

November/December 1977
\$1.50

BROADCAST PROGRAMMING & PRODUCTION

The Magazine of Competitive Radio/Television Broadcasting



MAGICAM: Special Effects That "Cut It"

Minneapolis/St. Paul Radio • The Production of "One Day At A Time"

WHY PAY FOR PROGRAMMING?

From 2½ Minutes To 2½ Hours, Mutual Radio has the Programs to Fit Your Format...and they're All Available At No Cost!*

CURT GOWDY ON MUTUAL



Curt Gowdy, one of America's best known sportscasters, is on the Mutual sports team. "The Curt Gowdy Show," a Mutual 2½ minute Mini-Feature, highlights the headliners, and Curt provides insight on

development in the world of sports.

The Mini-Feature concept is a perfect answer for a programming brightener. And in its brief, concise format, this Mini-Feature can fill your needs for sports programming throughout the day. "The Curt Gowdy Show" is designed for morning drive time audiences, and its feature format means it's perfect for re-broadcast. After airing the full program with the 60-second network announcement the first time, "The Curt Gowdy Show" is available for local sale and unlimited repeat use at no cost. Your programming problems are solved, and your sales department will be selling a winner... "The Curt Gowdy Show," exclusively from Mutual.

MUTUAL'S RACE OF THE WEEK



They're off! And Mutual's "Race of the Week" provides all the thrills and excitement of thoroughbred racing every Saturday at 6:10 PM Eastern Time. 4:50 minute Mutual Radio Sports exclusive can put

audience right at trackside, as veteran racing announcer Joe Tanenbaum calls the feature race each Saturday. During the winter season, Mutual will broadcast the high stakes feature races from Calder/Tropical, Hialeah and Gulfstream Parks. Each program is available at no cost with a 60-second position available for local sale and one network sixty. Give your Saturday evening schedule a shot of excitement with Mutual's "Race of the Week."

*Non-affiliates must interconnect to the nearest point of Mutual Network Service

NCAA BASKETBALL ON MUTUAL

Mutual brings out the best in college basketball in 1978. The best teams, the biggest names in the college game are on the Mutual Sports schedule. It's a wide-open season, and Mutual's Tony Roberts brings listeners the fast-paced action of NCAA



basketball. Interest and excitement are running high and your station can be part of it with Mutual's NCAA Basketball. Each broadcast contains seven 60-second positions for local sale at no cost in exchange for carrying eleven network sixties.

MUTUAL'S NCAA SCHEDULE

| | | |
|---------|-------------------------------|----------|
| Jan. 8 | Minnesota at Michigan | 1:45 PM |
| Jan. 14 | St. Bonaventure vs Notre Dame | 3:45 PM |
| Jan. 15 | Wake Forest at N. Carolina | 12:15 PM |
| Jan. 17 | Texas A&M at Arkansas | 8:15 PM |
| Jan. 21 | Maryland at N. Carolina | 1:45 PM |
| Jan. 22 | UCLA at Notre Dame | 3:45 PM |
| Jan. 28 | Tennessee at Kentucky | 7:15 PM |
| Jan. 29 | Maryland at Notre Dame | 3:45 PM |
| Feb. 2 | Michigan at Michigan State | 7:45 PM |
| Feb. 4 | Las Vegas at Maryland | 5:45 PM |
| Feb. 8 | Holy Cross at Notre Dame | 7:45 PM |
| Feb. 11 | Maryland at Clemson | 12:45 PM |
| Feb. 18 | Cincinnati at Marquette | 8:45 PM |
| Feb. 20 | N.C. State at Notre Dame | 7:45 PM |
| Feb. 25 | Memphis at Louisville | 1:15 PM |
| Feb. 26 | Marquette at Notre Dame | 3:45 PM |
| Mar. 2 | Indiana at Illinois | 8:15 PM |
| Mar. 4 | Mich. State at Minnesota | 8:15 PM |
| Mar. 6 | Loyola (IL.) at Notre Dame | 7:45 PM |
| Apr. 1 | Pizza Hut Classic | 3:45 PM |

NOTE: Dates and times are subject to change.

To determine the availability of these money-making sports programs in your market, write or call Mutual Station Relations at (703)685-2050.



mutual broadcasting system

WASHINGTON D.C. WORLD HEADQUARTERS
1755 South Jefferson Davis Highway
Arlington, Virginia 22202

Want more details? Circle No. 1 on Product Info. Card.

GARY KLEINMAN
Editor / Co-publisher

Consulting Editors:

MICHAEL CARRUTHERS

DON ELLIOT

PETER BUTT

MARK BRAGG

D. KEITH LARKIN
Operations Manager

V.L. GAFFNEY
Business Manager

LARRY DOUGLAS
Circulation Manager

DON AULD
Production Coordinator

JOSEPH LAUX
Production Assistant

PETER NEUHAUS
Reader Service Manager

MARTIN GALLAY
Publisher

ADVERTISING OFFICES:

West Coast

Broadcast Programming & Production,
1850 N. Whitley Avenue, Suite 220,
P.O. Box 2449, Hollywood, CA 90028.
Telephone: (213) 467-1111. Contact:
Gary Kleinman, Martin Gallay, Steven
Gallay.

Midwest

The Pattis Group, 4761 West Touhy
Avenue, Lincolnwood, IL 60646. Tele-
phone: (312) 679-1100. Contact:
Joseph J. Brennan.

East Coast

R.H. Hammond Associates, P.O. Box
277, Sparta, NJ 07871. Telephone:
(201) 729-5666; in New York City,
(212) 986-0711. Contact: Bob Ham-
mond, Louise Wallace.

"Broadcast Programming & Production"
is published bi-monthly (every other
month) by Recording & Broadcasting
Publications, 1850 N. Whitley Ave.,
Suite 220, Hollywood, CA 90028, and
is sent to qualified recipients. Sub-
scription rates: \$7.00 per year United
States; \$8.50 per year Foreign; \$13.00
Airmail. Material appearing in "BP&P"
may not be reproduced without the
written permission of the Publisher.
"Broadcast Programming & Production"
is not responsible for any claim made
by any person based upon the publica-
tion by "Broadcast Programming & Pro-
duction" of material submitted for
publication.

Controlled Circulation postage paid at
Los Angeles, California.

Postmaster: Send form 3579 for ad-
dress correction to:

**BROADCAST PROGRAMMING
& PRODUCTION**
P.O. BOX 2449
HOLLYWOOD, CA 90028
(213) 467-1111



Contents

| | | |
|---|-------------------------|-----------------------------|
| THE PRODUCTION OF "ONE DAY AT A TIME" | 6 | <i>Michael Carruthers</i> |
| "STYLI —" ISN'T THAT A FRENCH PASTRY? Selecting and Maintaining Record Styli | 12 | <i>Pete Fretwell</i> |
| "METRONEWS, METRONEWS" Is it news? Or isn't it news? | 20 | <i>Arlen Peters</i> |
| THE STATION & SYNDICATOR SHOULD BE FRIENDS | 25 | <i>Jim Holston</i> |
| MAGICAM — Special Effects That "Cut It" | 31 | <i>Nicholas V. Yermakov</i> |
| MINNEAPOLIS/ST. PAUL RADIO A profile of programming competition in the twin cities | 37 | <i>Gary Kleinman</i> |
| A CASE OF THE "PICK-UPS" — A CURE FOR NEWS | 45 | |
| TELEPHONE ANSWERING MACHINES AID IN NEWS PRODUCTION | 46 | <i>Edward R. Lucas</i> |
| | Letters | 4 |
| | New Products & Services | 50 |
| | "Broadcast Buffoonery" | 54 |
| | Classified | 57 |

INDEX OF ADVERTISERS

| | | | |
|---------------------------------------|----------|--|----|
| Amplex | 34-35 | Microprobe Electronics | 58 |
| BPI | 29 | Mutual Broadcasting System | 2 |
| Broadcast Electronics | 17 | Nightingale-Conant | 5 |
| Casino Loot Productions | 58 | Opamp Labs | 58 |
| Cavox Stereo Productions | 40 | Pacific Recorders & Engineering | 36 |
| CNB Studios | 58 | Panasonic Monitors | 21 |
| Creactivators | 30 | Panasonic/Technics | 7 |
| EI Tech | 23 | Parasound | 43 |
| Filmways Radio, Inc. | 26-27,51 | Record Report | 51 |
| Harris | 39 | Russco Electronics | 41 |
| Harrison | 58-59 | Taber Engineering | 44 |
| JBL | 15 | UREI | 4 |
| Live Sound, Inc. | 53 | Thomas J. Valentino, Inc. | 56 |
| Memphis Avionics | 56 | Westlake Audio | 60 |

Our Phono Preamplifier is a familiar face with a new low price!

Now the proven performance of our professional phono preamp formerly sold under another name is available as a UREI product and is priced under \$350.00. The 1122 is a two channel, solid-state preamplifier offering precise RIAA/NAB equalization for either stereo or two channel mono disc reproduction for both broadcast and recording studio applications. High-impedance inputs match most all magnetic disc reproducers. Individual high and low frequency equalization trimmers are on each channel as are individual channel level controls. The 1122's performance proves that it is not just another pretty face. Pick one up from your UREI dealer.

UREI
QUALITY
OF COURSE



8460 San Fernando Road • Sun Valley, CA 91352 • (213) 767-1000
Exclusive export agent: Gotham Export Corporation, New York

Letters

from: **Tom Rounds, President**
Watermark, Inc.
North Hollywood, CA

At last! A comprehensive list of what the competition is up to!

Your directory on syndicated radio programming in the September/October '77 issue is of tremendous benefit to all of us in syndication as well as the radio industry. You and your staff should get an award for coming up with the first concise, accurate and complete listing of the mountain of goodies available to stations looking for the extras which we think are absolutely vital to good programming.

I hope you're planning to make the directory an annual event.

Thanks!

Editor's Note: Due to overwhelming response, the Directory of Syndicated Radio Programming will be an annual feature in BP&P. Next year, it will be even bigger, better, and more in depth!

from: **Don Hobson**
Chief Engineer
KFSD-FM
San Diego, CA

The latest Neil Diamond and Linda Ronstadt albums were mixed with something called the "Aphex Aural Exciter". There seems to be a presence and clarity on these records that is equalled only by a few direct-to-disc albums.

How about finding out what is involved in this system and passing it on to readers of BP&P?

Editor's Note: The "Aphex Aural Exciter System" is a popular new recording studio device that lends more presence to recordings through stimulating the audio signal. In short, this stimulation is achieved through an exclusive encoding process which consists of a low-level (-15 to -30 dB) sub-carrier signal that is mixed with the original source material. It works primarily on the mid and high frequencies to increase intelligibility. Aphex is not meant to be listened to alone, but combined with the unprocessed signal.

The end result is a psycho-acoustic effect that the ear perceives. It's difficult to describe, as it is mysterious. Basically, though, the psycho-acoustic effect is to create an ambience — to add dimension to "apparently" widening the source and creating an ambience effect that encompasses the listener, instead of emanating directly from one source. (An

article by Howard Cummings, describing the Apex Aural Exciter System in detail, appeared in the August, 1977 issue of *Recording Engineer/Producer*.)

from: **Bob English**
Program Director
WUBE-AM & FM
Cincinnati, OH

I write to echo the letter in BP&P calling for more frequent publication. Your magazine is without peer!

from: **Dick Weise**
Art Director
KTVU-TV
San Francisco, CA

I recently read your article entitled, "Getting Set For TV News." Is good design creeping into television? Your article indicates that perhaps, at least in the TV news area, design and designers are being noticed . . . good, bad, or indifferent.

As a television Art Director for over 20 years, it has always amazed me that TV, a visual medium, is the last industry to be aware of good design.

But help is on the way! Recently at the BPA convention, a handful of TV art directors met to establish a national association for broadcast designers. Most good designers who enter the field of TV leave quickly. TV art directors have very little input, as a result, design is controlled by managers, promotion managers, news directors, production managers, and others not trained or qualified in design. Little wonder why TV is a design wasteland.

