billions of dollars a year, that the people look to, and, of course, I speak on behalf of all the people, because that's who I work with . . . but I work with them using the sophisticated machinery of Audience Studies Incorporated here in Los Angeles. They are one of the most respectable research firms in the country. Furthermore, there are thirty-five bright programmers throughout the United States constantly exchanging weekly information in our ever growing concern to find new product . . . Clearly reflecting that I do not care to work only with bold research. Yes, I use this information. I'll use every barometer I can possibly find.

CLIVE: Well, I just want to say to you, rather than leave this abstract, the burden is really on you, and your colleagues, as far as how you handle programming. The musical variety is already there. If you're saying, yes, alright, we will do it if you record, or if you will come up with originality. I mean, that's leaving it too abstract because the answer is that the variety of programming is already there. The fact that FM has grown up as an alternative media is because AM radio has shown itself unwilling or unable or unprofitably to choose a certain kind of music.

BUZZ: The reason people switch to FM radio is not singularly because they are showing themselves unable, unwilling or unprofitably to choose a certain kind of music. The reason that audiences switched to FM radio was the opportunity to escape irritating commercialization and find an abundance of music affording FM the opportunity to expose artists because the time was available, because sponsors were not using twelve minutes of clustered commercials to interfere with its flowing musical presentation.

CLIVE: That's fine and it's understandable. But you always hope that the company that signs the Phoebe Snobs, or the company that signs other good talent that is coming along, and that AM radio will find something within the artist to make it palatable to their existing audience. What I am saying is that, at the creative level, the record company is usually ahead, without sounding chauvanistic about it of the radio stations. But progress is being

made and it delights me. If you really mean what you say as an innovative programmer that there will be a serious and dedicated attempt made to work within the rating system creatively so that there will be much more diversified programming for the public, this will be welcomed with open arms by record companies, and certainly be a pleasure to me. I believe very strongly that innovation is a very important part of radio creativity. Humanization and sensitivity to artists must be a part, in the same way that you don't want a jive promotion man, I don't want a computerized robot at the radio station.

BUZZ: Exactly, I think that we've finally reached a day when there is more correct information slipping through to these programmers than ever before. You find a better playlist, you find diversification, you find variety. There are programmers that are setting trends, and these programmers are being called wrong, until their Arbitrons are released. The problem is in the lack of communication — I don't think one radio station knows enough about another station. I don't think the radio stations know enough about record people. I don't think record companies know enough about radio stations. And, I do believe we're intertwined as an industry. One most complement the other.

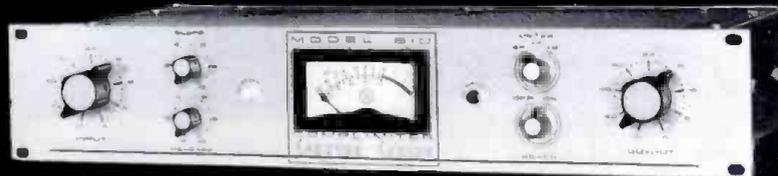
CLIVE: Complement, have respect for,

and promote, because all of this is necessary. You mentioned earlier that you don't like the obsequious attitude that promotion men have in the very nature of their job. I think that you are right, and that education will lead to a change in that; but on the other hand, there is also a certain "know it all" attitude, or computerized approach, that occurs at the radio station level, which sort of precludes the kind of creativity which goes on at the programming source; that is to say at the record company level. And we've got to harmonize with each other. I guess it's best that we say, hopefully exchanges such as this-cooperation-can come across.

BUZZ: An openness does need to occur, and I do feel, Clive, that much of the impressions laid down on record people such as yourself have been farce, set up to excuse the promotion man from a good day's work, rather than a few hours. A little more dedication might be in order. When I look for a programmer, I look for a dedicated programmer, one who is prepared to give his life to an industry; not a guy that wants a 9 to 5 job. We have no jobs to offer, such as that . . .

CLIVE: You will do well in what you do because the criteria you've set up is very familiar and second nature to me. That's probably why so many of our home lives have been wrecked!

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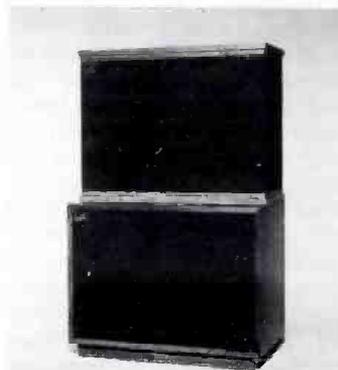
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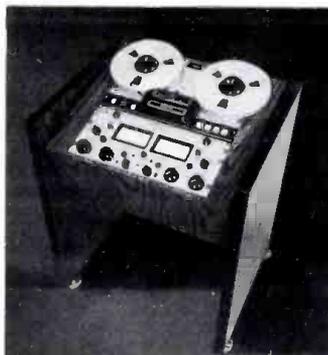
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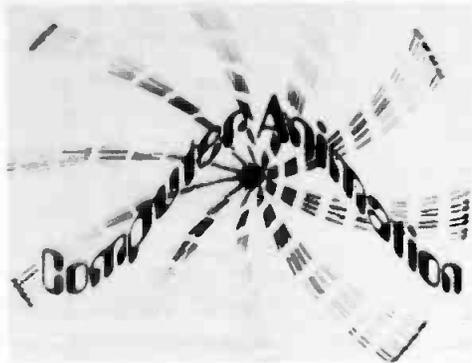
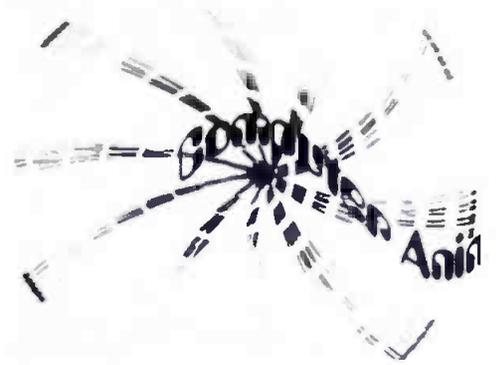
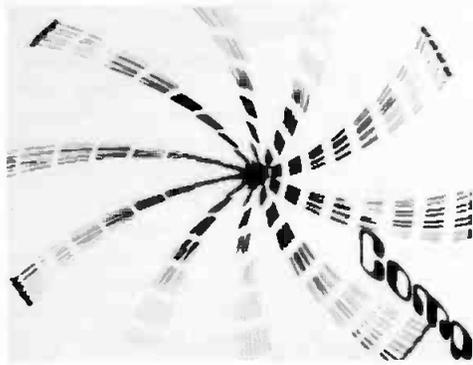
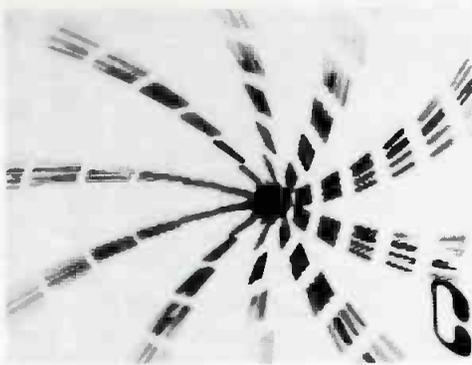
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**COMPUTER ANIMATION:
TELEVISION PRODUCTION GETS
A WHOLE NEW IMAGE**

**By Domenic Iaia
Production Designer and
Senior Art Director,
Image West, Inc.**

When one thinks about the animation process the image that automatically comes to mind is an assemblyline of artists, inkers, and painters, in fact, a veritable manufacturing process as tedious in its functions as the most complex industrial operation.

But now the computer — long the god-head of many industries — is making its presence felt in the artistic realm as well. The Computer as Animator has taken its place in the video industry as a pioneer in moving graphics and has, quite predictably, achieved enormous savings in time and manpower.

Computer animation is utilized in many instances, notably in television commercials. You've probably seen some of its more distinguishable effects where letters, or a company logo will jump across the television screen, will scramble, rotate, explode, then all of a sudden rush together to form a word.

One of the first companies to bring electronic applications to animation was Computer Image Corp. with their *Scanimate* animation system. The *Scanimate* has been a prolific producer of television commercials, TV station I.D.'s, industrial and educational videotape and films. Its production arm, Image West, recently set up headquarters in Los Angeles under its

president, Michael Webster. Webster, a veteran in both animation and live action production for 18 years, is responsible for packaging the *Scanimate* as a creative tool designed for artists. Says Webster: "Anyone with a creative mind can create animated projects with our system. The operator can produce an infinite variety of spectacular effects and put an image through an incredible range of movements by simply manipulating knobs and dials. The system offers versatility and speed, graphic innovation and economy. The important thing for an individual to remember when working with computer animation is that most anything is possible. Through computers graphic effects can be done that were never possible with conventional animation."

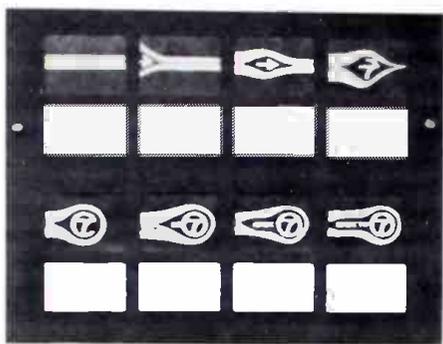
Preparation procedures of computer animation parallel those of conventional animation. The agency presents a storyboard for, say, a 30-second commercial and creative ideas are exchanged between the agency representative and the animation artist staff. Design elements are taken from the board and translated into animation technique. Upon approval of the boards, computer production from beginning to finished product can be accomplished typically in one or two days. By contrast, standard animation produc-

tion time usually varies between six and eight weeks.

The system is actually more difficult to describe than it is to operate, but a very basic understanding of how it functions is to think of what happens when a television set goes on the blink . . . the picture moves, rolls, doubles, flops around, expands, contracts, etc. This is exactly what is happening to images fed into the computer, however its effects are refined, patented, and under precise control of the computer operator.



Russ Maehl (left), and Domenic Iaia (right) sit in front of Image West's Scanimate animation computer system as they prepare to produce an animation sequence.



Action sequences for computer animation, as with conventional animation, are prepared by an artist in the form of a storyboard.

Without getting heavily into computer theory, the Scanimate animation computer is different from the conventional computer systems used by many businesses. Scanimate computers will not figure your rent or payroll... they were never designed for that purpose. They were designed as video image controllers. The conventional type of computer that will do accounting and payroll are *digital* computer systems. Digital computers are disadvantageous to use as an image producer, because images must be fed, point by point, into the system through mathematical formulas. In other words, to describe an image, the image must be programmed by inputting different vector points within that image. In using normal computer programming input systems, how would one describe something like Mickey Mouse? How do you program the fluidity of line? When an animator must sit for hours with a computer programmer attempting to map out functions, it was felt that this removes the artist from his environment. That was the whole purpose behind Scanimate... to take the best of both worlds... keeping the artist as the creative functioning device generating visuals, and take the tedium out of producing those visuals in terms of moving forms through a computer animation system.

As opposed to the *digital* computer,



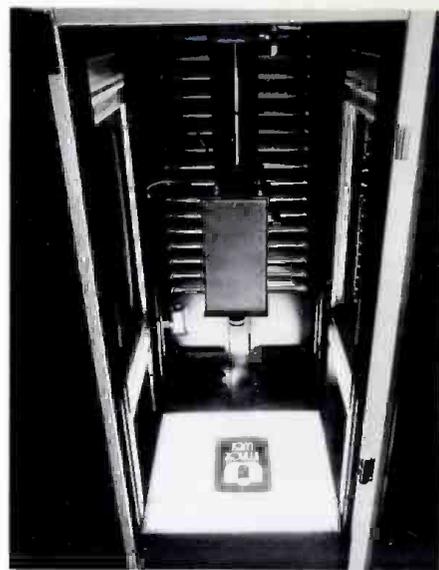
The next step is preparation of black and white artwork on transparent sheets, or "Kodaliths." These are the counterparts, in the Scanimate system, of cels used in conventional animation. There is one very important difference, though: a single Kodalith is the equivalent of dozens, or even hundreds of conventional cels.

Scanimate is an *analog* computer, and its advantages to animation will be discussed, but first let's look at the basic differences between *analog* and *digital* computers. Analog computers were among the first computers to be made. Stemming from the abacus, electronic analog computers were deemed as being too unsteady for ultra-precision work involving vast amounts of information. As a result, a much more precise approach was brought about through *digital* computers. The digital computer involves a binary, *yes* or *no* approach. There is no *maybe* in its computing functions. In an analog system, levels can be set where decision changes are desired. It can be decided how much of the computing function is going to be *yes* and how much will be decided as *no*. Such decision levels are set on the Scanimate through the manipulation of knobs and patching. How does this relate to animation? The digital system had to be programmed to build shapes. Mathematical functions were entered through keypunch to describe an image, but that gets very difficult when you're animating an artist's drawing where he has perhaps used a drybrush technique where the edges of the image trail off and are not completely defined. With the Scanimate analog system, that problem has been obviated by not having to re-map out the images in mathematical formulas. How? Scanimate actually *views* the original artwork... through a television camera, the artwork is scanned and converted into electronic signals that the computer uses as input.

With the variable analog computing functions, the artwork is interpreted precisely as the camera sees it. Television cameras used with digital systems will recreate artwork in a very *hard* form, but the analog computer will precisely turn out even the most intricate of artwork.

A CLOSER LOOK AT THE SYSTEM:

The computer animates images in the form of light. It is actually only animating light, and artwork is being used to trap that light and give it form. Into the computer is generated a square of light... an imaging area... called a *raster*. This is simply achieved by taking artwork (perhaps a word, company logo, photograph, etc.) in the form of a transparency or negative and placing it on top of a piece of back-lighted opaque glass. This square piece of glass is what generates the *raster* area, and the negatives placed on top of the glass trap and form that light into shapes (again, words, logos, photographs). Mounted directly above and scanning down on the artwork is a black and white high resolution raster vidicon television camera. Television pictures are of course composed of a multitude of horizontal lines... the normal American television picture being derived from 525 lines. This high resolution camera produces a highly condensed picture made up of 945 lines

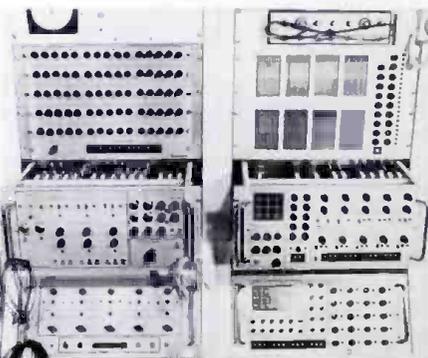


The Kodalith is placed in front of a high resolution vidicon TV camera, which transmits the image into the animation controlling stage, and to a monitor for viewing.

... nearly twice the density of the normal television set. This density is used to give the input images better focus and precise detail transformation.

This high resolution television image is then fed into the computer and manipulated by the computer operator. He actually has complete control over the effects on the image... the same types of effects that we said take place when your television set goes haywire. Simply by patching and turning dials, the operator can take that image and move it, expand it, contract it, alter its horizontal, vertical, and depth position, horizontal and vertical size, rotate it, explode or scramble it, change its intensity, shape, etc. etc. etc.

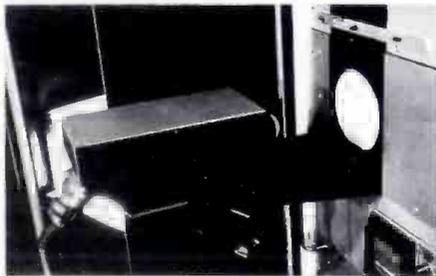
What the computer is doing is controlling the scan lines of the image and determining where they are to be drawn. Since the image raster is made up of 945 lines, the computer actually decides where each of the lines will be placed. The knobs and dials that are turned are affecting the voltages that are going to be applied to the systems deflection amplifier (the deflec-



The operator watches the image on the screen as he activates it by manipulating appropriate controls on the animation control console, pictured above.

tion amplifier is the unit which controls the scan of the electron beam on the monitor cathode ray tube). Other knobs initiate the operation of filters to change the nature of the input video signal.

In programming the sequence of an image's animation, the computer's *initial/final* switch is put in the *initial* position. Then through pre-planning, and sessions of experimenting, the signal is patched through the network of knobs, timers, filters . . . these patch cords and the patching network actually making up the computer's memory. An analog system is really a system of voltage controls and voltage packages. The operator is building up a whole package of voltages that are going to control each section . . . its movement, size, time, etc. These voltage packages are all electronically stored within the computer's memory. After the animation procedure is programmed, the flipping of the *initial/final* switch into the *final* position will initiate the program and cause the image to go through the animation sequence. The product of the alteration and manipulation of the image is displayed on a small black and white (actually green and white functioning as black and white) high resolution 945 line X-Y monitor. More about this monitor later.

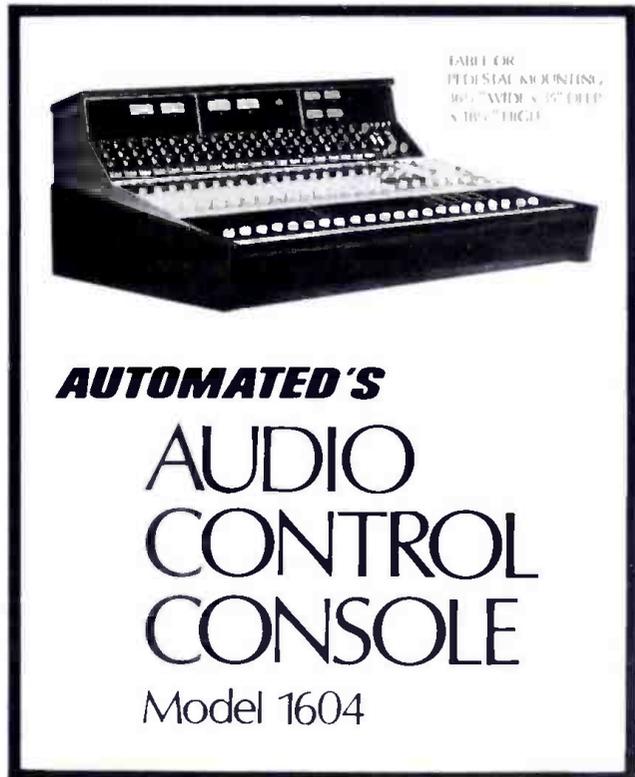


The animated images appear on a small, round high resolution TV screen, and is then scanned by a black and white plumbicon 525 line camera which feeds the image into the colorizer. The above "scan conversion system" converts the high resolution 945 line image into a normal, usable 525 line TV picture.

Computer animation is approached in a similar manner as conventional animation . . . on a film animation stand you will shoot one scene at a time. Scanimate animation is produced one segment at a time, but if the animation gets very complex, two Scanimates can be operated in tandem; one providing one set of information, overlaid with more information from another computer. The two sequences can be *mixed* together, recorded on video tape and dubbed in as background to more animation on top of it.

The computer is very flexible and can accommodate very complex animation sequences. As a matter of fact, the system can differently animate up to five separate image sections all at once, and mix them together on the final monitor screen as one animation sequence. To give an example, if you had three letters (you can

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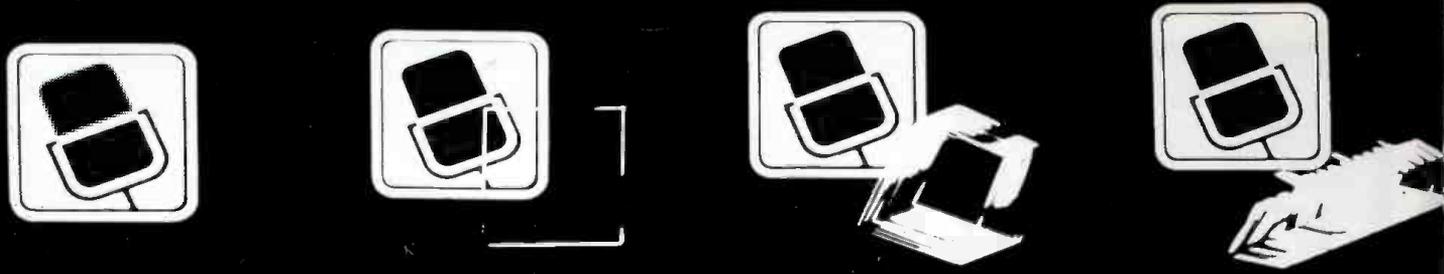
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The above frames, when viewed from left to right, show a Scanimate animated sequence using a variation of the BP&P logo as the subject.

have up to five at once) programmed into the system, and you wanted to individually and differently animate those letters, say the first letter will scramble, the second one will jump across the screen, and the third will rotate, then after a few seconds the letters will all come together and line up spelling a word, this can be done according to the following. The original raster, made up of 945 lines, can be broken up into as many as 5 separate raster areas of arbitrary size. This can be

done by using *line counters* in the system. The three letters in transparency or negative form will be stacked on top of each other and placed beneath the vidicon camera (see Fig. 2). The line counters will then count the number of horizontal lines that make up the image area and tell the computer where one area begins and the next ends. The number of lines that make up each individual image area is determined and set by the operator. For example, in the letters *A*, *B*, and *C*, in Fig. 2, the operator might decide he wants the letter *A* to take up the first 245 horizontal scan lines in the raster area, the letter *B* the next 260 scan lines, and *C* the remaining 440 scan lines of the original 945 line raster area. The computer remembers the dividing points between the three letters, and the operator can program and manipulate each of the divided raster areas into totally separate animation sequences. Since the computer is animating bars of light in the form of letters, all of the divided sections can be played back together, and even cross over each other on the final monitor screen. The images are not limited to the action area on the screen . . . they can be taken

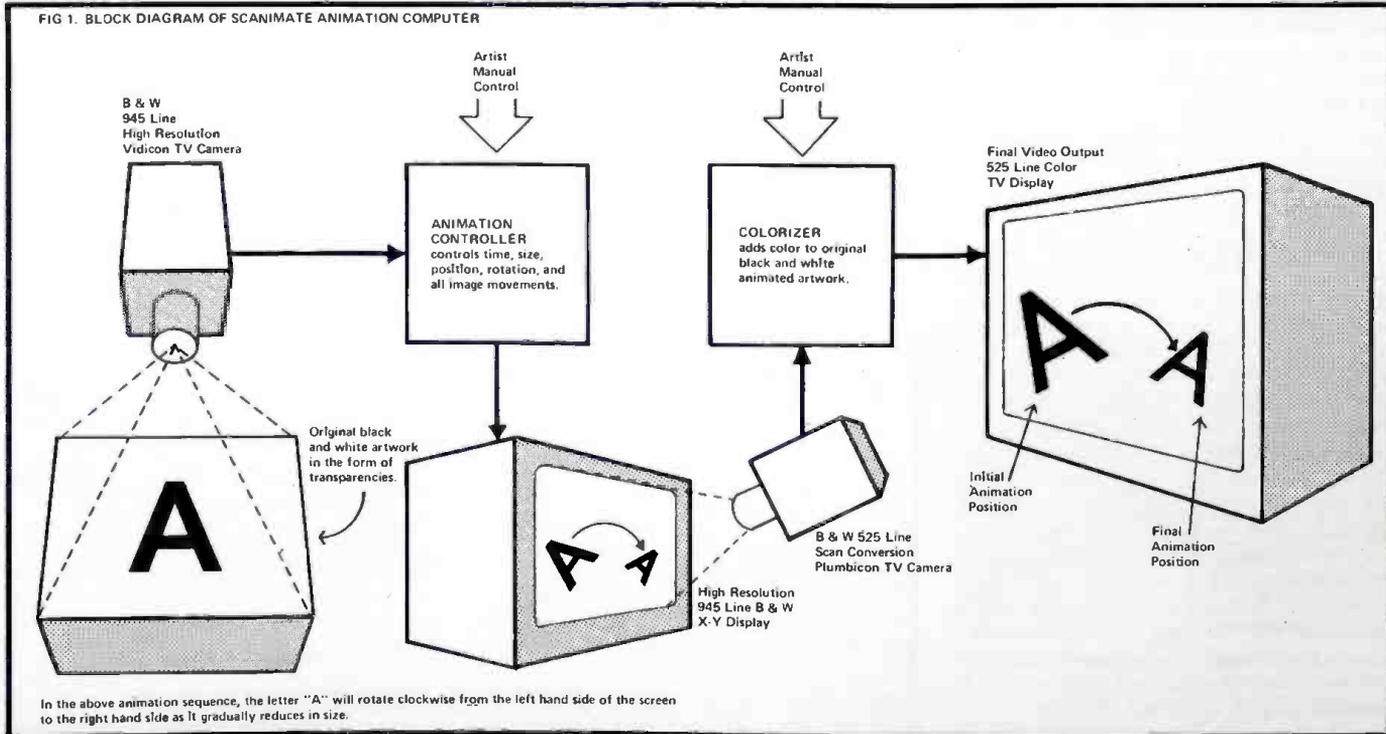
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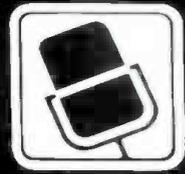
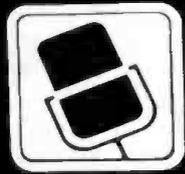
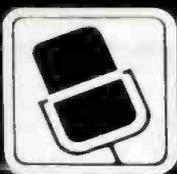
COLORIZATION

Thus far we have discussed the first section of the Scanimate . . . the section that manipulates the input black and white artwork into altered and animated forms. The next step is to take these black and white animated forms and add color to them. Previously we brought up the little black and white high resolution X-Y monitor (actually green and white) that displays the animated forms. This small monitor screen is scanned by another television camera . . . this time a black and white plumbicon NTSC camera . . . scanning at a raster of 525 lines (normal number of lines on typical American television sets). The purpose of this camera is to convert the 945 line high resolution image to the normal 525 line image so that it can be used with normal television equipment, and to input the black and white signal into the *colorizer* to add color to the image. This second camera, the *scan converter camera* can look at the gray intensity differences in the



The black and white image is fed into the above "Colorizer" where color is added after the animation is completed. The final animated image is displayed on a monitor, in full color.