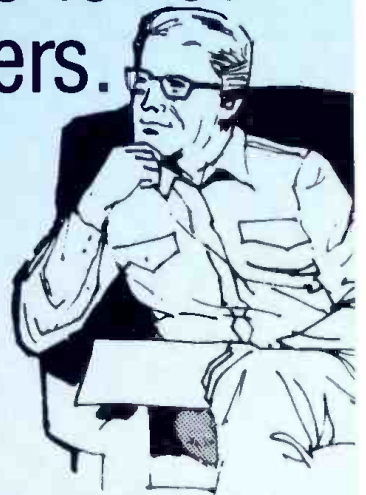
Will you help with a little publicity for our fledgling group?

Editor's Note: Sure! We'd be happy to help the art directors in the industry. The newly-formed Broadcast Designers Association has established a goal to improve and upgrade the quality of broadcast designers' work in the industry; establish a national communication system for mutual exchange of information; educate managers and administrators to good design; upgrade and improve broadcast designers' status not only in the TV community, but in the design community as well; and encourage good young designers to enter the television medium. Activities planned for the association include workshops and seminars, newsletter and idea-exchange through video cassettes.

Broadcasters interested in joining the Broadcast Designers Association should contact Dick Weise (Art Director), KTVU Channel 2, One Jack London Square, Oakland, CA 94607. Telephone (415) 834-2000.

Letters to the Editor should be addressed to:
Letters, BP&P
P. O. Box 2449
Hollywood, CA 90028

A quality feature for our quality advertisers. Now that makes sense.



Find out why nobody in the history of broadcasting can pull audiences — and advertisers — like Earl Nightingale. And now, if he's available in your market, you can try him FREE for 30 days!

It's just smart selling . . . and smart programming to recognize these important facts:

- Every advertiser wants to be *different*.
- Each wants a *special* setting for his special message.
- A setting that will appeal to *his* special prospects.
- And a *celebrated* spokesman who projects *his* kind of business style and standards.

It's true of general advertisers. And, it's especially true of certain groups.

Like Banks, Savings and Loans, Utilities, Realty and Insurance Agencies, Retailers, etc.

We know because we've helped stations sell Earl Nightingale to hundreds of these . . . and keep him sold year after year.

He's heard in more than 1,000 cities and towns. He's listened to by more than 20 million people every day.

And now you can find out just how well Earl Nightingale can pull advertisers — and audiences — for you.

- He'll be your *exclusive property* in your market area.

- He'll supply his short daily "Our Changing World" commentaries for your *unlimited* use.
- He'll even *personalize* each commentary for your station and your advertisers.
- He'll provide *merchandising aids* to promote both your station and your advertisers.

It adds up to your offering your advertisers the most interesting and authoritative personality on the air today.

And for a limited time, you can broadcast Earl Nightingale at no cost with this introductory offer.

Send us your request today and if your market is available, the first 30 days of full and exclusive use are yours *free of charge*.

Do it now! Put Earl Nightingale on your station and sell local advertisers with our free Presentation Kit; auditions, on-air lists, sponsor experience, merchandising aids, and low, low rates. An effective presentation for your hard-to-sell prospects.

For complete details, call (312) 478-0050 collect and ask for Bryant (Bud) Gillespie, Barbara Vidmar, Pat DeWine, or John Graham. Or mail this coupon today.



NIGHTINGALE-CONANT CORPORATION

® 3730 WEST DEVON AVENUE, CHICAGO, ILLINOIS 60659

Yes, we're interested in Earl Nightingale on radio on TV . Please send samples and all details at no cost or obligation.

Name _____ Title _____

Station _____

Address _____

City _____

State _____ Zip _____

THE PRODUCTION OF "ONE DAY AT A TIME"

by Michael Carruthers

There is no doubt that Norman Lear's formula is a successful one. What makes his situation comedies different from others is the attempt to deal with serious, real-life topics. It's a delicate task to revolve a *funny* show around such subjects as rape, suicide, epilepsy, religion, divorce . . . items traditionally treated in a serious fashion. *One Day At A Time* has taken on these subjects, and has met with a great deal of success in the show's two year history.

Alan Manning and his wife, Whitney Blake, developed the basic idea for the show a few years ago. Alan was working for Norman Lear as the Executive Producer of *Good Times*. He proposed the idea to Lear, who approved Alan to do the pilot. CBS liked the idea, but was not completely satisfied with what was on tape, so Jack

Elinson and Norman Paul (the producers of *Good Times*) rewrote the pilot, which was then shot and sold to CBS.

The show got off to a rough start according to the show's producers, Dick Bensfield and Perry Grant. Alan Manning was the original Executive Producer, but, says Dick, "He dropped out after several weeks and we had another producer until the end of the season." (Which was a half season, as *One Day At A Time* was a mid-season replacement.) "Jack Elinson and Norman Paul then became the Executive Producers in the second season, and we moved from Story Editors to Producers," Perry Grant remembers that there were director problems in the first season. "We had nine directors in fifteen shows!" "There are two reasons for that," adds Bensfield. "First of all, we couldn't get locked on one

director; and secondly, being a replacement show, most good directors were already tied up with an existing show. So we used directors who had a week off, or who we could fly in from New York . . ." Perry recalls that on the very first show, "which was taped on a Tuesday, the director was replaced on Monday night . . . but then we got Herbert (Kenwith) the beginning of the second season, and he's been with us continually since then. It makes everything much nicer."

In addition to directing for video tape, Herbert Kenwith has a background in directing for theatre as well as television film. He has directed episodes of *Death Valley Days*, *Daktari*, *Marcus Welby, M.D.*, *The Mary Tyler Moore Show*, *Name of The Game*, *Movie of The Week*, two seasons of *Here's Lucy*, as well as several seasons of *Good Times*.

Herbert says he started working for Norman Lear because, ". . . I wrote him a letter and told him that I should be working for him. I told him that I knew he wanted directors with a theater background. My background is Broadway." The reason, according to Herbert, for wanting theatre-experienced people is because Lear feels they relate to an actor better. Very rarely will Herbert talk to an actor about a camera because it breaks the performer's concentration. "It's done as a stage play, so they're totally at ease. They're never to think in terms of, 'oh, I've got to stand here because there is a shot of me from this camera or that camera' . . ."

Norman Lear usually hires writers to produce his shows. "So," says Dick Bensfield, "in addition to being responsible for or all the details of production, like sets, casting, etc., we're fully involved in the script from beginning to end. Ultimately, every script goes through either the two of us, or through Jack Elinson or Norman Paul, the Executive Producers."

The writing procedure for *One Day At A Time* begins when a writer approaches the

***One Day At A Time* has achieved tremendous success in its ability to humorously deal with such serious subjects as divorce, rape, suicide, and religion.**



Technics introduces three ways to achieve the one ideal: Waveform fidelity.



To achieve waveform fidelity is an achievement in itself. But how Technics audio engineers accomplished it is an even greater achievement.

Like the unprecedented use of two automatically switchable IF bands in the ST-9030 FM tuner. A narrow band for extra-sharp selectivity. And a wide band for extra-high S/N and extra-low distortion. But just as incredible is a pilot-cancel circuit which Technics invented for optimum high-end response. Even the basic tuning function in the ST-9030 is unique. Like an 8-ganged tuning capacitor for outstanding reception.

The engineering in the SU-9070 DC pre-amp is similarly unique. There's a built-in moving coil pre-amp with -157 dBV noise voltage. A moving magnet pre-amp with an extremely high S/N of 100 dB (10 mV input). Direct-coupled circuitry to keep distortion at a minimum of 0.003% (rated THD). What's more, the SU-9070 has inputs for three tape decks.

Finally there's Technics SE-9060 amp. It's DC like our pre-amp. Has a frequency response of 0-100 kHz (+0, -1 dB). And a "strapped" circuit for more than double the power in a multi-amp system.

Compare specifications and prices. And you'll realize there's no comparison for Technics waveform fidelity.

ST-9030. THD (stereo, 1 kHz): Wide—0.08%. Narrow—0.3%. S/N (stereo): 73 dB. FREQUENCY RESPONSE: 20 Hz—18 kHz + 0.1, -0.5 dB. SELECTIVITY: Narrow—90 dB. CAPTURE RATIO: Wide—0.8 dB. IF, IMAGE and SPURIOUS RESPONSE REJECTIONS (98 MHz): 135 dB. STEREO SEPARATION (1 kHz): Wide—50 dB.

SU-9070. PHONO MAX. INPUT VOLTAGE (1 kHz RMS): MM—380 mV. MC—9 mV. S/N (IHF A): MM—100 dB (10 mV input). MC—72 dB (60 μ V). FREQUENCY RESPONSE: Phono 20 Hz—20 kHz (RIAA \pm 0.2 dB).

SE-9060. POWER OUTPUT: 70 watts per channel (stereo), 180 watts (mono) min. RMS into 8 ohms from 20 Hz to 20 kHz with no more than 0.02% total harmonic distortion. S/N: 120 dB (IHF A).

SUGGESTED RETAIL PRICES: \$399.95* each.

Technics. A rare combination of audio technology. A new standard of audio excellence.

*Technics recommended price, but actual retail price will be set by dealers.

Technics Professional Series
by Panasonic

Want more details? Circle No. 4 on Product Info. Card.



Dick Bensfield (left) and Perry Grant, producers of *One Day At A Time*, have been a writing team for 26 years. In addition to writing 380 *Ozzie & Harriet* episodes, they've written for *Make Room For Daddy*, *Mayberry RFD*, *Happy Days*, *Good Times*, and approximately 25 other shows.

producers with a "notion", which is just one or two lines to give the producers an idea of what the writer has in mind. The typical response is one of three . . . "It's already been done"; "It doesn't sound right for the show"; or, "We like the idea". "If we agree he's got something," says Perry Grant, "we then kick around the general idea of the story. His next assignment is to come back with a story line, which is six or seven typed pages. We read that . . . we might change scenes or replace scenes, and at that point the writer leaves with an agreement of what we all want. We then get the first draft of a script. We usually sit down, talk with the writer and tell him what we like or dislike. He then submits a second draft, and his responsibility as a writer is complete.

One Day At A Time is taped before a live studio audience at Metromedia Square in Hollywood. A portion of the facility was remodeled by Norman Lear's T.A.T. Communications and Tandem Productions to accommodate many of their shows. This photo was taken from the rear of the audience area, and shows the living room set involved in the majority of the production of *One Day At A Time*.



Upon reaching that step, the producers rewrite any parts they think need work — either to fit the characters better or to make a more effective story. Sometimes they end up rewriting the entire script.

Writing for *One Day At A Time* is not easy because of the nature of the show. It is difficult for a writer to take a serious subject and make a show funny. Of course, not all the shows deal with the controversial or heavy subjects. In fact only about half of them do. However, the basic structure of the characters' situation makes the execution of humor all the more difficult . . . a divorced mother with two young daughters. Most of the comedy relief is left up to the character, Schneider, played by Pat Harrington. The essential character of the female leads in the show is not comic. "They're not like Edith Bunker," says Grant, "who is a lot easier to write for from the comedy standpoint. We find in a lot of the scripts we get that the writer has a difficult time making the show funny. We can find the comedy, but that comes from a very close knowledge of the characters."

Each season Bensfield and Grant originate several scripts themselves. Basically comedy writers (they've written about thirty comedies over the last 26 years, including *Happy Days*, *Good Times*, *Maude*, and *The Odd Couple*), they have some difficulty with the dramatic parts of the show . . . "particularly love scenes," says Dick Bensfield. "What he (Perry) thinks is a tender line, I might think hysterically funny. We have trouble writing drama. But one thing Norman Lear excels at is the ability to get us to be dramatic and funny at the same time."

Dick and Perry feel that although difficult, writing for *One Day At A Time* is a



Herbert Kenwith, director of *One Day At A Time*, has also directed segments of *Marcus Welby, M.D.*, *Death Valley Days*, *Daktari*, *Here's Lucy*, *Good Times*, and all episodes of *All That Glitters*.

rewarding experience. It's a show that says something to someone, and it often draws positive mail response from viewers. They produced a two-part episode about how older daughter Julie's joining a religious movement affected her life and her relationship with her mother and sister. Perry Grant recalls a letter from a girl who said she had joined a religious movement and was unable to discuss it with her parents. Upon seeing the show, the girl and her parents sat down and discussed it for the first time. "On the other hand," recalls Perry, "we got a letter from a Baptist minister in Texas who hated it. The mail ran about 50-50, but the letter from that girl made it all worthwhile. We knew we were going to get the flack going into it, but we believe we did an honest job."