Broadcast

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Programming
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images. For instance, a black and white photograph will consist of black, white, and several different intensities of gray. The Scanimate can take those different levels of gray and assign any color to each intensity. To further explain, the system can detect and assign colors to up to five different gray intensity levels. The split up signal is sent to five sets of color pots . . . each set of red, green, and blue (the primary colors for television). For each of the specific gray intensity level variations, by using various color pot combinations, the operator can create any color or assortment of colors and intensities in the visible spectrum. You can make the black areas in the original photograph any color you want, the dark gray areas any color you want, as well as with the medium grays, light grays, and white areas. That certainly provides for some interesting effects. An example is the cover of this issue you're reading . . . originally taken from a black and white photograph.

What makes the system even more flexible is the fact that the colorizer has an internal process by which you can introduce a background. In other words, you can take one of the intensity levels, and instead of assigning a color to that level, mix in another signal perhaps from an outside video tape source as a background. This means you can have full color animation over live action, additional animation, or some other background. The finished product of the entire animation process is displayed on a 525 line color television monitor, and from that the animation sequences can be videotaped or photographed for its end use.

When different images are divided into



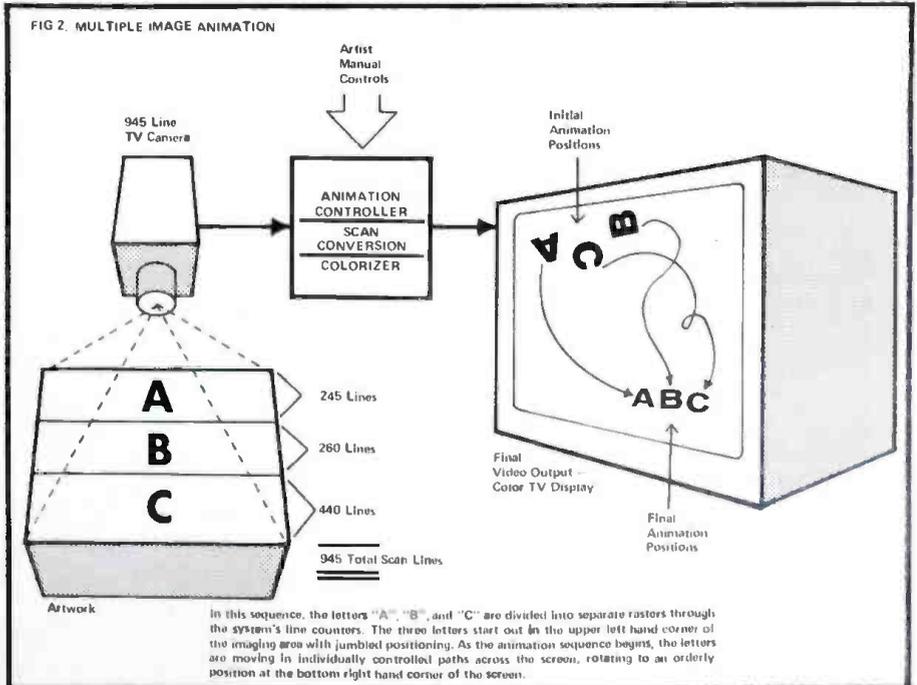
The final animated product is recorded on video tape in the video production room. The product may then be edited and pieced together, or used as background for more animation on top of it.

the up to five separate rasters previously discussed, an interesting and useful effect takes place if the separate images are assigned colors and pass over each other on the final monitor screen. Since you're working with light, the colors won't mix. What will happen is that the light intensities will build up where the images cross paths, and in those areas will create the color assigned to the next highest intensity level. To illustrate this, say you have fed in a black and white photograph, and you have designated the black areas on the photograph to reproduce as blue, the gray areas of the photograph to reproduce as yellow, and the white areas of the original photograph to reproduce as red. If the photograph was scrambled or re-arranged in such a way that some of the blue and yellow portions passed over each other, the end color result in the combined areas would not be green (as if you mixed paint). The resultant color in those areas would be red, because the light has been built up to a higher intensity, and the computer picks it up as simply being the next highest intensity of light. The computer then assigns the next highest designated color, red, to those areas. Once this function of the computer is understood and grasped, it can be used to create spectacular color effects as images cross over one and other.

LIMITATIONS OF THE SYSTEM

Scanimate is limited in that it cannot produce conventional character animation. It does not do this because there is not a sufficient memory in the system to hold all the elements together over complex rotation and size change maneuvers. In addition, there is no internal matting system which allows the holding of particular sections in terms of their colors. When moving one solid area over another, for example, a cartoon character's arm of one color moving over his body of another color . . . light intensities will be built up causing the colors to change in the crossing areas. A new, more complex computer system called "CAESAR" (Computer Animated Episodes through Signal Access Rotation) designed by Computer Image Corporation in Denver, Colorado, is capable of producing conventional character animation.

In taking two-dimensional planar artwork, abstracting that image into geometric or non-geometric forms, rotating it, scrambling it, expanding, contracting, moving, adding color to it . . . all of the Scanimate's operations . . . can be integrated into something which is much more than a gimmick. The Scanimate is a useful, resource saving tool for putting objects in motion for television and motion picture animation production.





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SOME BASICS OF COMPETITIVE PRODUCTION

By DON ELLIOT

President, Don Elliot Creative Services
Production Director, KKDJ, Los Angeles

Successful competitive production is the product of an awareness of flow and punctuation that is pleasing to the ear. It sells by getting its point across with an impression.

Certain ground rules can give any station a consistency in its production results. There are many self-appointed but un-anointed purists at one end of the scale who theorize and never get any work done; then there are the grinders who turn out fifteen retail spots daily for "Joe's Garage." It is probably beneficial to fall somewhere in between. This article is geared for the creative non-technical people who want an overview with a "how-to."

First of all, if you want to keep an engineer happy and have some inter-departmental communication aimed at output and morale, take home the manuals to the tape machines some weekend, and read the sections on "Basic Concepts of Magnetic Tape Recording." Don't let the graphs scare you. You've seen ratings and sales reports before, haven't you? Monday morning will come and at least you will stop recording in the red, and you'll know in which direction to point your engineer, rather than having arguments over semantics.

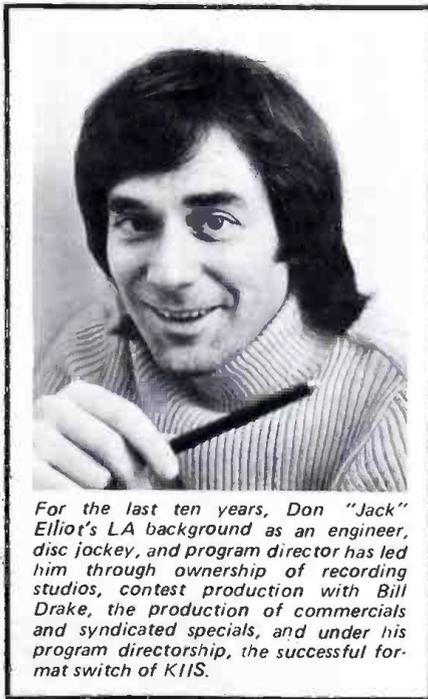
BASIC EQUIPMENT

If you must live with what you currently have, hopefully it includes three reel-to-reel tape machines in good condition. You can live with two, but not as creatively, and three are a necessity if you produce from voice tracks. Two turntables and two cart machines are mandatory, as well as a scope if you are an FM stereo operation. If you don't have an equalizer, make it the next thing in your budget. Enough tapes come to you from the outside that have quality control lower than what yours is now, and you

will need to fix *their* product since it is going on *your* air . . . consistency again.

FIRST THINGS FIRST: EQUIPMENT CHECKOUT

Get together with engineering and buy an NAB test record and a new alignment tape for the reel-to-reel machines, and for the cart machines. Before using the tapes, be sure that the heads are in proper azimuth alignment per the machine's manual. Make sure that all the machines in the station are as flat as you can get them . . . precisely between 100Hz and 15,000Hz. That will be obvious to you when you play one of the test tapes. Using the given *reference* tone, play it back at 100% meter reading on your console.



For the last ten years, Don "Jack" Elliot's LA background as an engineer, disc jockey, and program director has led him through ownership of recording studios, contest production with Bill Drake, the production of commercials and syndicated specials, and under his program directorship, the successful format switch of KIIS.

Engineers call it *zero* reference. Now, leave the pots alone and play the whole tape. If all the tones are reading 100%, you are in good shape. If any of them read higher than plus 2 or lower than minus 2, have the engineer compensate with the equalizer in the unit to correct it, or *flatten it out*. When this is properly done, you should be able to *A-B* the tape and the source, that is, the recorded material should not sound different than what it was recorded from.

EQUALIZATION

If you are concerned enough with sound quality to be reading this, you probably have enough of an ear to equalize carted material. A graphic equalizer can, in lay terminology, be thought of as a spectrum, or a piano, as the lower keys vary the bottom end, and the highs are affected by the high levers toward the right. It is not a subjective judgment in deciding which key to raise and which to lower, so don't fall into the trap of kicking a lot of bass onto the cart because it might make a small speaker in the production room sound better. Use the AIR as your guide, with trial and error if you must, to understand which PRODUCTION ROOM sound will produce the best AIR sound. Once you have learned this relationship, you can accurately predict what the air product will sound like. Often a spot equalized with a heavy low end will sound muddy on the air. If you need to impress people in the production studio, buy better speakers as opposed to ruining your air sound.

Of particular importance to *apparent loudness* that makes one station sound louder than its competitor, is that section of mid-range frequencies between 3 and 5 thousand Hz. A 2 to 4 dB boost in that range will bring up this normally deficient range of the average human ear. By the

beautifully engineered!



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way, the ear is not like a perfect microphone . . . it isn't FLAT, and if you take advantage of that fact you can sound louder on the air.

Try to avoid a bass boost, or any boost in high frequencies unless an out-of-house tape is severely deficient. As a general FM rule, most energy above 15,000 Hz, as well as below 100 Hz can be attenuated. Such low frequencies will waste transmitter energy, and often consist of unwanted noises, such as turntable rumble. Most home receivers are not capable of reproducing those extreme frequency ranges, anyhow. On AM, you can begin rolling this off lower, perhaps around 8,000 to 10,000 Hz. People will argue about this pro and con . . . but it works. Save the discussion: try it. (See Fig. 1).

STATE OF THE ART TAPE: GETTING THE MOST OUT OF EXISTING EQUIPMENT

One of the biggest boons to radio production in the last few years was the advent of such tape as Scotch 206 or equivalent. Once you buy it and standardize on it, you will think you were crazy for not doing so earlier. The tape's appearance is different from conventional tape because it is black on both sides, shiny on

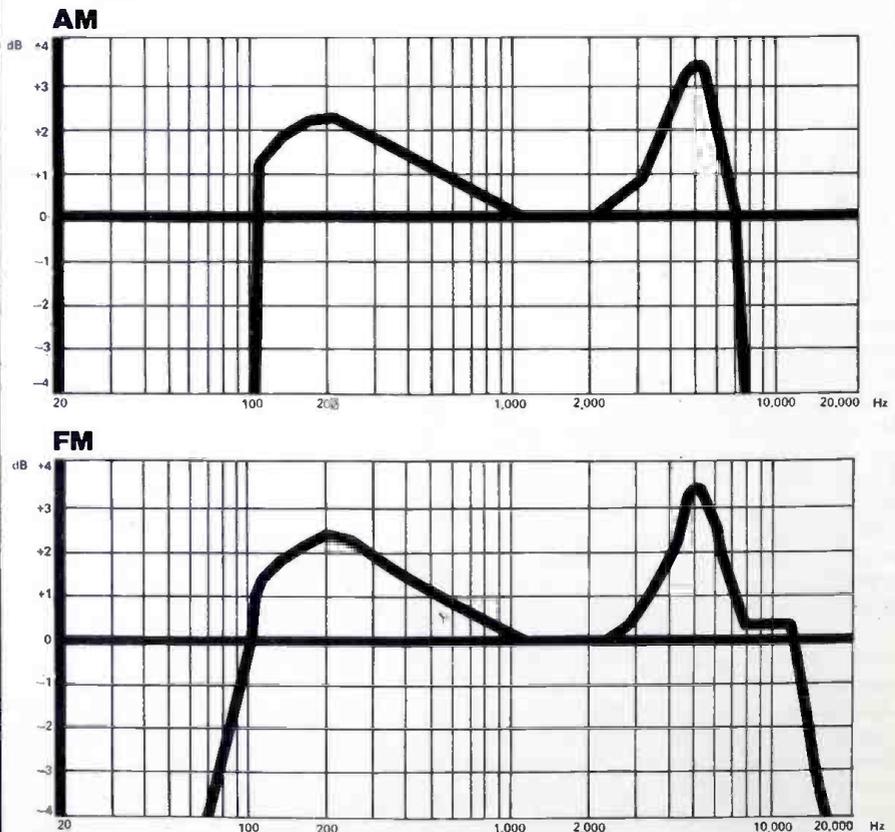
the inside and dull on the outside. Most people think it has been threaded backwards. Here is why it is advantageous: you can record hotter on the tape without distorting . . . but don't use it for that. Record at the old zero (100%) without having the engineer compensate for it. Now the tape provides a built-in safety valve, known as *headroom*, in case you happen to get into the red on the meter, or your material contains a lot of peaks the meter doesn't see because of its inherent slow action. It results in less distortion and consistently cleaner product.

The manufacturers of the tape suggest the option of using it another way — for maximum signal-to-noise, they suggest, as previously mentioned, recording 2 to 3 dB hotter. Using the tape in that way is fine in a recording studio, but it is better to have the advantage of *headroom* in a radio station where several operators of unequal ability are striving for consistency of product. Less distortion is a welcome advantage of the utilization of *headroom*.

SPLICING AND EDITING

While we're on the subject of tape, if you do much editing and splicing, use tape that is 1 1/2 mils thick. 1 1/2 mil tape is

FIG 1. SUGGESTED APPROXIMATE EQUALIZATION CURVE TO OPTIMIZE APPARENT LOUDNESS — utilizing a peaking type graphic equalizer as opposed to shelving type.



NOTE: TWO METHODS CAN BE USED WITH THIS SYSTEM:
1) EQ the program line if all other systems are flat, or preferably,
2) leaving the program line flat and equalizing all individual carted materials, including records. Carting all records admittedly is more work, but yields more consistent sound.

as thick as it comes, and it is easier to handle and cut, without the problem of stretching.

Many people are familiar with the "Editall[®]" splicing block invented in 1952 by Joel Tall. What many don't realize is that this block should be mounted with the 45 degree diagonal cut to the left of the 90 degree straight cut. The reason being that it has been precisely designed so that the distance between the straight and diagonal cut is the same as the distance between the center of the sound on the Ampex playback head to the metal edge on the headcover's right hand side¹. Thus, when the cue spot is found, press on the corner of the cover and put a fold mark on the tape with your finger. When you line up this mark with the 90 degree straight cut, the edit-point will fall directly in place over the 45 degree diagonal cut, and you will have done a perfect editing job without the use of a grease pencil. (See Fig. 2).

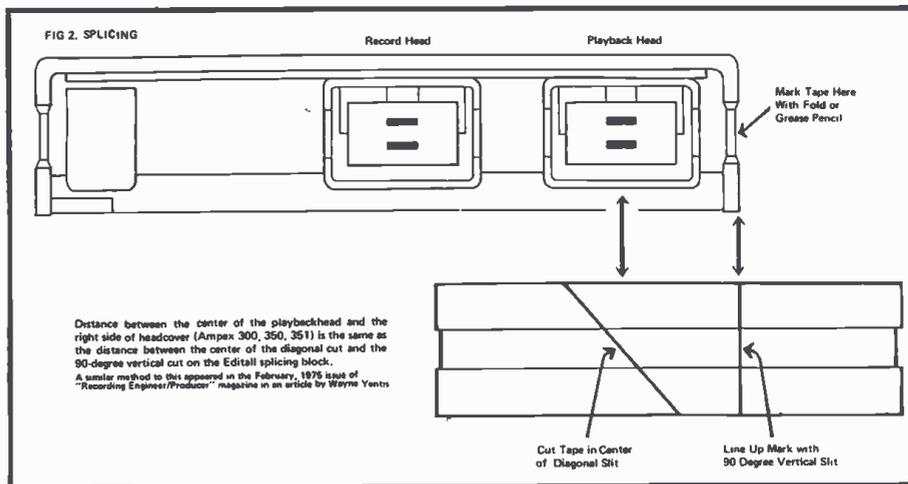
REVERSE TIMING

Get together with the engineer again and tell him you need a *phase-reversal* switch for the reel-to-reel tape machine's drive motor. This will make the machine run backwards so you can time out voice and music intros up to the vocal without using a clock as a cue. This is particularly useful where you may want to add music containing, say, a 10 second intro, to a 20 second voice track. Play the voice track backwards from the end for ten seconds and stop. Listen and remember the word cue there, slip the record under at that point when you are producing, and it will time out perfectly. Theoretically, you might ask, why not just subtract 10 seconds from the 20 seconds and use a clock? You can, but it won't produce the same feel. The backwards method is much tighter and shows you exactly where to slip in a record.

USE OF REVERB

A good reverb unit is indispensable. There are many currently on the market . . . but this isn't to advocate the heavy use of echo without creative purpose. It is effective to use a touch of REVERB (from a mechanical unit — not the tape-type repeat echo . . . note the difference) on any voice over music for the following reason: consistency in sameness of apparent source. That's an obvious thing that most of us forgot. Everyone knows there is a dj in a booth talking over a record, but the record was not cut in that same booth. The microphone can be made to sound as if it is coming from the same place as the rest of the sound by tailoring its acoustics to match the amount of reverb in the background music you have selected. If you can distinctly hear the reverb, there is probably too much . . . but if you remove the reverb and notice a

¹Designed for use with Ampex 300, 350, and 351 series, or other machines with a similar head stack.



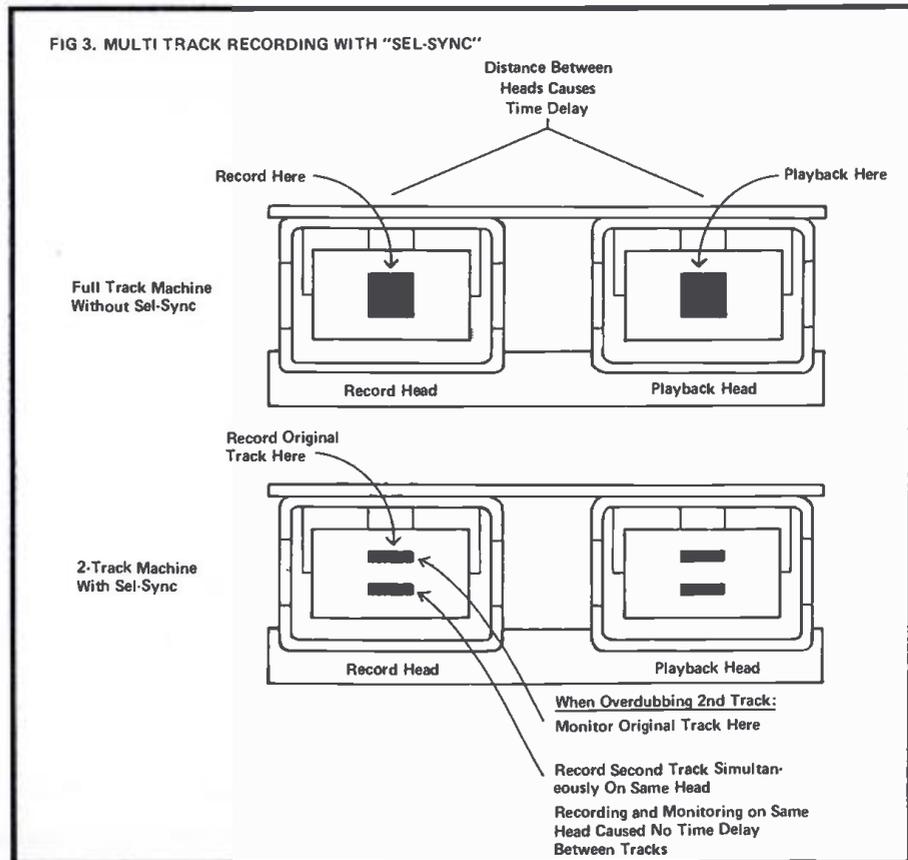
difference, it probably is about right. This, of course is only ammunition, and you should learn to use your ear to mix it. Such use of reverb is for everyday practices, but the creative uses are left to your individual imaginations.

SEL-SYNC AND SPECIAL EFFECTS

A great asset to the production room is a multi-track tape machine with *Sel-Sync*. Sel-sync is a feature that allows you to LISTEN off the RECORD head. Since there is a sound delay caused by the distance between the record and playback heads, you are prevented from doing a *sound-on-sound* trick with most machines. With sel-sync, you are playing back your original track and recording your new track, both on the RECORD head, simul-

aneously. This means that your next track (another voice, sound effect, etc.) is lined up on the tape with your previous track, reproducing both without the aforementioned sound delay. There is no need for splicing parts together, and you end up with the original multi-track tape . . . not an overdubbed tape several generations down from the master. Using a multi-track machine is opposed to overdubbing by adding a sound to an existing tape and recording on a second machine.

Sel-sync allows you to do some strange effects as well. Let's say you start with a full track tape, or one with the same voice track on both channels, and you play it on a two-track machine with sel-sync. If you throw one channel into the *sync*



position, you will hear that channel slightly earlier than the other channel. If you filtered (removing the bass, and bringing up the mids and his) this channel in *sync*, then played it at a lower level monaurally mixing it with the other channel's voice track, the result would be a track with a very attention-getting type of *pre-echo*. Add some light reverb to the *sync* track and it becomes more ethereal. Note that this method seems most effective on a more *laid-back* delivery. Once you use something like this, you usually come up with more ideas . . . and the possibilities are endless.

PHASING

By now, most people have heard the term *phasing* as applied to sound and record production. It can produce a spacey, shifting, hollow, jet-like sound. It is used frequently in recent rock records, and, for identification purposes, if your memory is good enough to recall "The Big Hurt" by Toni Fisher, you'll recognize the sound. Phasing is basically produced by two audio sources of the same sound, beating against each other, very close to the same time, but not far enough apart to cause echo. It can be created manually by taking your audio source (perhaps on disc or tape) and feeding it simultaneously into two tape recorders. Put both of the machines in their RECORD function, and mix the playback output of the two machines monaurally into the monitor, or record the two outputs together on a third machine. Then slightly vary the speed of one of the first two machines by lightly pressing your finger against the rubber roller. You should immediately hear phasing's wild effects. If not, perhaps you're pressing too light or too hard. A

more precise method of controlling the speed of the machine is through the use of an electronic speed control device. Such a unit is handy to have around to produce phasing effects as well as for altering the speeds of records. A less clumsy method of creating phasing effects though, is simply through an electronic phaser unit. Several are available on the market, and they will add the effect with only one source patched through it . . . eliminating the need for the two extra tape machines. The electronic units give you control over the effect as well, which is something rather unpredictable with the manual method. (See Fig. 4).

VOICE DOUBLING

When it comes to giving promos trick effects and techniques, it is hard to resist the temptation to overdo it. Use them sparingly and they are more effective. Such is the case with *voice doubling*, where you're simply talking to yourself simultaneously. It can be achieved with a multi-track machine by listening to your original voice in the *sync* position, and talking precisely along with it and recording the second voice on the other track. It can also be done by overdubbing with two machines. By playing the two tracks together, it sounds like two people and it's the same thing known in the jingle business as *sweetening* or *stacking* to achieve a bigger sound from just a few singers. You can use this same recording technique to do a two-voice spot with yourself; that is, instead of doubling, you just pick up the next line yourself on a two-voice spot, overlapping tightly to eliminate the breath pause.

If you want to get really tricky (if the spot is written with the idea in mind),

you can *dovetail* overlap the different voice lines by a few seconds. Begin saying the second line a moment before the first line has ended, and begin saying the third line a moment before the second line has ended, etc. The two voices are recorded *ping-pong* style, back and forth in sections on a two-track machine, until the spot has been completed. The end result is played back in mono. Confusing as it sounds to produce, it can be very effective because the memory retention of the listener, even with this *montage* going on around him, is high enough for retention of key phrases. But again, this technique must coincide with the copy.

VOICE TRACKING

When using voice tracking in production, let the announcer cut his own voice tracks on his own, and leave them for you to insert later when you need them. The jock does fewer takes because you're not faced with doubling the chance for error with the two of you going for a good take together. It also lets you spread out the voices on the station so you aren't heavy with one person on all the spots. The night man can easily leave you a track to work from the following day, and if one person is ultimately putting the finished product together, there is one more point for consistency. This also might be the ONLY solution at a facility where the production room and an announce booth are not adjacent.