All the shows dealing with sensitive subjects are thoroughly researched. Often they will have an expert on the set. In the religious show, there was a panel of five ministers, priests, and rabbis who saw the show before it went on the air. The entire last scene of the show was reshot because of the comments expressed by the panel. Norman Lear insists that his shows be accurate, and will re-do any part that isn't realistic.

One Day At A Time is produced at Metromedia Square in Hollywood where almost all Norman Lear shows are now taped. Work on the completed script begins at Director Herbert Kenwith's house the weekend before the actors begin rehearsing. "Sunday," says Herb, "I do a skeletal blocking of the show so I have a form of what I would like the play to look like. That includes the inter-relating of the actors, where the comedy is and where the drama is. I don't freeze any of these ideas, but I have to have a form when I come in Monday morning."

All the actors, producers, writers, and the director read the script together on Monday morning, having reviewed it over the weekend. "In that reading we stop and go all the way through. If something doesn't

ATTENTION TV SYNDICATORS & PROGRAM PRODUCERS

THE DIRECTORY OF SYNDICATED TV PROGRAMMING

is coming in the next issue of
Broadcast Programming & Production

Following BP&P's successful formula in the recent *Directory of Syndicated Radio Programming*, BP&P's *DIRECTORY OF SYNDICATED TV PROGRAMMING* will consist of an in-depth alphabetical listing of all TV syndicators and their products offered.

This directory will be more comprehensive than any similar listing ever published, and as syndication becomes more and more important in the TV market, you'll find this directory to be an important guide in helping TV programmers plan and select their programming.

Specials, features, weekly and daily programs, movies — availability, program descriptions, pricing, barter and sales in-

formation, who to contact and where — will all be covered, making this special issue a valuable reference manual that GM's and PD's will *use and keep!* This issue will also feature a bonus distribution of 2,000 extra copies at the NATPE convention in Los Angeles, March 4-8.

Information is now being compiled from questionnaires sent to television syndication companies and program producers. Listings are *free* to qualified companies. If you are a TV syndicator, and have not yet received your questionnaire, we will be happy to send you one. Fill out and mail the form below, or call Gary Kleinman at (213) 467-1111.

Get Into BP&P's **DIRECTORY OF SYNDICATED TV PROGRAMMING**

→ ISSUE DATE:

JANUARY/FEBRUARY 1978

→ ADVERTISING AND
QUESTIONNAIRE DEADLINE:

JANUARY 27, 1978

Reserve my Free listing in BP&P's
DIRECTORY OF SYNDICATED TV PROGRAMMING
and send me a questionnaire.

Name _____ Title _____
Company _____
Address _____
City _____ State _____ Zip _____
Telephone (____) _____

I would also like to reserve advertising space in the directory.

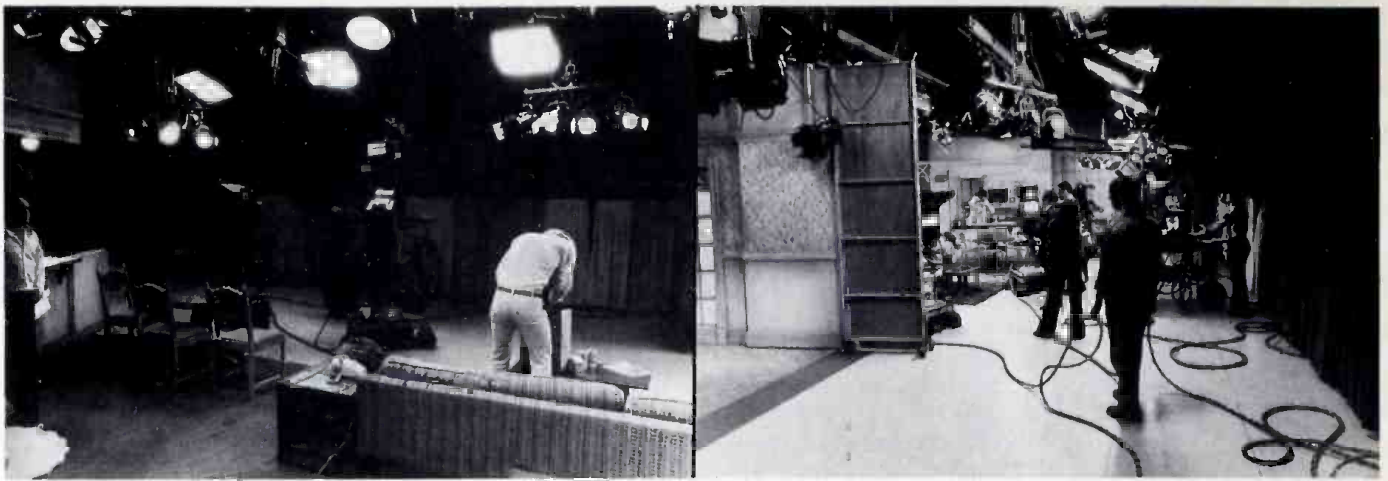
Mail completed coupon to: BP&P Questionnaire, P.O. Box 2449, Hollywood, CA 90028



WEST COAST:
Gary Kleinman
Broadcast Programming
& Production
P.O. Box 2449
Hollywood, CA 90028
(213) 467-1111

MIDWEST:
Joseph J. Brennan
The Pattis Group
4761 West Touhy Ave.
Lincolnwood, IL 60646
(312) 679-1100

EAST COAST:
Bob Hammond,
Louise Wallace
P.O. Box 277
Sparta, NJ 07871
(201) 729-5666
New York City:
(212) 996-0711



Lighting is kept low and off the top of the set — to keep less light on the set itself and more focus on the actors. Gels are used to bring out facial features and avoid a flat look.

please an actor, like a situation, a line, or the dramatic or comedic progression, or if there isn't complete logic to the scene, we discuss it and re-work it."

Tuesday, there is a new script, based on the discussion and changes made the previous day. There is a reading with just the director and actors, with some preliminary blocking in the rehearsal hall. In the beginning of the week Herbert is interested in the staging of the scenes. He likes the staging to be "organic". In other words, he doesn't want to move an actor across the stage by saying, "on this word turn, on this word walk, on this turn stop, etc." He likes the movement to come from the actors.

A new script is ready for Wednesday with any changes made from Tuesday. "Now," says Herbert, "we work on relationships, we work on the comedic aspects of it and the dramatic aspects. About three o'clock, I usually have a run-through for CBS

personnel, and our producers who see it for the first time on it's feet." Norman Lear often attends the Wednesday run-through, and Herb Kenwith values his input highly. Herb says if Norman feels a scene isn't working well, he'll make suggestions and often, "will dictate a scene right off the top of his head."

Herb Kenwith's Thursdays begin at about four o'clock in the morning. Substantial script changes have been made at the Wednesday run-through, so a new script is prepared. He reblocks all the alterations and arrives at the studio around 9:00 a.m. to check details such as lighting, sets, wardrobe, etc. By approximately 10:20 blocking of the first act is under way in front of the cameras. "We have until one o'clock to block the first act, then a break until two. Then we have time to block the second act. I invariably finish the whole show before the one o'clock break, and as a result we have a

very early run-through on Thursday afternoon."

The work is accomplished abnormally fast because Herbert comes prepared. He does a tremendous amount of homework, and believes you can't come in and pretend



Lighting control booth.

Sound for *One Day At A Time* is miked from above using two booms. Problems arise in set areas where booms cannot reach — therefore, direction is crucial in avoiding speaking parts in those areas.



to know what you're doing. "I know many people who don't do homework," he says, "but come in the morning and say 'well, it'll all work out'. No way! And it shows, too. You have to be prepared for any emergency that comes up. And I'm invariably ready so I'm never rattled."

There is more homework for Herb Thursday night. He must reblock any changes made at Thursday's run-through which he brings with him at two o'clock on Friday afternoon. From two o'clock until three-thirty the show is rehearsed with the new camera shots. Four o'clock is the final run-through and at five the show is taped before the first studio audience. The same show is taped again at eight o'clock with a dinner break in between. If there are lines or scenes that don't work in front of the first audience, there will be more re-writing between shows. "There are always surprises," says Dick Bensfield. "All week you work on something you think is hysterical. You put it in front of an audience and it just sits there. So, between the two shows, we make an attempt to change it to make it funny."

"One interesting thing in working with tape as opposed to the stage or one-camera film," says Perry Grant, "is that we get an actor who has never worked four cameras before. They not only have to learn their

lines, they have to know where to stand. So, sometimes that actor will not give us the performance we think he will on the first show . . . and on the second show he'll be so much better. It's usually because in the first show he's more concerned about where he's supposed to be than what he's supposed to say."

The show is edited the following week under Herbert Kenwith's supervision, taking the best scenes from each performance. Bensfield and Grant have the final say about editing before the show is sent to the network.

Having been told more than once that he is the "fussiest lighting person around," Herbert claims lighting is his biggest worry, although he says, "I fuss a great deal about everything. I'm meticulous about framing, composition, colors, clothes, audio . . . every detail to me is very important." Concerning lighting, he says, "I hate lighting to go all the way up to the ceiling. I think lighting has to be kept low, and off the top of the set. This way your focus is more on the actors. If you light a set as bright as an actor, you have no focus." In his two years as the director of *Here's Lucy*, Kenwith had the top of the set painted a darker color, and at the beginning of this season, the top molding of the *One Day At A Time* set became darker as well, all to help achieve a better focus on the actors.

To prevent the lighting from looking flat, Herb uses gels on some of the lights. He says it helps bring out face features such as cheekbones, and jaw and chin lines. The basic attempt is to bring out the natural features.

All sound is miked from above using two booms. There are portions of the main set which cannot be reached by the booms. This creates a problem when actors move into the inaccessible regions of the set. The solution? Avoid giving actors speaking parts where it is known the boom operators will have difficulty in miking. Herbert says he has a great deal of patience in helping crew members work out problems. "My patience drives people crazy sometimes. I know everything will get done, so I know when to let them take the time. If there are problems, the crew solves them very quickly. We sometimes have booms and cameras jamming up together because I move cameras very quickly around the floor. But they work that out immediately."

There are four regular actors on the

Audio control booth.



One Day At A Time is shot with four cameras, a popular format for situation comedies. Two complete shows are taped each Friday (5:00 p.m. and 8:00 p.m.), the best segments from each performance edited together for the final product.

series: Bonnie Franklin, Pat Harrington, Valerie Bertinelli, and MacKenzie Phillips. According to Herb, "Bonnie has an extremely sharp analytical mind . . . she could be a very fine writer. Each week she makes great contributions to the script, especially in creating dialogue for her character. Pat Harrington is a veteran actor/comedian who is very professional in his work. This season, Pat, along with a partner, wrote a script for an episode of the series."

Valerie Bertinelli, who plays the younger daughter on the show won't be eighteen years of age until March 1978. Consequently, she can only work four hours per day. The same was true for MacKenzie until only last November. "If we get into real trouble," says Perry Grant, "we'll get compensation from her teacher to let her work longer hours that day. But then we have to give the time back . . . that's why we taped three shows which featured Valerie before the school season started, so she could have the time to do it. They won't be shown in a row, we just taped that way for convenience."

One Day At A Time has consistently been rated high. "We've always followed *M*A*S*H*," notes Perry, "which is a hell of a good lead-in. This year we find that we are getting better ratings than *M*A*S*H*. Tuesday night is interesting this season in that the bulk of the audience will consistently go with *Happy Days* and *Laverne & Shirley* — split on *M*A*S*H* and *Three's Company*. Then more viewers come back to CBS for *One Day At A Time*, afterwards going back to ABC for *Family*. So we are very proud of our representation this year."

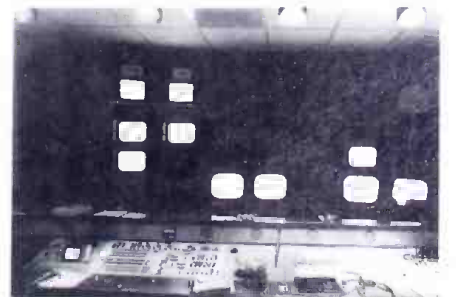
CBS does not check stories in advance. The first time they see a script is probably

the middle of the week prior to beginning work on it. Never has CBS rejected any story, although they do have a representative from the Standards and Practices Department on the set who, at times, has objected to certain lines. "They have certain words they object to," says Dick Bensfield, "like hot-to-trot. But what they ask is really not enough to get us uptight. They've been very supportive of us."