SPECIAL EFFECT: BACKWARDS TALK

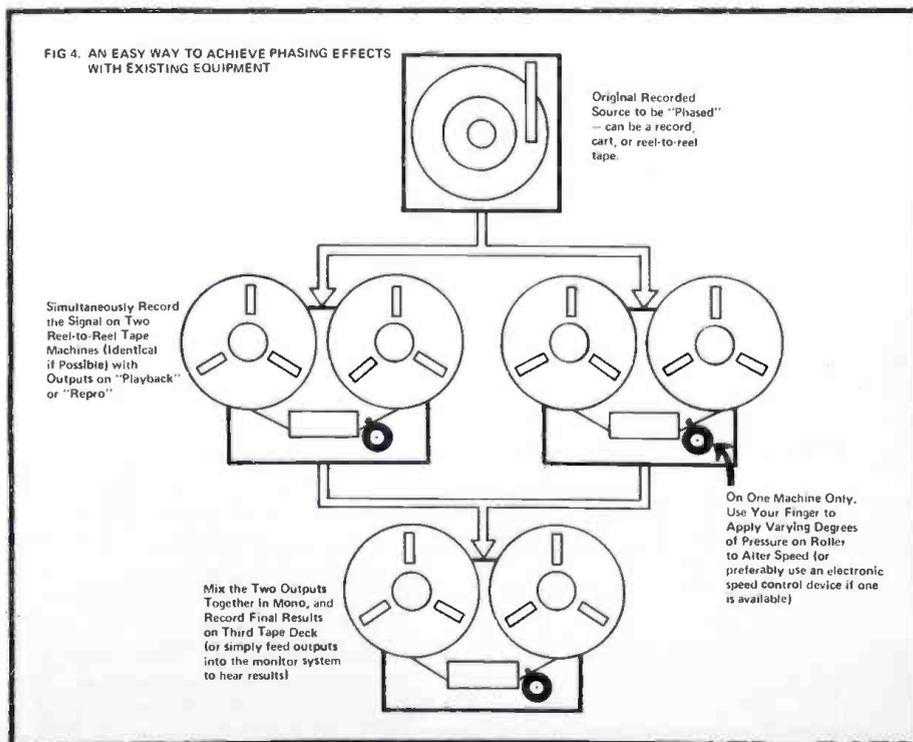
Depending on how *far out* you want to go, you might try learning *backwards talk*. Record the words that you intend to use, and then play them backwards. Listen carefully to the tape and learn how to say the phrases as they sound being played backwards. Once you have learned them, say the phrases and record them on tape. When you play this final tape backwards, the end result is an odd-sounding, but correct normal word pattern.

ACCURATE PRODUCTION TIMING

A real aid to air and production is the use of a digital clock in both studios. It does little good to have only one, since if it is properly wired to the start switches on the cart machines, they will reliably report the intro and total times with consistency. You can't use a stopwatch in production, and a digital clock in the air studio, because the stopwatch won't take into consideration the time lag in carting . . . and it is different enough to cause a fraction of a second to become one second on a digital. With two digital clocks, the production operator error is eliminated.

OPERATIONAL HINTS

One of the biggest time savers in a radio station is to take the knobs off the reel-to-reel machines after they have been calibrated so that zero in gives you zero out, in agreement with the console. Once they have been properly calibrated, there is no reason to ever change those settings.



If a low level tape comes in from outside, make up the difference in the board. Also, leave the meter and output switches on the reel-to-reel machines on **PLAYBACK**, or **REPRO** at all times. Don't flip the switch to **INPUT**, even when you are recording. Here are two reasons why: First, the meter will show you what signal is *on the tape*. That's what you're interested in, isn't it? If you have mis-threaded the tape, then the meter won't read anything . . . and will save you a bad take . . . maybe a missed network feed . . . or even an hour program! Secondly, how many times have you heard someone open up the pot with the machine switched to **INPUT** and gotten a howling squak, a pinning of the meter, and in some cases, a blown amplifier or at least a fuse? In a

stereo operation, it will save you all that nutty balancing every time someone else uses the room, and that means **TIME** saved for creativity.

CUSTOM SOUND EFFECTS RECORDING

Cassette machines have gotten so good lately, especially the small units with the built-in condenser mikes, that I wouldn't hesitate to use them in the field to make custom sound effects. I had to come up with the sound of a certain brand of motorcycle that had a distinctive sound; the dealer wouldn't buy the sound on the stock sound effects albums that were available. So we taped it at the source and were delighted with the results. A patch cord back at the station gave us the direct connection we needed to the board.

Many retail accounts have highly identifiable industrial sounds which they like incorporated into their spot, and this method provides an easy solution.

Now that a few simple ground rules, and a trick or two have been laid out, it's up to you to hold up your creative end. Since radio production means, in practice today, "you're only as good as your last promo," or "what have you done for me **TODAY?**" it's time to get your tools in order so you won't get frustrated in attempting some new things. If your room needs a tweeking, perhaps this has called your attention to it. And you now have at least the peripheral knowledge that is required to make your engineer, or even yourself walk on water . . . now that you know where the rocks are.

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KVIL Program Director, Ron Chapman. The telephone is a much utilized on-the-air tool in relating to the audience.

an era where the rock people that I first talked about using were Simon and Garfunkle, Fifth Dimension, Harper's Bizarre, and the Association. I wanted to combine them with MOR.

BP&P: Which MOR artists?

RON CHAPMAN: At the time I was thinking Andy Williams. But consider the people I've mentioned as rock . . . Simon and Garfunkle and the Fifth Dimension. In those days, if I played "Up, Up and Away" and followed it by, say, Steve Lawrence who was a very active MOR artist, that would be really radical. Look at the easy listening charts today . . . you'll see Chicago and Stevie Wonder. You'll find songs with a much more up beat and wild content than you would five years ago. Now when I consider what I'm programming today, current hits, there really is little distinction between *rock* and *MOR*. When speaking of hits, my whole observation is that there is no pattern.

BP&P: What is your personal background in radio?

RON CHAPMAN: I've been in radio forever. My first real schooling in radio was under McClendon at KLIF here in Dallas . . . learning what would be called top 40 radio or progressive modern radio. I was at KLIF for about seven years and originated a show there that is now produced in several parts of the country called "Charlie and Harrigan," where I was the original Harrigan. I worked with three different partners during the seven years, and they've now spun out in different directions becoming other Charlie and Harrigans. I had my own local television music program, but anyway, my real background in radio was rock radio.

BP&P: What were your early influences in radio?

RC: My origins are out of Boston, Mass. I was brought up on WHDH . . . an MOR classy station . . . very traditional. I

always related to it.

BP&P: How has that affected what KVIL is today?

RC: Well, I had the opportunity to do with a radio station what I wanted. The programming concepts used at KVIL were formulated and agreed upon by myself, and George Johns, our National Program Director with Fairbanks Broadcasting in Indianapolis. It was basically a combining of what I grew up with . . . MOR radio, and what I had been trained in . . . rock radio. The programming concepts worked. The station finally came out of the cellar and started growing.

BP&P: What was KVIL's situation when you took it over?

RC: When the station first went on the air in 1960, it was to exclusively serve Highland Park, Texas, a very small suburb in Dallas. At the time, AM frequencies were hardly available, so it covered, and still only covers Highland Park and parts of Dallas. When they originally applied for an FM signal, FM's were available. So, the station went on the air playing pure MOR quarter-hour, uninterrupted music . . . with a miserable AM daytime signal as it still is, and a potential FM signal. When FM began to dawn in 1968, we saw even more potential in the station, so when we took over, we raised the station's 600-foot horizontal tower to 1900 feet adding stereo, horizontal and vertical. The AM is still just a daytimer with limited coverage, but the FM has become a real quality facility. We consider the AM as an extra plus.

It's interesting in that it took us quite a while to get KVIL's old image out of the minds of the listeners . . . two years to be exact. As a matter of fact, the old station used to call itself *K-VIL*. We won't say that on the radio anymore. In hopes of keeping away from the old image, we refer to ourselves as *K.V.I.L.*, saying each letter individually.

BP&P: What is your target audience now?

RC: We went after women first, and then decided to try to appeal to men as well . . . in the 18-35 age bracket, possibly tending more in the 25-35 age bracket. I originally pictured our typical female listener as a *hip* housewife who realized that she was not a kid anymore, but sure liked to think like one. But we're trying to appeal to a very broad audience now, including the *hip* working men and women, and housewives.

I think we appeal not only musically to the young adults, but also psychologically because we relate to what is going on. Our ultimate goal is to attract everybody in some way, but to do it with *class*, *intelligence*, and in an *entertaining* way.

We're not at all after the younger 12-18 market, and if we appeal to them it is solely by accident. There are many excel-



"We try to engage the listener in cool and tasty conversation . . ."

lent stations in this market going after the younger listener, but hopefully, or purposely, the intelligence level of our conversation is above the younger age groups. To illustrate, when we talk about local high school events, we will address our comments to the parents . . . not to the students.

BP&P: How are you trying to relate to your audience?

RC: First of all, we're approaching our listeners in a mature fashion, where everything is a little bit understated. Psychologically, the image is a little bit muted, but classy. We try to engage the listener in cool and tasty conversation . . . mentally. We're trying to reach out and have them answer us in their own minds, one to one. We're not trying to impress them, and that's important. Even with the large amounts of money we give away in promotion, we never try to impress people with it. I would say that we have a very personality-oriented approach . . . but a little bit *laid back*.

BP&P: What does your music programming consist of?

RC: The music is always a constant. With our personalities, the difference between KVIL and any other station in this market is that we are offering the listener something to chew on. Our level of intelligence lifts us out of the norm. And as I've said, our music is a blend on MOR and rock. We still play Andy Williams, and we play Stevie Wonder, as well as the in-between things like Carole King. I believe our listeners' musical tastes are very wide, and I think today's young adult, in general, has a wider appreciation of music than ever before. In our music programming, we try to pick a common denominator and appeal in some ways to all of their musical tastes. In this part of the U.S., country music is especially popular . . . the number one station here, WBAP, is full fledged country. So we play some country music. But in all of our music, we try not to go to extremes. We don't want

to be so jarring that someone will tune out. I've got to be very selective . . . not playing too much of a variety to turn them off . . . but enough of a variety to turn them on.

Our current playlist is made up of 30 to 45 titles, but we don't feel compelled to play anything that we feel doesn't fit our image . . . no matter how the record's doing anywhere else. For instance, Bachman-Turner Overdrive, and say, the De-Franco Family have had some enormous hits . . . and record promotion men can't believe it when we won't play them. We play only what we believe will be consistent with our format image, and that's where qualitative decisions must come into play. Another example, "Have You Never Been Mellow" by Olivia Newton-John is a perfect record for our station. "Mandy" by Barry Manilow could be our national anthem. It's songs like those to which we apply no rules as to how long they'll stay in rotation. We may play them forever. We still play "Close To You" by the Carpenters, as well as Carole King's "It's Too Late," and I don't think people will ever get tired of hearing them. We've kept songs in current rotation weeks after they've dropped off the national record charts. Each song is judged independently, and as a rule, we shy away from novelty songs after the novelty has worn off.

BP&P: Can you give us a run down of your air personalities?

RC: I believe that KVIL is synergistic from an announcer standpoint . . . that is, we all compliment each other. We do many things and we do each of them better because we do the others. I'm on the air from 5:30 to 9:00 AM, and I perhaps do a little bit more talk than the others, because I do *bits and schtick*. I'll typically play 12-13 songs per hour in the morning drive, as compared to 15-16 records per hour played the rest of the day.

I do a thing in the morning which is hopefully warm. My main goal is to tell the person whose clock radio clicks on out of unconsciousness, that the world is still here, and to fill the listener with some optimism. I bounce off the morning papers with satirical observations and try to bring entertainment into the early morning hours . . . like making phone calls to Hong Kong to wish them a Happy Chinese New Year. I try to do unusual things like that, because most people will never have the chance to hear that elsewhere. We are blessed with management that allows us to budget for these kinds of things, and they seem to be working.

Bill Gardner follows me, and is on from 9:00 AM to noon. He was Billboard's 1974 Contemporary Air Personality of

the year, and he's a "Master Zapper" . . . dynamite even with a four-second intro. He's sarcastic, in that I'll fill the listener with optimism about the Dallas/Fort Worth area, and he'll come on and say he's getting out of here on the next plane. *Compelling and commanding* are good descriptions of Bill.

From 12:00 in the afternoon to 3:00 PM is Jack Schell, and he's just the opposite of Bill. Jack will talk about being over at the local hardware store buying a hinge for his broken kitchen cabinet, and he was there doing just that. He's *happiness, warmth, and light* from noon to three . . . the housewife's friend.

Jack is followed by what I'd have to call a *boogie artist* . . . Mike Seldon who comes on the air and *gets down*. He's a little blue occasionally, and if he can find a double entendre to play off of, he will do it for hours. He's the afternoon drive, and his goal is to *cook*.

He is followed by Major Tom Lewis, who is very unpredictable. He's a very funny guy full of non sequiturs. Everytime he opens his mouth it's like a duck waking up in the morning . . . it's like a whole new world.

None of our announcers use flip cards or one liners. Nobody outside writes for them . . . each is responsible for his own comedy. Their purpose is to entertain, and if the listener picks up a little infor-

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mation on the side, that's fine.

BP&P: Do you alter your music mix at different times of the day?

RC: No. The music played is pretty uniform in each shift. The personalities are what differ.

BP&P: What are your rules, as far as the length of records?

RC: There really are no rules. We transfer most records to cart, and sometimes we'll edit the song in length or take out certain parts that may be an irritant or objectionable to the format. We aren't really hung up on the length of records, and I wouldn't say that every record has to be 3½ minutes long. Again, it just depends on the individual tune . . . for instance, I wouldn't cut anything out of "Hey Jude."

BP&P: I've noticed that you've added a considerable amount of on-air reverb to your announcers' voices and to the music.

RC: Yes, we've added enough reverb to give the station a fuller, bigger, fatter sound. And besides, we're trying to enhance our AM signal in any way that we can.

BP&P: What is the main purpose behind your format?

RC: Well, we stick to our individual programming philosophy, yet our format is not highly structured. We try to fulfill the needs of our market today, and if those needs are different tomorrow, then we'll change to accommodate them. "Deliver me from confinement" . . . we've got to stay flexible.



"Our current playlist is made up of 30-45 titles, but we don't feel compelled to play anything that we feel doesn't fit our image . . . no matter how the record's doing anywhere else."

BP&P: What are your news programming philosophies?

RC: I believe that half the information radio stations are reporting today is not news. For instance, the first time there was heavy rush hour traffic . . . that's news. But when it happens everyday . . . it isn't news. Yet every afternoon radio stations report the same rush hour traffic. Another example, the first place a writer calls in the morning for news is the police



KVIL Production Director, Mike Rey, transferring records to cart.

station. Everyday you hear the same crime reports . . . hold ups and robberies. Such things are no longer news but are normal aspects of city life. We won't report typical crime stories, and we always try to make our news as positive as possible. Another factor is that too much of so called news is merely talk of what people, congressmen, legislators, etc., are going to do . . . not what they have successfully accomplished. News is basically a tune out, and it will continue to be if you don't give the listener something to listen for.

We schedule our news in the morning and afternoon drive times . . . hopefully the most efficient news reporting times. People are either waking up in the morning and want to know what has gone on, or they've been locked in an office all afternoon and want information as to what has occurred during the day. I feel that there is little value in reporting news in, say, the mid-afternoon when the housewife tunes in to be entertained.

BP&P: You mentioned earlier that you give away large amounts of money in your contests. What role do contests play at KVIL?

RC: Contests are super important in that they give the listeners something to engage their minds on . . . something to get the listeners involved. But contests should be conducted on a continually changing basis, not getting hung up on one thing too long. We don't make a tremendous deal of our contests, I mean, we don't stop the station down to conduct them. The contests are available for those listeners who really want to be involved in them, but for those listeners who don't care, the contests will hardly get in their way. We try to make our contest concepts unusual enough to be entertaining . . . a few examples being our "Great Race," where Mike Seldon, the afternoon drive time man, challenged me to a race around the world. So we took off in opposite directions and checked in with the station by telephone everyday. The contest was based on the listeners betting on who

would win the race. In other instances we have found that we can take advantage of unexpected situations and base a contest around it. For instance, a banana company was filming a commercial here with a carload of bananas on a day where it began to rain. They couldn't shoot the commercial so we took the bananas off their hands. We created a "Banana Sunday" contest one Sunday afternoon, and literally gave away an entire carload of bananas!

We like to have some kind of contest or promotion going on at all times, but don't feel compelled to if good ideas don't materialize. It is better to have no contest at all, than to have a poor one.

BP&P: What other types of promotional campaigns have you found to be successful?

RC: When we first started out we wanted to emphasize our classy image. We identified with the Dallas Fairmont Hotel, a very classy place, and put on some small formal concerts there. We didn't know if we had the muscle to fill a large concert hall, but since the hotel's room held only 450 people, we sold them out easily. It gave KVIL an image that our concerts were always sold out.

I also believe that KVIL is the largest outdoor advertiser in this market, at least in dollar volume. We rely a lot on billboards, but we remain open minded about everything, and it doesn't mean we won't go to television or print advertising in the future. We feel billboards are good exposure for your advertising dollar, because you can accurately choose your exposure in an outdoor campaign. You will know just what your board is going to look like in juxtaposition with the environment and other boards around it. You can't always be guaranteed that in print or television.

BP&P: If you had to sum up the factors that KVIL's success has been built on, what would they be?

RC: Besides the music we program, our success has been built on four things: 1) Community Involvement, 2) Community Awareness, 3) Personality, and 4) Consistency.

BP&P: Can you describe them?

RC: By *community involvement*, I don't mean doing a drive for charity. As a matter of fact, I'll never ask the listening audience to contribute money to anything. By *community involvement*, I mean being mentally and psychologically involved with the community . . . specifically talking about things that are going on. We'll try to give a personal identity to the community by talking to the listener as to when they might go to, say, the county fair. Or, if the "Junior Bar Wives" are having a dance, I'll want to be talking to them about that. It means being personally interested in the com-

munity's functions where significant groups of people are involved.

Community awareness is a step shorter than community involvement in that I'll use passing references to affect the listener subconsciously. We may not come right out and talk about something happening in the community, but by using passing references, casually mentioning something related to a community affair, the listener subconsciously realizes that KVIL is totally aware of the city's interests. When he tunes to another station, he can't put his finger on it, but he knows that something he likes is missing.

Personality we have already discussed, so let's go on to *consistency*. Consistency is one of the hardest things to do. I actually mean "consistently being inconsistent" . . . we've got to remain at the same level of entertainment value, but the means we use to achieve that entertainment value should vary. This morning I hope I entertained my audience, and tomorrow I'll try to entertain them again. The same with our other personalities . . . but tomorrow we'll try to entertain them better and differently. For example, I telephoned around the world to Hong Kong this morning and came off with a very fun show . . . but I'm not going to do the same thing tomorrow. I've got to have something better. "Deliver me from confinement."

KZEW

Continued from page 29



Mike Taylor, Music Director (left), and Ken Rundel, Program Director (right) in the KZEW announcers' booth.

which further gave us an independent image. None of our anticipated problems ever really happened. We were also faced with a competitor in the market, but the station was of a free form progressive nature, while our progressive programming was formatted.

BP&P: How did you get into radio, and what led to your involvement with KZEW?

KEN RUNDEL: I started in college radio in early 1967 at the University of Central Michigan in Mount Pleasant. I jocked and

was manager there, mainly doing progressive and free form creative things. When I graduated, I got my first job at WVIC in Lansing, Michigan . . . an all night shift for \$100 per week. During my three-year involvement there, I sold the show, programmed it, I was the jock, basically did the whole thing. It was a progressive format. One day a record promo man came through the station. I had known him from college. He told me about an opening in Detroit, so I applied and was hired to work for John Dew at WWWW. When John moved to KZEW, some of us came along with him.

BP&P: How has the station grown since it first went on the air?

KEN RUNDEL: As a result of WFAA-FM, we had about a 0.5 share when the station first went on the air. There are about 30 signals in this area, and we were ranked somewhere around number 20 . . . in the bottom one-third of the rated stations in town. The first ARB we showed up in was the October/November, 1973 book, in which we had jumped to a 2.5. Our chief competition in town had dropped from about a 5 or 6 to about a 2.4, and helped to relieve our worries. In the spring of '74 we achieved a 4.5, and the fall of '74 a 4.9 market share. In our target audience, Men and Women 18-24, we've attained a number one position. In Teens, 12-17, we're number two. Total Men and Women, 12+, we rank somewhere around number 5.

I think we've still got room for growth, but there are some signal problems that have to be ironed out. Our signal weakens slightly in various parts of Dallas, but we're trying to saturate it. We're 100,000 watts and our transmitter is located about 20 miles outside of town. Our signal is 98 on the dial, and KNUS is 99. Their tower is closer, just outside the downtown area, and in some instances they boom in



KZEW's production facility . . . "We have seen the problem of the young audience being more touchy about the production quality. We put much emphasis on production . . ."

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down here and block us out.

BP&P: *What growth potential do you feel remains?*

KR: I believe our growth potential is unlimited. I think our market share will soon be a 6 or 7 . . . and who knows where it will go from there.

BP&P: *What do you feel are the characteristics of your typical listener?*

KR: Our target audience is the 18-24 year olds, and we like to think of our typical listener as being 21. As far as their characteristics, it's someone who obviously has opened up beyond the point of top 40 radio, and once you've opened up that little bit of mind to new types of music, you become more of an aware person. Perhaps the words *expanding consciousness* are important. They're tired of hearing the same twenty tunes over and over again.

BP&P: *Will you describe KZEW's sound for those who do not have the opportunity to hear it?*

KR: We are a *formatted* progressive station . . . progressive rock music with definite format guidelines, as opposed to free form. In any given hour, we play basically three sets of music. Each set lasts approximately 20 minutes, minus, of course, commercial time which is limited to a maximum of seven-and-a-half commercial minutes per hour. During the 20 minute sets, there is no talk, except once an hour we'll do an I.D. in the middle. In between sets, the announcer will do a 15-second backsell, or rap on what has been played, he'll identify the station, and then go into live or recorded spots, promotional things . . . back into the next set with a mention of the call letters and introduction of the tune. Because the listener has been subjected to that much talk, we want to get into the next set as quickly as possible.

BP&P: *How about your music programming?*

KR: As far as music is concerned, we play probably 80 to 90% albums, and 10

to 20% singles . . . but in order for a single to be played, it must be by an album-oriented artist. We think our audience is primarily interested in buying albums, and in choosing the albums to play, we research to find out what artists are selling locally and combine it on a quotient scale with artists that are selling nationally.

BP&P: *What are the extremes as to the types of music you will program?*

KR: We try to stick with what is selling, basically within the nebulous of progressive rock. Progressive rock entails rock, folk, blues, jazz, country, soul . . . all types of music that appeal to the young, hip, aware person. We do the spectrum of it, and I believe that's a factor in our success. We try not to be so stuffy that we eliminate certain areas and miss an important part of the audience, but this is where it becomes difficult: each individual person in the audience is not necessarily into the total spectrum of music, so we can't go to real extremes in any one type of music.

Let me give you some examples . . . in the progressive country field, we don't go so far as to play Merle Haggard. We don't feel that the young people in our audience are basically into his style of music . . . that's a subjective evaluation, but he hasn't sold any albums in our demographic segment, nor has he sold out any college concerts here. However, on the progressive country side we do play Willie Nelson because the college audiences are really responding to him. On the jazz side, we don't play Miles Davis, but should he start to show great album sales on a local level, we'll play him. We never used to play Herbie Hancock, but he's broadening his scope and he's jumped into the top twenty selling albums in Dallas. We play him now.

BP&P: *How do you overcome a vicious circle that I can see . . . if an album isn't selling locally, you won't play it. And if you don't play it, it won't get the exposure it needs to sell. How do you break new material that you believe in, but isn't necessarily selling?*

KR: If Mike Taylor, our music director, listens to a new album and likes it, we'll test it in our low rotation playlist. Should it start to sell, or if we get many listener requests, we'll put it in higher rotation. There are some records that will be automatically played. For instance, if a new Elton John record is released, well, he's an artist that has already proven himself . . . so we'll play him immediately. If a new Kiki Dee record comes out, we'll put it in low rotation and see what results. She's had one hit already, but her record won't automatically go into full rotation. So we do break the vicious circle effect . . . we've broken quite a few artists in this area.

BP&P: *How else is your playlist broken down?*

KR: Besides our low and full rotation categories, we've got our oldies. Our old material doesn't go back further than 1966-67 . . . the beginnings of progressive rock, and all of the old material is approved and books are kept to log their rotation so their airplay can be evenly spread out. For each album in the library, we select three or four of the most popular cuts, and the jocks are limited to playing only those approved cuts from the oldies albums.

BP&P: *What criteria do you use in selecting cuts for airplay from current albums?*

KR: We play all the cuts off the strong selling albums, and as you get lower in sales, obviously, less and less is played. It helps a new album if you only play a few cuts from it, as it helps build up some familiarity on the part of the average listener. The singles thing also comes into play. If a cut released from an album gets play on top 40 stations, it will build up familiarity quicker. If an album has no single released from it, depending on its sales, we'll use gut feel, disc jockey reaction, and listener feedback.

BP&P: *What is your announcer line up?*

KR: When we hired our announcers, we felt it was important to use people whose characteristics were similar to those of the listeners . . . someone who could identify with the audience. We also wanted some people from this area, to give as much of a local emphasis as possible.