Having been writers for the past twenty-six years, Bensfield and Grant are now enjoying producing. Ultimately they would like to develop their own show, and they admit that is something they should have done a long time ago. Fortunately they were making a good living writing hit shows for other people.

On a recent hiatus from their normal schedules, Bensfield and Grant produced and Herb Kenwith directed a new series pilot for Norman Lear called *Lovers*. In the meantime, they work very hard at producing *One Day At A Time*. If ratings are any indication, their effort shows.

View from the director's booth. Norman Lear prefers directors with theatre background because of their ability to relate to actors as opposed to cameras.



Styli? Isn't That a French Pastry?

by Pete Fretwell



What type of styli are you using in your station right now? Perhaps more importantly, do you know exactly why you have that type of styli? What are the advantages and disadvantages of that type of styli in your format? If you know the answers to these questions, go back to whatever you were doing . . . you already know what we are going to discuss. If however, your answers were something like, 1) "Styli? Isn't that a French pastry?"; 2) "We have that type because our engineer chose them"; and 3) "Advantages? It works, doesn't it?", then you might consider reading further. Understanding the basics of the stylus can have a marked effect on your air-sound!

At times it seems that some broadcasters are spending hundreds of thousands of dollars, thousands of man hours, and hundreds of staff meetings to make their sound "the best", and financially and professionally rewarding, yet virtually ignoring the one, inexpensive, tiny piece of equipment that originates the majority of the audio for their million dollar music-

machines. Often, the more competitive the situation, the more painstaking are the efforts to achieve technical and programming superiority. Production men clean and calibrate most of their equipment daily. Engineers check technical parameters, general performance, and response of equipment weekly. Program directors minutely scrutinize the programming and technical aspects of their air sound. Many stations align tape machines daily, optimize record head azimuth for every cart, EQ everything with scrupulous care, and tightly control all parameters related to the taping of their audio material. But the styli that originate the majority of material they're so carefully taping get checked and cleaned about as frequently as you and I get a pay raise. Further, they are often chosen on the basis of lowest cost or brand name, rather than actual performance capabilities. Some stations will run a test record under their styli once a week to check frequency response; that helps, but it's hardly on a par with the attention paid to other equipment.

BETTER YOU THAN THEM.

Today's broadcasting equipment and standards let you transmit things you never could before.

Like tape hiss, cue tone leakage and turntable rumble, to name a few.

And that's precisely why you need the JBL 4301 Broadcast Monitor.

It lets you hear everything you're transmitting. All the good stuff. And, all the bad. So you can detect the flaws before your listeners do.

The 4301 is super-compact, so it fits all EIA Standard racks. 19" h x 11 1/2" d x 12 1/8" w. It costs \$168. And it's made by JBL. The recognized leader in professional sound equipment.

Just give us your name and address and we'll send you all the 4301's very impressive specs.

Along with the name of your nearest JBL Professional Products Dealer.

He'll tell you everything you need to hear.



JBL

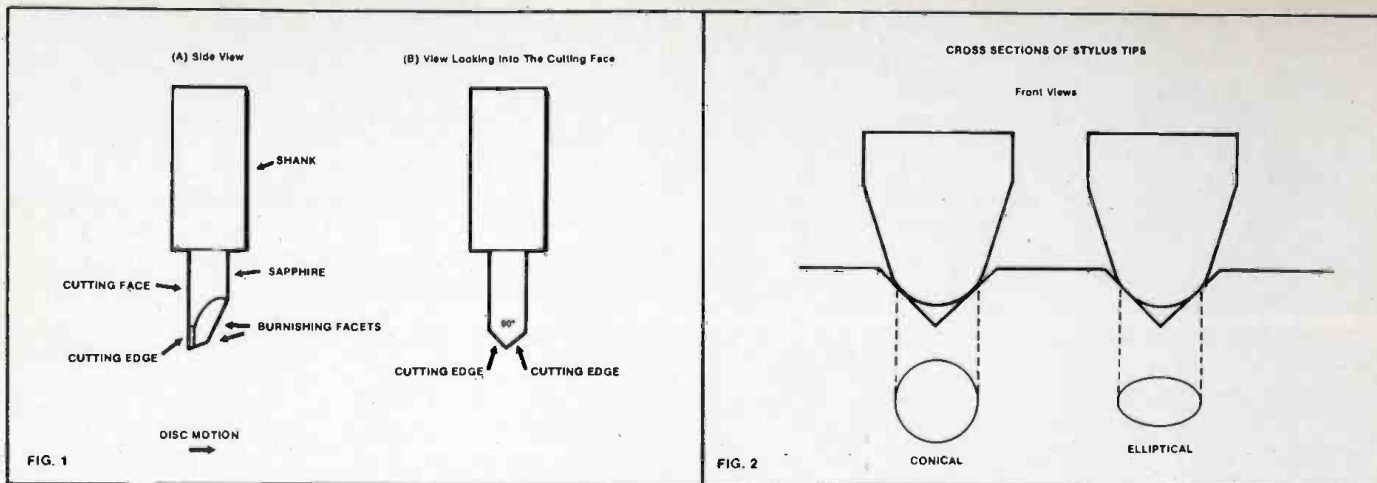
GET IT ALL.



James B. Lansing Sound, Inc. / Professional Division, 3500 Balboa Boulevard, Northridge, California 91329

Want more details? Circle No. 5 on Product Info. Card.

BP&P 15



Well, frankly, I don't propose to remedy the whole situation. This is not intended to be a technical treatise for engineers only. Some excellent articles have been written for engineers on the subject of optimizing stylus performance. Unfortunately, they were written by engineers, for engineers, and their usefulness to those of us whom are not engineers is limited by our ignorance in that area. Hopefully, we will cover enough of the basics to enable engineering, as well as production and programming personnel to chose the styli best suited to their needs, know when they are installed with at least a semblance of propriety, and see that they are inspected and maintained regularly.

CHOOSING STYLI

The ultimate fidelity in a playback stylus would theoretically be obtained from one that is shaped exactly like the cutting or recording stylus. (Figure 1) Unfortunately, such a stylus would tend to cut into the disc and erase high-frequency information. Since most of us play our discs more than once or twice, such a stylus is not too practical. So, two basic shapes for styli have emerged. One is the *spherical* or *conical*, which has been the broadcast standard for several years, most cartridges specified as "designed for broadcast use" are equipped with a spherical stylus. The other basic type of stylus is the *bi-radial* or *elliptical*. (Figure 2) The spherical stylus assembly designed

for broadcasters is generally mounted on a relatively heavy cantilever or shank for rugged, dependable service, and produces relatively little record wear. Unfortunately, its shape is quite dissimilar to the recording stylus, and it produces significant *tracing distortion*. Tracing distortion is caused by the inability of the playback stylus to trace precisely the path cut by the recording stylus. (Figure 3) Because of the dissimilarity of shape between the spherical stylus and the recording stylus, the spherical does not follow the precise path cut by the recording stylus, and tracing distortion results. It is most audible in innermost grooves, and is most noticeable in the higher frequencies, where the effect is high frequency attenuation.

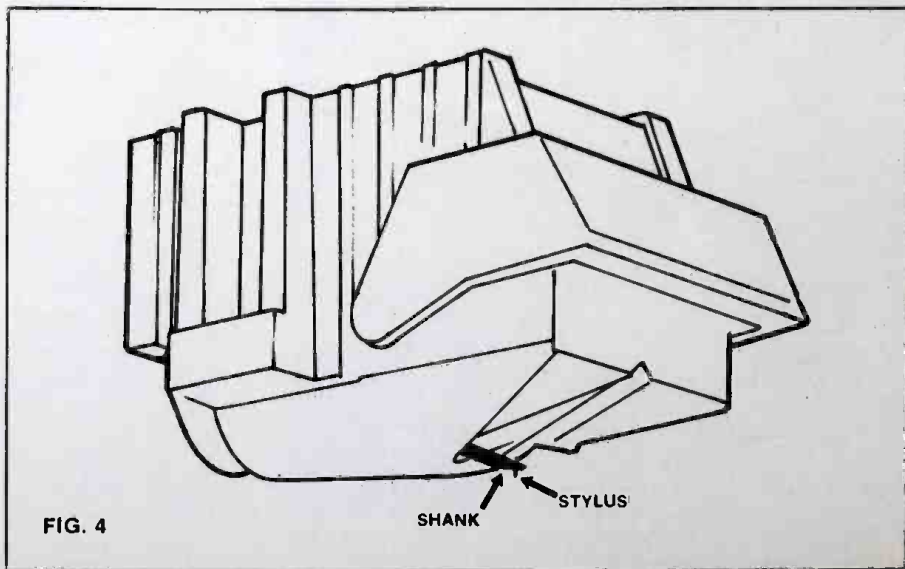
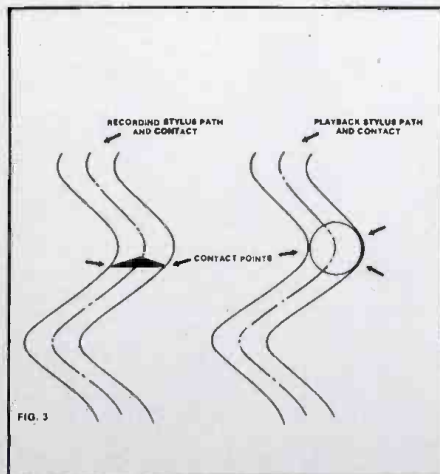
The elliptical stylus allows somewhat of a compromise in many situations. Its shape allows it to trace the path of the recording stylus more accurately, thus reducing tracing distortion noticeable, but it does so at the expense of increased record wear. Also, if not back-cued with care, the elliptical stylus can chew up discs. Empirically, this isn't a major problem if due caution is exercised, but if your jocks or production personnel are the type that back-cue rapidly and carelessly, think twice before you go elliptical. If you're carting or

taping most of your material under controlled conditions, or you know that the equipment will receive careful treatment from "on-air" personnel, an elliptical stylus should provide superior performance in almost all situations.

I noted a moment ago that styli intended for broadcast use are often mounted on a relatively heavy stylus bar or shank in the interest of durability. (Figure 4) This often indicates that the whole cartridge has higher mass, lower compliance — the measure of its ability to be deflected by small forces — and lower *tracking ability*, which results in higher *tracking distortion*.

Tracking distortion comes from the inability of the stylus to stay in contact with the record groove. It is not existent until the stylus leaves the groove wall, at which time distortion becomes extreme and very audible. Some obvious places tracking distortion is heard are in splattering vocal sibilants, bells, vibes, etc. The higher the tracking ability (sometimes called "trackability") of a cartridge — expressed in spec sheets in cm/sec and given as a function of frequency, at a given tracking force — the better its ability to stay in contact with the record grooves in high level passages.

Here again, the broadcaster may have to



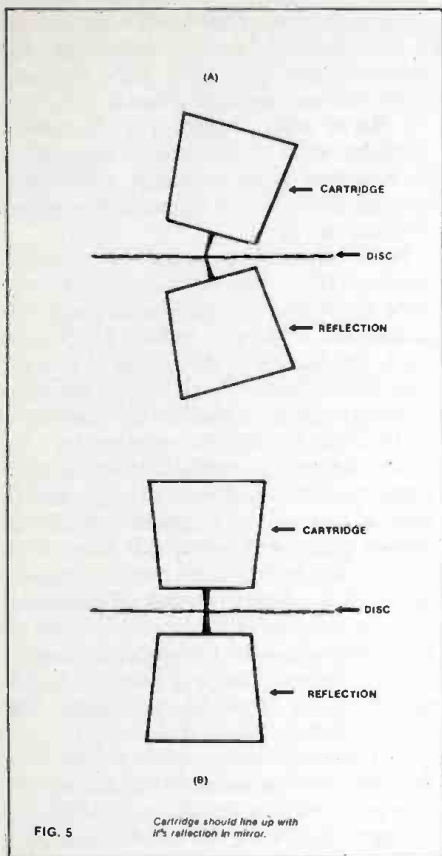


FIG. 5

Cartridge should line up with its reflection in mirror.

compromise . . . a high-trackability cartridge is usually a delicate assembly — particularly the stylus shank — and will not stand up to Fumble Fingers Filbert dropping it or back-cuing it at high speed. If you know the styli will receive good care, a higher trackability rating will be to your advantage.