John Dillon is our morning man, on the air from 6-10 am. He covers a pretty good scope of music, with emphasis on the softer and more country flavored things . . . basically because of the belief that we should be just a little bit softer in the morning. He's got a very laid back, conversational approach, and he was one of the original progressive jocks in Dallas. He ties us in well with the history of what has happened locally in progressive rock.

From 10 am to 2 pm, our music director, Mike Taylor, is on. In his show the listener gets a good crystalization of what our musical aspects are . . . and Mike's pretty much of a rock and roller.

Mark Addy, our afternoon man from 2 to 6 pm, has had some top 40 background. He plays a pretty wide range of music, probably the widest scope of music without overemphasizing one particular musical area.

Gary Shaw is on from 6 to 10 pm, and is basically the same as Mark, but Gary has a little bit more of a tendency to *boogie* . . . maybe a little bit more of a rock and roller. That time in the evening is just right for his style, because all the kids are coming out of school, turning on the radio, and really want to get into the music.

From 10 pm to 2 am, Mark Christopher

A&M recording artist, Peter Frampton, performs live on the air for a KZEW "Zoo Concert." Live sessions take place at January Sound Studios in Dallas, and the program is sent over telephone lines to the station. Photo by J.D. Carrillo.



comes on, and he sounds more like somebody who has had top 40 background than anybody I know who hasn't. His musical selection is a little bit softer, being the end of the day. He's got tendencies towards what you might call *British classical rock* . . . groups like Emerson, Lake, and Palmer, Yes, etc..

Tommy Rogers, on from 2 am to 6 am, has the most freedom to stray from the format and guidelines than anyone else. It's an unrated time period, and people expect you to be a little bit different in the middle of the night anyhow. Since people tend to listen to the radio for longer periods of time that early in the morning, he often does a special of some kind, featuring a certain artist all night, a whole album, etc..

BP&P: *How much freedom do the jocks have in selecting material?*

KR: Since some of our announcers have had top 40 background, they seem to have brought with them some sort of discipline . . . and that influence has given discipline to our format. Generally, if the jocks like something, they can play it on their shift, with the limitation that they can't play anything that hasn't been approved by the music director and put in the control room.

BP&P: *What does your news programming consist of?*

KR: We are lucky enough to have the WFAA-AM news facilities which lend a lot of sources and voices that make it sound like we have a ten person staff. We actually only have one FM news director and two full time news people. We program the bulk of our news in 6-7 minute newscasts between midnight and noon. In higher listening time periods, news is scheduled a couple of times in 3 minute newscasts, and just as the station is an alternative source of music, we try to make it an alternative source of news as well . . . such as an underground newspaper might be. We try to do as much production as possible with our news . . . putting songs behind the announcer's voice whose lyrics are related to the particular news story. We shy away from hard news reporting in favor of human interest stories . . . things that our listeners can relate to.

BP&P: *Are you scheduling any special programming?*

KR: We utilize many syndicated specials, because such shows give you many other people's resources and abilities at your fingertips that wouldn't be profitable for us to undertake ourselves. We use things like "King Biscuit Flower Hour," and "BBC Presents," and schedule our special programming on the weekends for the reason that people basically tune us in during the week for what we normally do. Anything we do that is a little bit different

or out of character shouldn't interfere with our normal programming.

We have our own regularly scheduled **ZOO CONCERTS** that happen Saturday nights at 10 pm. We use various sources for that, often producing live shows from January Sound, a local recording studio. We've brought in some good name talent, put them in the studio, and they set it up just like a normal recording session. The end result is mixed, sent over telephone lines to the station, and broadcasted live. For these concerts we try to get just the right calibre of artist . . . an artist on the rise . . . someone big enough that people will tune in to listen, yet someone who isn't so big that he doesn't need to do it. They've been very expensive to produce, but we wanted to do something outstanding . . . something of a local subjective qualitative nature that would make people feel that we're into it for more than just the money.

BP&P: *What are your standard production routines?*

KR: When we're dubbing records to cart, we very seldom alter its length. If a song carries on for 20 minutes, we'll have to shorten it down to fit into our music segment, but in general, we're pretty loose about song length. We equalize some of our materials to reduce surface noises, but we don't use any limiters in production. We've got a medium amount of compression and limitation at the transmitter. We'd prefer to go with none, but we're faced with competition so close to us on the dial, we've got to optimize our signal somehow.

In the future, I can see some of the bigger stations getting more heavily into advanced production facilities . . . actually having a small recording studio within the broadcast facility. But the amount of production equipment, of course depends upon the budget.

We have seen the problem of the young audience being more touchy about the production quality. So we put much emphasis on production. We have a full time production director who gives a lot of attention to commercials, because when you start running your commercials, and start becoming successful, the listeners will ask why you're playing spots that sound like they belong on top 40 stations. It's a valid point. People expect the alternative media to remain alternative in every sense.

BP&P: *What promotions have you successfully initiated?*

KR: It's interesting in that our call letters are actually a promotion within themselves. We call ourselves "K-ZEW," and refer to ourselves as *The Zoo*. It's a perfect tie-in with our listeners, who we refer to as *Zoo Freaks*. It's something easy to remember and to identify with. Currently, we have a *window sticker* promotion, in

which we give out *Zoo Freak* stickers that apply to a car's back window. As people are driving down the street, they can recognize a *Zoo Freak* from twenty feet away.

We try to do a lot of small, inexpensive promotional things rather than a few big ones, but they're all done in a very low-key manner. We give away albums, concert tickets, calendars, bumper stickers, KZEW kites, yo-yos, and we've sponsored free movies. I think that promotional activity, even if very small, should be carried on at all times.

As far as advertising is concerned, we've advertised in some of the local alternative print media. We stay away from billboards because of their expense and *establishment* connotations.



The KZEW logo used in many of their promotions, including their current "window sticker" campaign.

BP&P: *What are your philosophies as to why KZEW has been successful?*

KR: Let me explain that Ira Lipson, our Operations Manager, was the original Program Director here. A few months after the station went on the air, I became program director, but Ira is still very much involved in, and responsible for our success. I just think we've found something that works. We found an audience, while although there already was a station that was a progressive rocker in the market, it wasn't being done as well as it could have been. We tried to do things a little bit better and appeal to a broader audience. I think one of the main reasons for our success has been that we're trying to do progressive rock within a context of reality. We're dealing with the realities of the Dallas market and within the realities of the field of broadcasting. Many free formers or progressive rockers have certain ideals set, but they don't take into account the situation, the market, the people, their ratings position, and what advertisers buy. I think we are just being very realistic about it. We're not programming so much for ourselves . . . but for the audience. If I was to get on the air for four hours and play just what "I" wanted to hear . . . we'd be in big trouble!

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The PD-II Series is the new line of economy cartridge machines from International Tapetronics. Both the Reproducer and Recorder/Reproducer provide an excellent combination of features, including: direct-drive motor, air-damped solenoid, 1/2 inch thick aluminum deck, plug-in circuit cards, adjustable tape guides, micro-adjustable head assembly, and lubrication-free operation.



The trim design allows three units to be placed side-by-side in a 19 inch rack. The PD-II is designed for continuous use, long life, and minimum maintenance.
INTERNATIONAL TAPETRONICS CORPORATION, 2425 SOUTH MAIN STREET, BLOOMINGTON, IL 61701.

Circle No. 117

FOUR NEW SYNDICATED PROGRAMS OFFERED BY IBS

International Broadcast Syndications Inc. has announced the availability of the following new radio features:



1. RECORD REPORT with ROBERT W. MORGAN — Famed Robert W. Morgan delivers news stories, gossip, and interviews with the world's top recording stars. A daily 2½ minute drop-in news feature

designed to solve the problem of news being a *tune out*. 7 reports per week. Each accommodates one local commercial.

2. **THE MAGNIFICENT MONTAGUE SHOW** - A three-hour weekly music program featuring the "Hot Soul Charts" from Billboard Magazine.

3. **THE KATHRYN GRAYSON SHOW** - A 3½ minute daily drop-in featuring interviews with celebrities. Hosted by Kathryn Grayson.

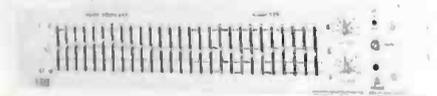
4. **THE PETER HURKOS SHOW** - A 5 minute daily program featuring psychic, Peter Hurkos. Dealing with crime solving, the program will explore crimes he has solved through the use of E.S.P., such as "The Boston Strangler" and "The Stone of Scone."

INTERNATIONAL BROADCAST SYNDICATIONS INC., 1151 25TH STREET, SANTA MONICA, CA 90403.

Circle No. 118

NEW "ATTENUATE-ONLY" 1/3 OCTAVE ROOM EQUALIZATION FILTER SET FROM UREI

The UREI Model 529 Room Equalization Filter Set is an "Attenuate-Only" version of their popular Model 527-A Graphic Equalizer. The 529 has 27 1/3 octave active filters that each provide up to 15dB of attenuation to adjust for a desired house curve. They are centered on standard ISO frequencies making the 529 compatible with all current room equalization measuring equipment.



Filters combine properly for minimum ripple and phase shift. "Band end" tunable high pass and low pass filters attenuate 18 dB per octave. Gain is adjustable to +20 dB to make up for average level lost in equalization.

The 529 is completely self contained with built-in power supply. An accessory security cover (529 SC) may be added to prevent unauthorized tampering or accidental mis-adjustments.

UREI, 11922 VALERIO STREET, NO. HOLLYWOOD, CA 91605.

Circle No. 119

OPAMP LABS INTRODUCES NEW TV PRODUCTION AUDIO CONSOLE

The new Opamp Model 1604 t.v. production audio console is available and features the Opamp Model 210 mic. input panels which may be used to fabricate a variety of portable consoles. The console also includes internal power amplifiers for mixer monitor, boom feed, stage talk-back, director monitor, aux. monitor, distribution amplifiers, and cue on all input channels and cue speaker. Other features include a five frequency test

oscillator, and lighted push buttons and meters. Opamp reports input noise: -127 dBm, output level: +24 dBm, available gain per channel: 100 dB, and signal to noise: 70 dB.



Individual input channels feature mix pot, cue switch, input select switch, echo send, and output assign. Low frequency EQ: 40 cy, 100 cy, 300 cy. High frequency EQ: 1.5KC, 3KC, 5KC, 10KC.

The Model 1604 is available in kit form (complete with cabinet, meters, power supplies, etc.) designed to sell for \$4,500, or in wired form for \$7,000.

OPAMP LABS INC., 172 ALTA VISTA BLVD., LOS ANGELES, CA 90036.

Circle No. 120

DRAKE-CHENAULT LAUNCHES NEW SOUL FORMAT

Drake-Chenault automation programming company has announced a new venture in the R&B field: "Supersoul."

SuperSoul

Supersoul is a complete 24 hour format for stations using automation. The format, a hit-oriented mix of current music and oldies, can be varied to fit individual market needs. Supersoul is available to either AM or FM stations and can accommodate a wide variety of commercial loads. Demos are available.

DRAKE-CHENAULT, SUITE 300, 8399 TOPANGA CANYON BLVD., CANOGA PARK, CA 91304.

Circle No. 121

NEW CORDLESS MICROPHONE SYSTEMS FROM VEGA

The Vega "Professional 1" is a new cordless microphone system with a range up to 1,000 feet, and features multi-channel compatibility, dual input transmitter, and complete monitoring capability.

Vega indicates less than 1% distortion, and the unit includes a compressor/limiter to suppress loud sounds without losing subtle overtones. The microphone is a miniature sensitive electret condenser mike that weighs 1/2 ounce, and can be concealed easily in clothing. Because it uses the VHF band, reception is clear and free of interference and electrical noise.

Designed for professional applications, the transmitter can accept and mix two



inputs - one from the Vega mike, the other from special purpose mikes, instrument pick-ups, transducers, or camera synch.

Operating from standard power or a self-contained rechargeable battery, the "Professional 1" receiver is 9" x 6¾", and weighs 4 pounds. Also included is an easy-to-read meter for monitoring audio. R.F. carrier, and battery levels, plus a phone jack and volume control for headphone monitoring.

VEGA, 9900 BALDWIN PLACE, EL MONTE, CA 91731.