When choosing a cartridge, make sure that it will be compatible with your tone arms. If you have modern, low-mass tone arms capable of tracking at very light weights, you *should* use a lower mass, higher compliance, higher trackability cartridge and *avoid* lower compliance, heavier tracking cartridges. If, however, you're running older, heavier tone arms designed for tracking at several grams, avoid the high-compliance cartridges and select a higher mass, lower compliance, heavier-tracking cartridge.

INSTALLING THE CARTRIDGE

Even when a cartridge is not carefully aligned, it will generally give surprisingly decent performance, considering the demands put on a cartridge when tracking a disc. However, if your aim is to obtain superior performance, you'll want to see that it is installed with a reasonable degree of care, and that the parameters remain where they're set. There are four basic adjustments we'll look at: *stylus tracking force*, *azimuth*, *lateral tracking angle (LTA)*, and *vertical tracking angle (VTA)*.

The Author: Pete Fretwell is General Manager of KOQT Radio, Bellingham Washington.

The more precisely they are optimized, the more satisfying the results to a well-trained ear and the fewer the listener fatigue factors for your audience.

The *stylus tracking force* has a direct bearing on the trackability — and thus, tracking distortion — stylus and record wear, and the ability to follow slightly warped records. A general rule of thumb is to set the tracking force at or slightly above the median of the tracking force range listed by the manufacturer. If the suggested tracking force is $\frac{3}{4}$ to $1\frac{1}{4}$ grams, a setting of one gram would generally give a good compromise on trackability, record wear, and the ability to track the mildly warped records that seem to plague broadcasters these days. Use a precise scale . . . some of

the cheap stylus gauges are simply inadequate. If your tone arm has a built-in gauge, check its accuracy with a good stylus gauge and note any deviations before relying solely on it.

The *azimuth* of the stylus is its vertical orientation to the disc when viewed from the front. To adjust it, use a mirror or a clean disc which, when properly lighted, will give an adequate reflection. Place the mirror or disc on the turntable, place the stylus on it, and adjust the orientation of the cartridge until it and its reflection are aligned. (Figure 5)

The *lateral tracking angle (LTA)* is the parallel orientation of the front-to-back axis of the cartridge to the tangent of the record groove. (Figure 6) All tone arms, except

One of fifteen Broadcast Electronics'...



...audio consoles

Model 5BEM-100

The Model 5BEM-100 5-mixer, dual-output mono console. It features: modular, plug-in electronics . . . FET bus switching . . . professional performance. All this for \$1,050. Need stereo instead? Choose the 5BES-100 stereo version at \$1,495. Or perhaps a 4-, 5- or 8-rotary mixer, standard or deluxe model for mono, dual mono or stereo . . . is what you need. If linear attenuators "turn you on," there are 10- and 12-mixer, standard or modular, mono and stereo models to choose from. BE has all these . . . for details call or write Broadcast Electronics.

NEW LOCATION

BROADCAST ELECTRONICS, INC.

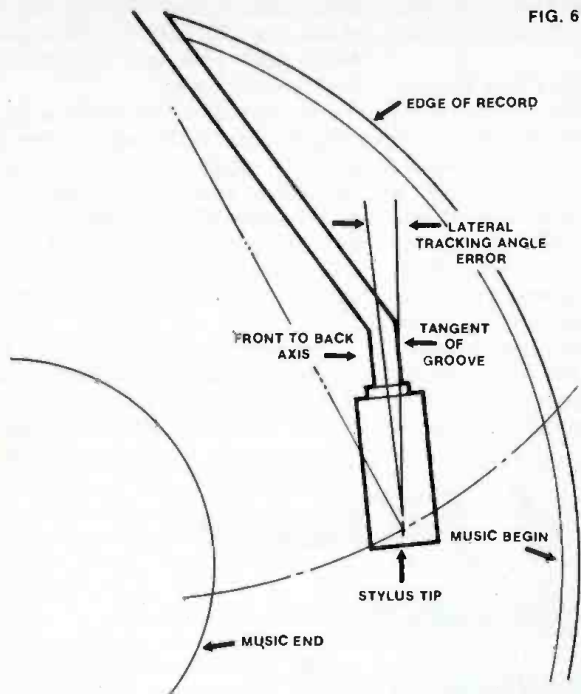
PRODUCERS OF *Spotmaster*® TAPE CARTRIDGE EQUIPMENT

4100 North 24th St., Quincy, Illinois 62301
Phone (217) 224-9600 Telex: 25-0142



A FILMWAYS COMPANY

FIG. 6 L.T.A. ERROR



radial tracking tone arms, have some LTA error even when properly adjusted. Our aim is to minimize LTA error due to cartridge disorientation. The LTA error increases distortion and reduces channel separation on stereo discs. Again, it is an audible, annoying form of distortion characterized by raspiness in the midrange — similar to tracing distortion — unnatural crispness and loss of clarity.

If an *alignment protractor* — used for setting LTA — was not supplied with your tone arms, you can make a fairly accurate protractor. (Figure 7) Take a 3 x 5 index card, and punch or drill a hole at one end that will fit snugly over the center spindle of your turntables. Draw a line from the center of the hole to the other end of the card. Then draw a number of perpendicular lines across the card, 1/4-inch apart. Make certain they are perpendicular. Prick a tiny pinhole, 2-3/8-inches from the center of the hole, on the length-wise line. When placed over the spindle of your turntables, with the stylus resting in the pinhole, the tone arm shell should be square with the perpendicular lines when viewed from directly above. (Figure 8)

The *vertical tracking angle (VTA)* is the angle at which the stylus is set in relationship to a perpendicular line from the surface of the record. (Figure 9) For years the VTA has been standardized at 15° from vertical with the stylus pointing into the disc rotation. Generally, it is set by making certain that the cartridge — if visible, when in the tone arm cartridge shell — or tone arm is parallel to the surface of a disc on the turntable when placed on that disc. (Figure 10) Recently, some of the recording industry has gone to a cutting angle of 20°. Some variation is made from this "standard", but it is generally acknowledged as the prevalent cutting angle. Hence, cartridge manufacturers are going to a tracking angle of or near 20°. So, if you play a record recorded for 15° VTA — with a stylus set at 20° VTA, you have an immediate VTA error of 5°. On the inner grooves of a disc, this can account for second harmonic distortion of about 5%. While tracing distortion may exceed this on the inner grooves, you can still readily see why getting the VTA as accurate as possible is to your advantage. In a series of tests run recently by some leading broadcast and recording technology engineers, they were able to reduce distortion from 2 to 3 percent and 4 to 5 percent on inner and outer grooves respectively, to 1.2 percent and 3 percent respectively, with careful adjustment and shimming of the phono cartridge's orientation in the tone arm cartridge shell. Few other minor adjustments in stations will net such a dramatic improvement. In subjective listening tests, Dr. David Shreve of the University of Wisconsin, using a modified radial-tracking tone arm with which VTA could be adjusted during playback of a disc, found that VTA difference of just a fraction of a degree could be heard. When VTA was optimized, voice

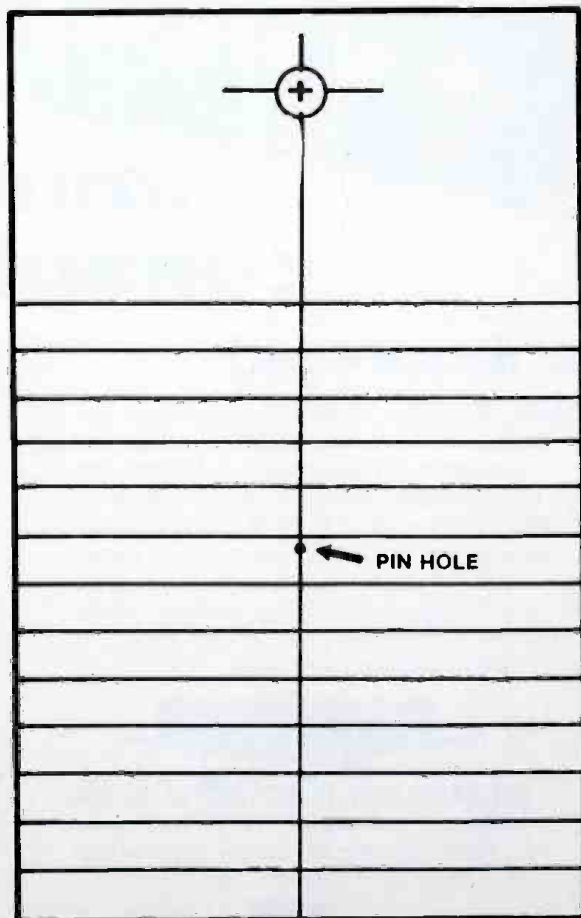
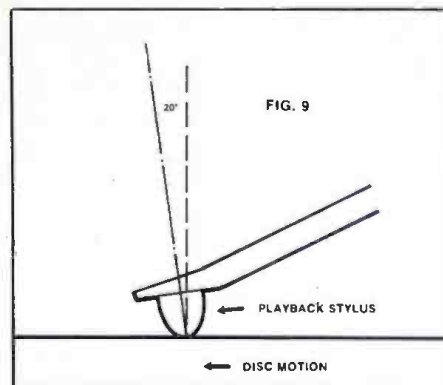
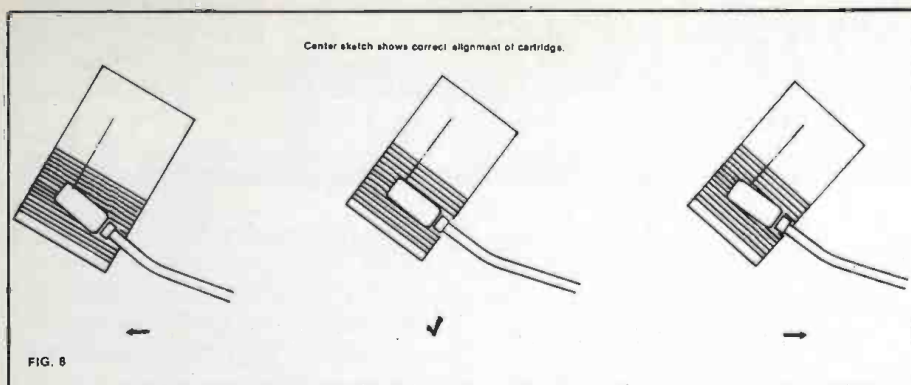


FIG. 7 ALIGNMENT PROTRACTOR



recordings with sharp sibilance could be reduced to almost negligible sibilance, disc noise seemed to become smoother and less obtrusive, and stereo perspective seemed to be enhanced, all with the minute adjustments of VTA. This data, though empirical, may be pointing to some welcome changes in playback fidelity in years to come by being able to optimize VTA. To complicate issues at present, though, a leading cartridge manufacturer recently tested a number of disc releases, and found cutting stylus angles ranging from 12° to 30°. So, even if your playback VTA adjustment is exactly 20°, you're not necessarily assured a low VTA error.

What does all of this info on VTA mean to you, the production man or P.D.? At the very least, make certain that if you use the traditional "tone arm parallel to turntable" eye-ball method of setting VTA, use it for the type of record you use on that turntable the most frequently. It doesn't take a degree in physics, engineering, or math to realize that if your tone arm is set to be parallel on an LP, it won't be parallel on a 45 set down in the shallow dish most American-made turntables provide for singles. You might also consider using a slip-cuing platter like the one described by Don Elliot in the March/April 1976 *BP&P*. The VTA setting for a 45 on the platter would be nearly the same as an LP.

For the purist, the VTA will be something you'll want to work a little harder at getting as accurate as possible. Your engineer, working with a good test record, distortion analyzer, and scope should be able to optimize the VTA by re-orienting and shimming the front and rear of the cartridge. He should also be able to polish the tracking force, azimuth, and LTA adjustments for minimum distortion. Despite all adjustments, though, until an enterprising engineer somewhere designs a radial-tracking tone arm with adjustable VTA suitable for broadcast production usage, we're stuck with the fact that current transcription equipment cannot reproduce with complete accuracy the information encoded on discs by the mastering equipment.

MAINTAINING THE STYLUS

"Diamonds Are Forever" may be suitable for a movie title or a jeweler's logo, but it isn't true for a stylus. The stylus needs to be

inspected for wear with a microscope — preferably one designed for inspecting styli — and familiarize yourself with what a worn stylus looks like. Check the stylus regularly for signs of being bent or disformed. If it is, replace the stylus. Finally, clean the stylus every day. (Some audiophiles dry brush their stylus after every record.) Follow the manufacturer's instructions. In lieu of instructions, use a grain alcohol and a small camel's-hair brush. (No, that's not in reference to a grooming device for a tiny dromedary.) Always brush the stylus from back to front only, using reasonable care.

While you're at it, you might give some thought to the care of your discs. Any foreign substance, such as a fingerprint, dust, cigarette smoke, etc., on the disc degrades fidelity and increases record and stylus wear. The stylus and record encounter pressures of hundreds or even thousands of pounds-per-square-inch at their points of contact, due to the extremely small contact area.

If you use a little care in selecting, installing, and maintaining your styli, you won't see any sudden dramatic jump in your ratings, but you might remove some listener fatigue factors. Strings will sound a little more transparent and mellow, instead of sounding harsh and brittle, like someone scraping steel. Bass notes will sound a little more solid and definitive, percussion instruments will have a cleaner attack and more clarity, and vocals will sound cleaner and more natural. Complex passages will have improved clarity and definition. When

you've heard the difference, you'll know it's worth the time spent.

Special thanks to Paul Bugielski and Al Groh of Shure Brothers, Inc., for lending their expertise in keeping the technical facts accurate, while reducing them to plain English.

BIBLIOGRAPHY

Bugielski, Paul. Technical Coordinator, Sales Engineering, Shure Brothers, Inc. *Personal correspondence.*

Ciapura, Dennis. "Challenging Test Tapes and Records." *Broadcast Engineering*, Vol. 17, No. 2, February 1975, pp. 26-34.

Gravereaux, Daniel. Manager, Recording Technology, CBS Technology Center. *Personal correspondence.*

Gravereaux, Daniel. "Stylus Overhang." *High Fidelity*, Vol. 21, February 1971, pp. 52-53.

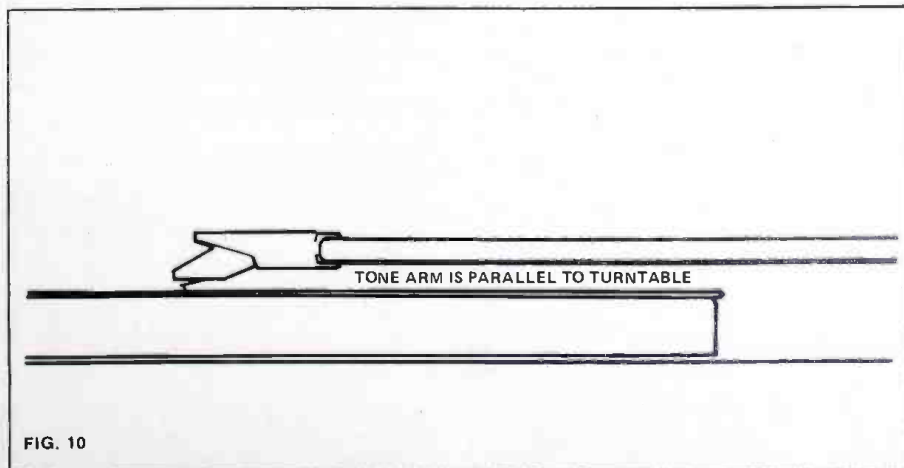
Groh, Al. Senior Engineer, Shure Brothers, Inc. *Personal correspondence.*

Hirsch, Julian. "Phono Cartridges." *Stereo Review*, Vol. 31, No. 1, July 1973, pp. 64-68.

Hodges, Ralph. "Stereo Scene." *Popular Electronics*, Vol. 9, No. 4, April 1976, pp. 24-28.

ibid. Vol. 12, No. 3, September, 1977, pp. 14-20.

Runstein, Robert. *Modern Recording Techniques*. Indianapolis: Howard W. Sams & Co., Inc., 1976.



"METRO NEWS, METRO NEWS"

Is it news? Or isn't it news?

A Los Angeles television station tries a new kind of newscast that has, on one hand, appalled news colleagues, and on the other hand, attracted a healthy audience.

by Arlen Peters

When MARY HARTMAN, MARY HARTMAN burst forth onto the American Television scene, it brought with it an equally talked about show called METRO NEWS, METRO NEWS on KTTV, the Metromedia television station in Los Angeles.

"MN2", as it is now called, is a thirty-minute, late-night (11:30 p.m.) smorgasbord of feature news. Most of the content of the show is made up of "soft" stories, human interest stories . . . instead of the usual fires, hold-ups, and political pieces. There are serious pieces, but the show aims at the whimsical. It's not uncommon for an MN2 show to have stories on such subjects as electrically heated brassieres, a dentist who makes red, white and blue dentures, or what to do to rid your dog of bad breath. And it's all delivered in alternating ping-pong effect by two anchormen.

As much of a spoof on news as "MH" was on soap operas, the success of "MN2" (as it is now called) is due in large part to two men: executive producer Don Kline and anchorman Chuck Ashman, both of whom have been with the show since its inception in February of 1976.

On Friday afternoon a short while ago, Kline and Ashman settled down in Ashman's cramped office at KTTV and, amidst piles of open and unopened correspondence, numerous phone calls and other interruptions one finds in a hectic newsroom, talked frankly about "MN2", a show TV Guide called "America's most

"We were irreverent to the sanctimonious dignity that newscasters have. They take themselves so damn seriously. They don't want to admit that they really are a part of television which is an entertainment medium."



BP&P 20

outrageous newscast."

BP&P: How did "MN2" come about?

Ashman: Don is the executive producer of all the news shows done at KTTV. To the best of my knowledge, we got about four days notice that KTTV management wanted to put something on at 11:30 following Mary Hartman and there was talk that it was going to be news. That's as much as management said.

Kline: Actually, we were told on a Friday that they wanted to go with an 11:30 p.m. newscast on Monday, so over the weekend we threw together a loose format of what we were going to do and it really went on the air experimentally. We had previously talked about doing news at that hour but it had been shelved for some reason. We had no format in mind, but we leaned to the tabloid approach — what's happening in the streets of L.A. tonight. Since this was a show following Mary Hartman, we wanted to do something for that audience, which we felt was an anti-news audience because they watched Hartman rather than network news. We felt they were either "overnewsed" by that time of the day or they just didn't give a damn.

Ashman: We had two built-in problems right off the bat. Number one was the talent involved. Chuck Rowe was a straight anchorman and I was the "Ashman File", investigative reporter, offbeat story type. They put us together in an experimental mix. The prediction for our longevity was anywhere from two nights to three months, nothing longer.

Kline: It started as a very laid back newscast. We were taking straight stories, putting in a little more than the usual amount of fun stories and human interest stuff. And lots of ad libs.

BP&P: I guess you have to expect ad libs when you only have two days to put a show like that together.

Ashman: It really was put together with spit. We had no staff, no set. We used the 10:30 news set. We had to take straight,

traditional newswriters and ask them to yock it up a bit. Honestly, we didn't quite know what we were doing. In an effort to be different, we got too silly and too far out and had too much forced sex. Then, in an effort to compensate for that we went too straight so that we no longer were loyal to Don's concept of news for those who no longer want traditional news. That brought us to where we now are.

Kline: And the primary reason we got here is not because of Charles Rowe, who used to co-anchor, or Ken Minyard, who took his place, or Chuck, but a fellow named Rick Sublett, the line producer and writer of 90% of the show. He's the feel, the tone, the bitchiness of the show. Everyone performs his words.

BP&P: What about those stories — give me an example of some of the stories you covered on your early shows?

Ashman: During the first few shows, all of us agreed we had a unique opportunity during cut-ins on Mary Hartman. We had 20-seconds to sell this new, young audience, so we went nuts and did our version of "Saturday Night Live". For instance, we opened on Chuck Rowe who said we were going to a live report from the field. He picked up the phone I was on, just off camera. I was yelling about what a wild demonstration was happening in front of the Century Plaza Hotel, then the camera panned over and saw me standing there off camera. I said 'never mind.'

BP&P: Sounds like you had some comedy writers on staff.

Kline: Strangely enough, we did hire a comedy writer, Ralph Harris. Ralph punched up scripts for us. When we had straight news stories, he was to put a punch line in them, a funny line to lighten the flavor. Then Ralph went into the field and we made him a full time reporter-writer and he started doing field pieces. Ralph has absolutely no credibility as a newsmen, never will have, but he's a funny guy who comes up with funny concepts.

BP&P: People who strive for something

Panasonic Monitors make any cameras look good. Even our competitors'.

Why? Because Panasonic's new line of monitors have a lot more than sharpness, high resolution and exceptional picture quality. They're also versatile. Available in either desk-top or rack-mount versions. And in screen sizes from 5" to 19" (all screen sizes diag meas).

To start, there's our 5" desk-top WV-760 and triple rack-mount WV-763. Both with independent video and sync inputs.

For low-voltage cameras, there's the 9" desk-top WV-900. It comes complete with a multi-input and 24-volt power supply.

For a 9" desk-top monitor with 700-line ultra-sharp resolution, you want the WV-5300. It's also available in two rack-mount chassis, the WV-5301 and WV-5302.

If you want a 9" desk-top professional monitor that reveals all—even normal edge cutoff—you want the WV-5310. Complete with pulse-cross

display and an audio system. And the WV-5310 is available in two rack-mount chassis: as the WV-5311 with a blank panel for a Tektronix® 528 waveform monitor and as the WV-5312 for two 5310's (excluding audio).

For a greater viewing area, there's our 14" WV-5400. It can be used as a desk-top monitor or rack-mounted with optional brackets.

For a professional 19" monitor that doubles as a VTR playback monitor, choose the TR-195M. Complete with UHF, RCA and 8-pin connectors.

But no matter which monitor you choose, there's one thing you can be sure of. One word can be worth a thousand pictures, when the one word is Panasonic.

For more information write: Panasonic Company, Video Systems Division, One Panasonic Way, Secaucus, N.J. 07094. In Canada, contact Panasonic Video Systems Department, 40 Ronson Drive, Rexdale, Ontario M9W 1B5.



Panasonic
just slightly ahead of our time.

Want more details? Circle No. 7 on Product Info. Card.



Chuck Ashman, "MN2" co-host.

new always seem to be put down in the beginning. Did it happen with you?

Ashman: Yes, because we were satirizing. At least they said we were satirizing the news. Wrong. We satirized *newscasting*, the distinction being that 80% of the news stories that are covered on a network affiliate news show, we cover. We may not give two minutes to a Cyrus Vance story, we may only give twenty seconds, but 80% of the bulk of hard news we cover offbeat and fun. In addition to that, we pick 20% of the stories none of the other stations cover.

Kline: News has changed since the "happy talk" format. We're really not a tabloid news show. Channel 7, "Eyewitness News" in Los Angeles is a tabloid news show. They lead with murders, fires, rapes, everything that sounds exciting. We would rather lead with a Bert Lance story and do news commentary.

BP&P: How would you cover a Bert Lance story?

Ashman: We covered Lance in depth. ABC covered the story and said the question is, will Lance resign? We, on the other hand, opened with a slide of a quiz show and had quiz show music in the background. Then in voice over we said, "It's time to play When Are You Going To Quit, Bert Lance?" We did it like Bert Parks would.

Kline: We covered the news but we packaged it differently.

Ashman: We packaged it more
Don Kline, Executive Producer of "MN2".



BP&P 22

appropriately for an 11:30 audience than other shows. Listen, I know you've heard, as I have, about the continuing complaints of plasticity and the b.s. image that straight news has. People think they're reading press releases.

BP&P: That kind of thinking sure shakes up the news establishment.