Circle No. 122



starring
MAUREEN REAGAN

with a daily 60-second featurette that is:

- TOPICAL
- PROVOCATIVE
- CONTROVERSIAL
- INFORMATIVE
- ENTERTAINING

In syndication now, from

CREATIVE RADIO SHOWS
9121 Sunset Blvd.
Los Angeles, Calif. 90069
(213) 276-5022

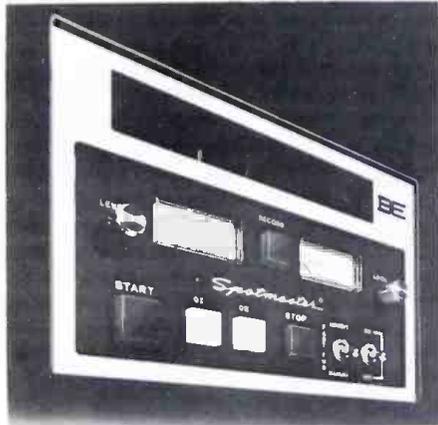
Circle No. 123

NEW PRODUCTS . . .

continued —

BROADCAST ELECTRONICS INTRODUCES SPOTMASTER AUTOMATIC RELEASE CARTRIDGE MACHINES

Designated as the Series 3000, these new machines incorporate an automatic release deck and other features never before available in this type of machine. The Series 3000 is of advanced design with all performance specifications exceeding present and proposed NAB standards. Power consumption is very low — less than 45 watts — so there is no excessive heat to damage tapes and cartridges.



Quality construction is used throughout the Series 3000 with a rugged machined deck, goldplated connectors, plug-in electronics, high efficiency direct-drive motor, maximum noise suppression and a massive air-damped solenoid. Standard features include FET switching, transformer output, and remote control connectors. Stereo units are equipped with the unique Spotmaster Phase-loc III head bracket — the only head bracket with an independent azimuth adjustment to assure extremely tight control of stereo phasing.

A full range of Series 3000 models is available including mono and stereo, record/playback/delay, all cartridge sizes and desk or rack mounting. Options include all tape speeds, secondary and tertiary cue tones, fast forward and various operating voltages. A tape splice/fault detector is also available as an accessory. **BROADCAST ELECTRONICS, INC., 8810 BROOKVILLE ROAD, SILVER SPRING, MD 20910.**

Circle No. 124

THREE NEW PROGRAMS AVAILABLE FROM CRS

Creative Radio Shows has announced the availability of three new syndicated radio features:

1) **TIME CAPSULE** — a daily 60-second feature based on predictions of

the future, dealing with such subjects as food, money, sex, politics, death, pollution, senior citizens, and other matters. Written by Psychologist, Dr. Laurence Schwab.

2) **ONE WOMAN'S VIEW** — a daily 60-second commentary by Maureen Reagan, daughter of former California Governor, Ronald Reagan. Topics of this news feature range from politics and equal rights to consumer reports and the economy.

3) **TONI HOLT ENTERTAINMENT NEWS** — news of motion picture and television personalities in a 2½ minute feature, five days per week.

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

Circle No. 125

DICTAPHONE 400L-2 SERIES BROADCAST LOGGER

Scully/Metrotech has available their new Dictaphone 400L-2 series broadcast logger, formerly known as Metrotech 400 series. The new dual system broadcast loggers are available with up to four channels of simultaneous voice channels and time code via crystal controlled digital generator/reader incorporating battery/charger system to continue timing during power failures.



The system provides for automatic transfer to second deck at the end of the reel, or in the case of a tape break or time recording malfunction. Models include 1 channel 4 pass for up to 153.6 hours unattended at 5/16 ips; 2 channel 2 pass

for up to 76.8 hours maximum, and 4 channel 1 pass for up to 38.4 hours. Transposing reels doubles time. **SCULLY/METROTECH, 475 ELLIS ST., MOUNTAIN VIEW, CA 94043.**

Circle No. 126

DIAMOND P'S "CAN YOU FEEL THE SPIRIT" PACKAGE CELEBRATES U.S. BICENTENNIAL

A fifteen-month radio promotion which will celebrate the nation's 200th birthday is available from Diamond P Enterprises. According to Steve Adler, General Sales Manager, the package includes a fifty piece music package, 1,040 comedy vignettes covering the 200-year history of the U.S.A. performed by Lohman and Barkley of Cox Broadcasting's KFI in Los Angeles, and 65 ninety-second segments of "The Spirit of America" . . . commercially formatted historical commentaries by news commentator, Alex Dreier.

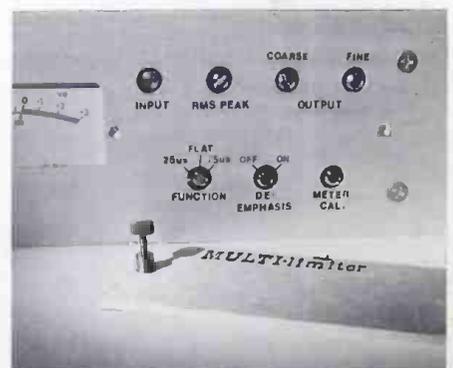


Also included in the package is a twelve-hour special detailing the 200 year history of American Music, hosted by Tennessee Ernie Ford, graphics for newspapers, television, outdoor advertising, and "Yearbook '75" . . . a twelve-hour look back at 1975 with news, sports, entertainment, and music.

DIAMOND P ENTERPRISES, INC., 7715 SUNSET BL., HOLLYWOOD, CA 90046.

Circle No. 127

NEW LIMITER FROM PACIFIC RECORDERS AND ENGINEERING



Pacific Recorders and Engineering Corporation has just announced the "MULTI limiter," an all new, multi-purpose limiter with selectable pre-emphasis for FM, FM Dolby, or Television; automatic polarity correlation and adjustable asymmetry for AM, and independent adjustment of RMS and peak limiting.

The new limiter is completely modular allowing the user to "buy only what he needs."

PACIFIC RECORDERS AND ENGINEERING CORP., 11760 SORRENTO VALLEY ROAD, SAN DIEGO, CA 92121.

Circle No. 128

AUDIO DESIGNS BROADCAST PRODUCTION CONSOLE ALLOWS FOR FUTURE EXPANSION

Audio Designs announces that their new BC-5 Series Production Consoles are designed to meet today's competitive television audio requirements, while allowing for the needs of the future. Expansion is made possible through the choice of modular plug-in components (770 input and 873 Series output modules).



The BC-5 includes a five-year warranty, four outputs with individual VU's and monitors, Cue, foldback and equalizers, flexible-up to 16 low-level inputs or 28 high level inputs, echo send on all inputs, and echo return on all masters.

AUDIO DESIGNS, 16005 STURGEON, ROSEVILLE, MICH., 48066.

Circle No. 129

TM PRESENTS NEW AUTOMATED COUNTRY MUSIC FORMAT

"TM Country," a new automated country music format is available from TM Programming, according to V.P., Ron Nickell. The format includes programming by Ric Libby, who recently was named "Country Program Director of the Year" by Billboard and Gavin.

Designed for automated and semi-automated systems, TM provides each station with a complete customized production package that includes ID's, images,

and a complete set of country jingles. The package includes custom installation, custom blended music mix, and custom rotation schedule for each market. Service also includes monthly aircheck critique and telephone consultation with the station.

Format is constructed from three basic elements: oldies, re-currents, and the best of country hits. Price is based on individual market size.

TM PROGRAMMING, INC., 1349 REGAL ROW, DALLAS, TX 75247.

Circle No. 130

REVOX UNVEILS NEW A700 TAPE RECORDER

Revox has announced their new A700 "state of the art" stereo tape recorder for broadcasting applications. Some of the major features of the unit include: 3 motor, 3 speed (3¾, 7½, 15 ips); digital control logic with memory circuits; quartz crystal speed control reference; plug-in head assembly (¼ or ½ track available), 3 heads (standard) with fourth control head optional; built in four-input mixer, switched selection of 12 input sources including 4 balanced hi/lo microphone

ROOM FOR PRODUCTION!

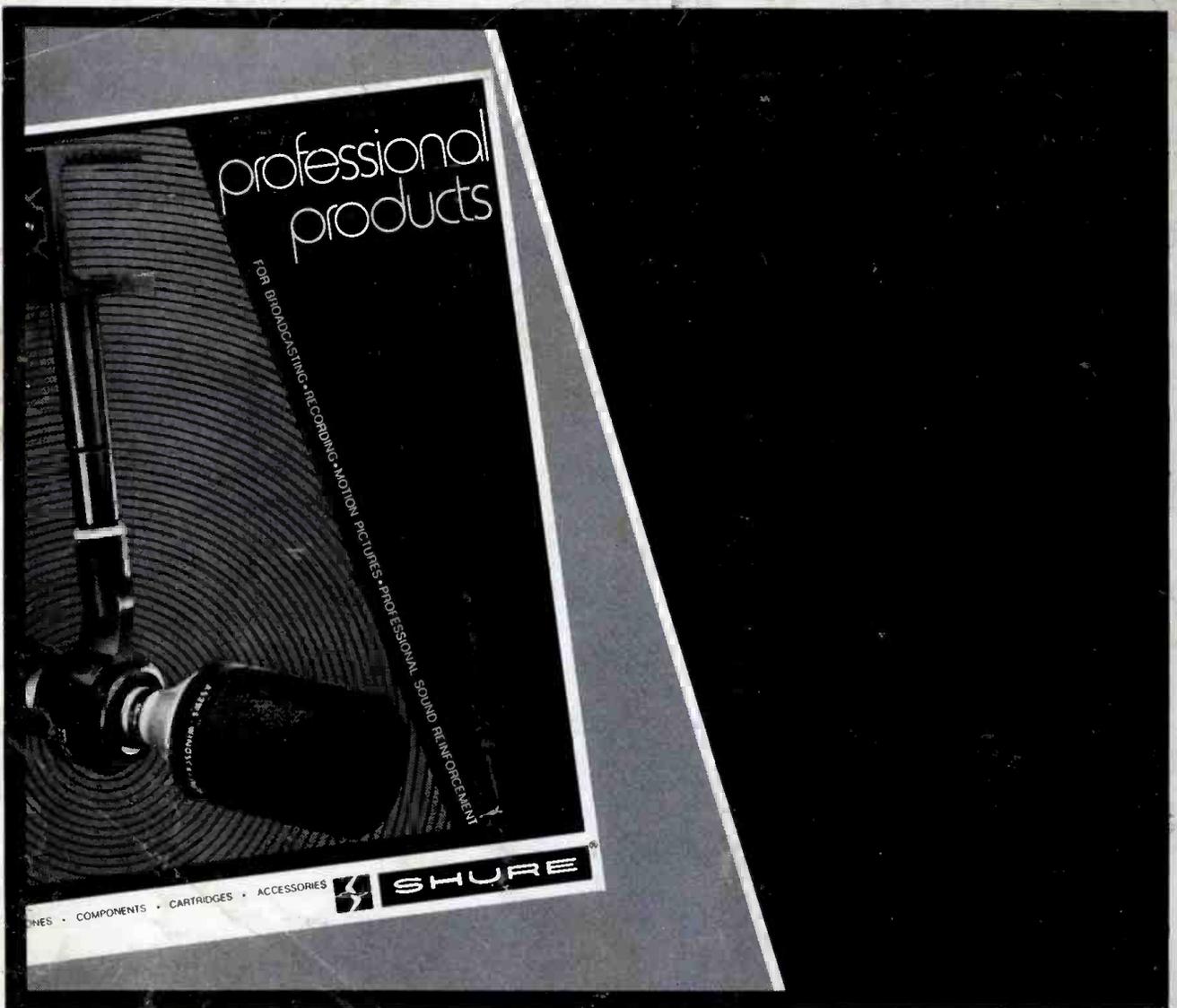


Tell us your needs, provide a room, and we can design a production console to fit! Pacific Recorders is the supplier of complete production systems—maybe it's time for yours!

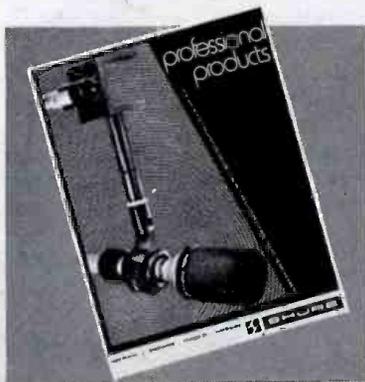
Call, write, or telex today—



**PACIFIC RECORDERS AND ENGINEERING CORPORATION
11760 SORRENTO VALLEY ROAD, SAN DIEGO, CALIFORNIA 92121
TELEPHONE (714) 453-3255 TELEX 695008**



Studio equipment home shopping guide



In the world of the professional sound engineer, advance follows advance, and new product follows new product. Bring yourself up-to-date with the *Shure Professional Products Catalog*, 24 pages of Shure products to make your job easier: the *SM61 Microphone*, beautiful to look at and virtually immune to noise in hand-held applications . . . the *SM7 Microphone*, with built-in, visually monitored, response tailoring . . . the ultra-versatile *SM53 Microphone*, with its own system of accessories . . . the *SE30 Gated Compressor/Mixer*, for "hands-free" gain riding . . . the *SC35C Phono Cartridge*, the first cartridge optimized in design especially for on-the-air playback . . . and the incomparable *V-15 Type III Phono Cartridge!* For your own copy of the catalog No. AL 312, write:

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