Ashman: The reason being that we were irreverent to the sanctimonious dignity that newscasters have. They take themselves so damn seriously. They don't want to admit that they really are a part of television which is an entertainment medium. They get offended by that crossing over. When CBS spends \$100,000 on a new set with desks, lights and typewriters that are artificial to create a real news look, that's show biz. When they bring in a new anchor because he has a macho look, that's show biz. In point of fact, our news set, which is a total duplicate of a working newsroom, is more honest than any other news show.

BP&P: What about your set?

Kline: That developed very simply. I was in the process of redoing my office when this show came up. The set designer asked what he should do with the set and I said come down and copy my office exactly and put it on the stage.

Ashman: I was in the New York Post not long ago and it's exactly our set. Who the hell works in news wearing a shirt, tie, vest and suit? Your collar is open, you need a shave. I did not shave on the show because I just didn't have time to shave because I was working!

BP&P: What was the reaction to the set?

Kline: People took for granted we were in the newsroom.

Ashman: They never thought it was a set.

Kline: Had it been simpler to bring the cameras down here into the newsroom, we would have done it. But it just wasn't feasible.

Ashman: I never heard criticism of the set.

BP&P: Only of the show.

Ashman: Let's admit it, we came at a very sensitive time in the evolution of broadcast news. Bill Sheehan, when he was president of ABC News, called us dangerous. Dangerous? We came at a time when programming and sales departments are trying to force entertainment on news people, the news people are saying what does this do to our credibility and we come along with a show that says this is where it all winds up.

BP&P: What part of the media gave you



Ken Mlynard, "MN2" co-host.

good reviews?

Ashman: "Time Magazine", "New York Daily News", "Newsday". One fellow from the "Village Voice" came here and hung out for three days and wrote a marvelous piece. The paper isn't even sold in L.A. and we're not on New York TV. So while others called us dangerous, these guys were calling it important. One of the things we were doing was puncturing a lot of balloons of b.s.

BP&P: Prior to the show going on, what kind of an audience was the station drawing at that hour?

Kline: I think they were showing old reruns of "Mission Impossible" but I'm not sure and I'm not sure of what the ratings were.

BP&P: And your numbers after you went on?

Kline: We reached a young audience because we followed Hartman. It was 65 or 70% women, young women. We didn't draw the men because they traditionally have to get up early to go to work. Women just watch more at that hour. We started with numbers of a solid two, almost a three which was our high mark when we had lead-ins of 8 or 9 from Hartman. When Hartman started to drop to 3's and 4's we dropped.

BP&P: What does that percentage figure break down to as far as number of people.

Kline: 60,000 per rating point, so about

"We are satirizing newscasting . . . 80% of the bulk of hard news we cover offbeat and fun . . . we packaged news more appropriately for an 11:30 audience than other shows."



180,000 at our peak.

BP&P: Considering the competition of late night network programming, those numbers are impressive.

Kline: I would like to have them better but I'm not sure how much of the integrity of the show I want to give up to get them. Our audience is a cult audience. I'd be curious to see the show in prime time to see what it would do. I would love to see it at eleven against straight news to see what it would do.

BP&P: How many people are involved in the show?

Kline: Aside from Ashman and Minyard, there's only four others. Producer/writer Rick Sublett. He's the key guy as we said before. He left us for six months to go out and freelance and the show was petering out. Then we have Ralph Harris and Bill Smith, who is another reporter with a Charles Kuralt feel for life and a good sense of humor. They do field work. The fourth guy is Bobby Bryant who does the assignments for the show. He's largely responsible for coming up with story ideas and let me tell you, they beat their brains out every day.

BP&P: What is your average production day like?

Kline: Smith and Bryant are here at nine. Bryant looks through the wires and sees what's happening in news, then he starts developing ideas. Smith is out by 9:30, into the field. Sublett is in about ten and starts writing. Harris is in at one. His piece is generally an off-the-wall satirical thing. Smith is usually back by early afternoon with his crew and then Harris takes the crew out. In the late afternoon we start watching the ITNA (Independent TV and News Association) feed out of Washington or New York for our straight news broadcast. Then they do "unreal newsreel."

BP&P: What is unreal newsreel?

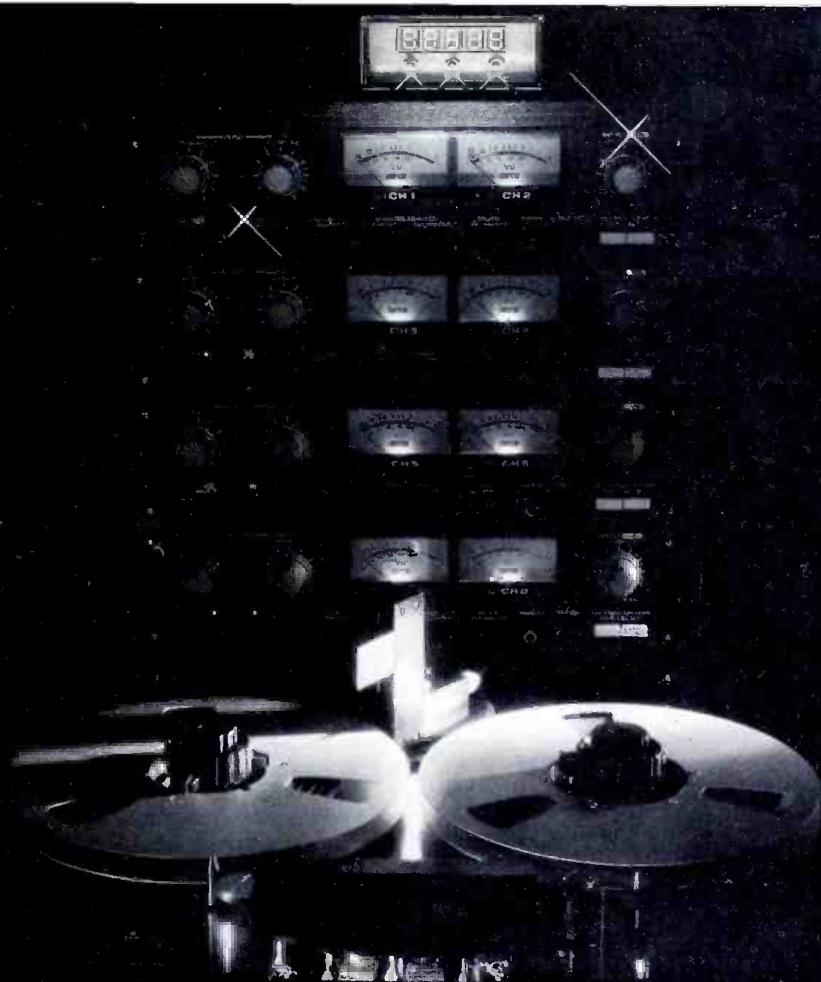
Kline: Something that Ralph does three times a week. He takes news film out of Europe, South Africa, places like that. Something with lots of action. Pretends he's never seen the script and just makes it up, much like "Fractured Flickers" used to be.

BP&P: Is the show done live?

Kline: No, it's taped at six, so by five or five-thirty it's all put together. And there's a lot more writing in "MN2" than our straight news because we can't use as many whole packages as we use in the 10:30 news.

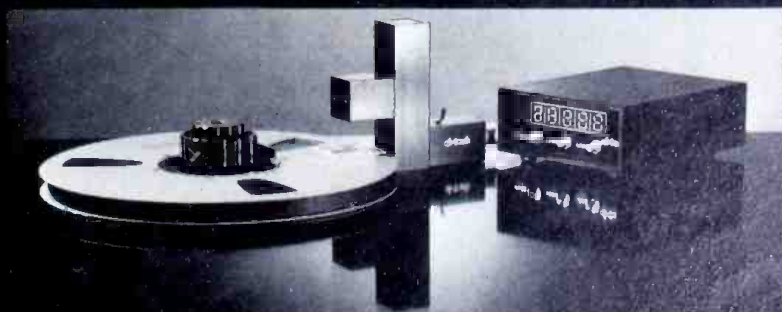
BP&P: Why not do it live, at least for the spontaneity.

Kline: It is done live, but only occasionally. It was live in the past but co-anchor Ken



Can you use a remote readout,
remotely programmable,
electro-optically triggered,
acutely sensitive, highly accurate
tape location system
for about \$400?

If you're a recording studio,
broadcast studio, audio-visual
production facility, jingles house,
demo studio or multi-media company,
you know you can.



THE TAKE-FINDER BY
EL-TECH

16 Music Circle So. Nashville, TN 37203 (615) 256-1651

Want more details? Circle No. 8 on Product Info. Card.

BP&P 23



The "MN2" set was designed exactly like a working newsroom... the viewer perceives it as a rather cluttered office. "Our set is more honest than any other news show. Who the hell works in news wearing a shirt, tie, vest, and suit? Your collar is open, you need a shave."

Minyard also does a radio show on KABC Radio and is on the air at five-thirty every morning so he'd have to be up to midnight each night if we were live. I felt that his performance on the show was worth an adjustment of schedule.

BP&P: It seems like it would also leave you with problems if there are any fast breaking stories between six-thirty and eleven-thirty.

Kline: We do have the capability to cut into our own show live and update. Chuck does the 10:30 news and can hold over. The only thing we have to watch out for are air crashes which we stay away from. Washington and New York are really closed down by 3:00 p.m., L.A. time, so we're in good shape.

BP&P: You have a final say on all that goes into the show?

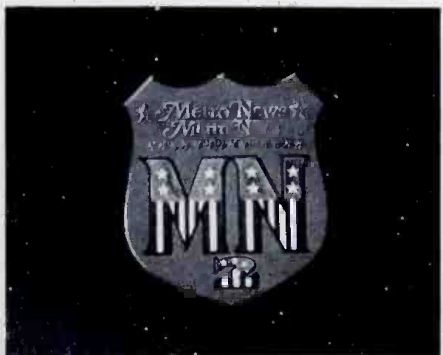
Kline: Yes, just call me the wet blanket. At this point I pretty much leave it in the hands of Sublett. More often than not it's just a matter of taste.

BP&P: How many stories in an average newscast?

Kline: Somewhere in the neighborhood of twenty-five.

BP&P: How does that average to regular

This shield has been adopted as the logo for "MN2".



news?

Kline: About the same. The pace on our show, however, is very fast. We use the ping-pong effect because the two anchors share the same story. The impression at home is that it's all ad libbed.

BP&P: What's your studio set up?

Kline: Two cameras. Even that is sort of extemporaneous.

BP&P: You do rehearse?

Kline: Not with cameras. We run through the copy to know what's going on. When cameras are hot, we tape it as if we were live. We rarely shut down or back up and retape. We don't want to lose that live feeling.

BP&P: Have there been any legal problems?

Kline: None since we went on. We do check out stories occasionally, but our rule of thumb is if you have to check with the legal department, you're going to get a "no".

BP&P: What about your anchormen?

Kline: We started out with an unintentional "Odd Couple" arrangement. Chuck Rowe was gorgeous — a good looking, macho guy who reminds you of a life guard. Then Chuck Ashman — overweight, a bit schlumpy, a bit sweaty.

Ashman: We don't have that same thing now, but we have a cooking rapport with Ken Minyard and myself.

Kline: Minyard is kind of pixieish with a puckish look in his eye. His intelligence comes through.

BP&P: How do you get your stories?

Ashman: We start with regular wire stories everyone gets. We then go to off beat sources like "Mother Trucker", "Mother Earth Magazine". Then we use "Esquire", "New Yorker", "National Enquirer". A lot of stories are sent in to us. And we do a wide variety of stories. I did one show in which I was nude at an indoor nudist camp. The next story I did was break the fact that the public had to pay for Nixon's trip to China. I had worked on that story for two months. The next night, Cronkite opened his network news with that story and gave me credit.

BP&P: How do you do reports on nudist camps for television?

Ashman: Very carefully. No really, we showed bare bottoms, bare breasts, frontal shots. Never really had any angry letters either.

BP&P: What was the wildest thing you've done on the show?

Ashman: That would be my Orson Welles cut in. It was in March of '76. This guy calls up at 7 p.m. saying the world has come to an end, it happened in outer space. So I called up the head of astronomy at UCLA, gave him a theoretical question if there were explosions in outer space so far away it couldn't hurt us for millions of years, but the earth would still be destroyed and he said it could be. That was all I needed. In the middle of Mary Hartman, they cut away to me and I said, "Unconfirmed reports that the world has come to an end, but it happened so far in outer space that we won't know about it for two hours. In other news, the Lakers won 101-83." Well, the switchboard literally blew out. Eighteen minutes later when the news started, Don said drop the script and just explain that it all was a gag. After I explained there were 2,000 calls. Makes you realize what a large audience you have.

BP&P: Any other far out things you've done on the show?

Ashman: Fannie Fox came in and did the sports one night; Wolfman Jack did the New Hampshire primary election results; Marty Allen did the weather. We just do a story and take it a step further. If some famous person is having a birthday, we have a party complete with hats and horns. When we have medical stories we cluster them together and come out in gloves and surgical masks and gowns. We had one week where there were a lot of divorces, so I came out with a robe and gavel and was the judge. What does it all mean? It's memorable to the audience. They remember a hell of a lot better than if we just read to them. They go to bed with a smile on their face instead of a belly ache.

BP&P: But is it news?

Ashman: What is news? I take the offensive on that. I say to the competition what they say to us. What right have they got to set the barometer of what news is? What right have they got to tell someone the Dow Jones average which one person out of 200 understands or cares about? Our show is preoccupied with sex. Right. So is life. Now if life is preoccupied with sex and if news is the medium of the reflection of what is happening in our life, what right does some TV station have to tell us no sex?

BP&P: Where do you see this show going?

Kline: The syndication of the show has been talked about for a year. More realistically a "best of" series, the generic stories. We've been ripped off all over the country already.

Ashman: As a child I hated the taste of castor oil so my mother would mix it in chocolate milk. I don't think people want the news at 11:30 at night. So we just put it in chocolate milk.

The Station and Syndicator Should Be Friends

by Jim Holston

Well, the deed is done.

After a lot of research, budgeting and some soul-searching, you (or your boss) have reached the conclusion that your station's interests are best served by switching to the services of a full-service programming syndication company.

The contract is signed, the equipment is in place, boxes of tapes are all over the studio floor, air people are busily dubbing new ID's to cartridges . . .

. . . And somewhere in your station, somebody should be quietly hoisting a yellow CAUTION flag, because sometimes these arrangements don't work.

Why?

What occasionally goes wrong between the broadcaster and the syndicator that can keelhaul an excellent marketing scheme and waste thousands of investor dollars?

This article is written by a broadcaster who has had the opportunity to work with several program syndicators, has seen the picture from the syndication side too, and has developed a checklist for use by the station PD (or manager) who is setting out on a syndicator relationship for the first time.

Chances are excellent that the success or failure of the venture rests with the station PD or Operations Director, not because he or she is any better or more talented than anybody else on the staff but because the PD or OD is the day-to-day contact between station and syndicator. The responsibility for day-to-day station contact and the syndicator's shop usually rests with an individual who does this sort of thing all the time with many stations; for the station staffer, there's only one syndicator contact, and the whole process is probably a new one, so here is where we must look first.

A FEW GROUND RULES, OR WHO IS RESPONSIBLE FOR WHAT

The station owner, as the licensee, is held responsible by the FCC for everything broadcast on the station, including entertainment. Since most full-service program syndication firms deal in a total approach concept regarding programming, a perfectly natural tension faces every one of these marriages.

It surfaces the first time the broadcaster hears something which the syndicator wants to air but the broadcaster doesn't. It can come up again-and-again, as syndicator and station hammer out differences of opinion regarding daypart voices, matters relating to the aesthetics of news presentation, commercial positioning and acceptance, promotion support, signal quality . . . and on-and-on into just about every area of station operations.

People differ about how to accomplish objectives. Are you sure you have a clear set of goals for the station, and that the syndicator is aware of and agrees with those goals?

The Author: Jim Holston speaks from experience on both sides of the broadcaster-syndicator relationship. Former P.D. of WGAR, Cleveland, and the original Ops Director for KJOL, Los Angeles, Jim has also built several automated formats for single-station or syndicated use. Jim is currently advisor to both commercial and public radio stations, a telecommunications instructor at Moorpark College near L.A., and a consultant to syndication firms and their clients on a variety of management and operations challenges.

The two best reasons I know that can lead to a strong syndicator-station relationship are:

- (1) The station wants to win a tough competitive battle and stay on top.
- (2) The syndicator wants a winning station as a success story to get more clients.

These are clear, honest objectives which state reasons why each party needs the other. Both parties really want the same thing: success for the station. Be sure you and the syndicator are measuring "station success" the same way. Success at any cost is a dangerous way to start anything. The name of the game is to render a service at a profit. Both syndicator and station owner



BIGGER.

Let four of the biggest names in Country radio. Harry Newman, Gene Price, Ron Martin, and Bobby Shannon, come to your town with up to 24 hours of new, professional programming every day—localized and customized.

Stunning in its impact, simple to program. And competitive in price with old-fashioned formats.

For information on this exciting new concept in broadcast automation, write or call John Price or Steve Epstein collect—now.

**FILMWAYS
RADIO
COUNTRY
FORMAT**



**HURRY!
NOW SOLD IN
912
CHOICE
MARKETS**

FILMWAYS RADIO INC.

1610 N. Cahuenga Blvd., Hollywood, CA 90028
(213) 462-6421

BETTER.

The Filmways Radio "20•40" adult contemporary format is better than "beautiful," and more successful than "soft."

It's an honest mix of familiar music and real people.

It's a whole new music library every 10 weeks.

Hear adult contemporary better from Filmways. Write, or call John Price or Steve Epstein collect -now.

20•40 FORMAT



FILMWAYS RADIO INC.

1610 N. Cahuenga Blvd., Hollywood, CA 90028
(213) 462-6421

deserve an opportunity to do that.

If broadcaster and syndicator can agree at the outset how "success" will be measured, both can always determine how the joint venture is getting along.

The broadcaster brings to the relationship a radio station, a staff, a market and a need to grow profitably in ways consistent with the terms of the station license.

The syndicator brings a programming concept, hammered and fine-tuned by top industry professionals much too expensive for almost all station staff payrolls. Physically, the package probably includes a set of music tapes designed to run on an automation system; additional reels of customized station ID's and promotional "exotics" of assorted kinds; sometimes, time tapes, deejay tracks, perhaps even some commercial production or even completely produced programs or program segments. The syndicator also brings to the deal a wealth of experience and good counsel on how to make it all work. This experience and advice is worth the price of the whole package, provided the broadcaster takes advantage of it. Sometimes it becomes a point of friction, and from then on the relationship is in trouble.

At this point the station programmer can make it all succeed or fail. Somebody must take all this product and advice, assemble it and start the station along the road. From the time the decision is made to syndicate (and often automate), a need for solid communication is created (along with a need for mutual trust and respect) which will help you solve problems such as what to do when your overnight board operator finds a blank tape in a music-reel box.

Why get mad about it? Mistakes happen. Advise the syndicator immediately so it can be replaced, and go on from there. Save the fury. There'll be worse problems when you may need it.

Because some syndication personnel have broad ranges of talent which cross normal function lines, you'll probably discover someday the station Chief Engineer muttering something angry about "those damn idiots who can't keep their bloody tapes in phase," or something equally choice aimed at the syndicator. The CE has no doubt been zapped for not replacing playback heads often enough, or not providing close enough transmitter supervision so an air check cassette sent to the syndicator sounded as if the IM was up... the reason may be silly, or it may be valid. In any case, the CE is taking it personally.

The real solution probably would have been to involve all station department heads in the original decision to go to syndication. Now the CE is in a box. The syndicator is yelling, the station may or may not have a tape-head or transmitter-tuning problem, and the whole hassle is based on the sound of a cassette!

Working out this kind of problem can really tax your patience.

(1) A station department head is badly bent out of shape. How did you feel the last time someone you have judged incompetent to do so, took a swipe at your work?

(2) The sound of a cassette is no way to evaluate the technical quality of a station's air sound. The critique therefore, may or may not be valid.

What must also be considered, is that the syndicator may never have intended the criticism to be taken personally by anybody.

Suggestion: You and the CE talk it out, then get with the syndicator *together*. A quick meeting of the minds about keeping things from getting personal is very important. Then the facts of a problem with the station sound can be tackled logically. Maybe the syndicator has spotted something out of whack. Remember, that's his job.

If this doesn't clear the air completely, your station's relationship with the syndicator is in jeopardy. The worst mistake any outside consultant can ever make, is to weaken your staff by planting doubt and distrust among your department heads.

Another strong advantage the broadcaster receives from most syndicators, is the ability to identify significant shifts in the numbers and develop effective counterstrategies when needed. This is especially valuable in a competitive situation where the competition is sophisticated in promotion and marketing. The syndicator has seen many market situations; somewhere out there, the problem has undoubtedly come up and been solved. Perhaps the solution will work in your case, perhaps not, but you will at least have had the chance to be aware of it. Some syndicators have gone far beyond ratings in their ability to help you "read" audience preferences and lifestyles. Most of us just pay lip-service to the concept of a need for more research in our industry; here, among the ranks of program syndicators, you'll find people who are *doing* just that. Take advantage of it!

FOR THIS YOU PAY

The broadcaster brings another resource to the syndicator relationship: CASH.

Full-service syndication monthly fees range from about \$150 to as much as \$6,000. Deals vary from month-to-month open-ended agreements to complex multiyear contracts with assorted renewal options, escalations and other goodies. Two additional items usually go with the package: (1) the broadcaster normally pays return freight or postage on tapes shipped back to the syndicator after use (tapes are almost always returnable), and (2) the broadcaster can expect to be liable for a replacement fee for any tapes ruined by the station. This fee generally is in the neighborhood of \$20 to \$30. It doesn't cover the total replacement cost to the syndicator, but it does help share the responsibility for carelessness.

You'll want to caution your operations staff about tape stretching, careless use of

too much head cleaner (may dissolve the oxide bonding), fingerprints on the oxide, improper splicing (yes, one time I was presented with a broken tape that some dodo had tried to mend with a stapler) and all the other little tapekilling evils that can wreck a library in a hurry. Since a music library could consist of hundreds of reels of tape, replacement costs mount in a hurry.

WHAT'S SO GOOD ABOUT IT

A successful relationship with a full-service program syndication firm offers many advantages for the broadcaster.

In the large competitive market, the application of the talent available to the syndicator may mean an "edge" over the competition, especially when several stations are programming head-to-head in a given format.

In the smaller market, where the talent just would not be available or affordable to the individual operator, "major-market" design and execution quality is suddenly not only possible but is happening every day. This is especially true with the complex automated voicetracking formats now making an appearance around the country.

When you are airing a product of consistent top quality, hour-after-hour, day-after-day, two things happen: (1) your listeners "recognize" the sound of your station more readily which helps make a sort of generic ID imprint of your call letters and overall presentation; and (2) your sales staff will discover the station is easier to "sell" to clients who recognize your station stands for something pretty solid. The station is much easier to promote because you're not always having to tear down an old image and build a new one.

Full-service syndication gives you consistency, which to me has always seemed very important in building a success.

The syndicator comes up with most of the ingredients for you. This leaves you free to fine-tune the thousand little elements of execution you probably never used to have the time to work on.

You as a broadcaster, join a small, select, exclusive group of station operators around the country who are sharing the services of your syndicator. Now that there's somebody else out there doing what you're doing, set up some communication. You are both facing similar challenges. You'll both learn something by staying in touch. Most syndication executives I know will probably feel some uneasiness about this point because the last thing they need is to have recommendations and comments regarding your use of their format filtered to you through some third party. I've always been a believer in good communications, though, and for me at least the advantages always seem to outweigh the minuses.

BUT MY MARKET IS DIFFERENT!

Sure it is. No two markets ever were exactly alike. But if you have had reason to travel around the country you can

undoubtedly confirm the syndicator's observations that areas such as music preferences may not be as unique regionally as many broadcasters like to believe.

Consider that market differences tend to be minimized by the common-denominator impacts of such forces as population mobility and the limited-choice network structure of American television.

The syndicator can concentrate on the areas of similarity for his basic product design, and inbuild ways of regionalizing it to meet the somewhat specialized requirements of your market situation.

How is your market "different"? "Different" from what? Seems to this writer that time spent between syndicator and broadcaster, especially very early in the planning stage, should include at least some discussion of both perspectives on the nature of your market and how to program to it. Further, these discussions would be immensely profitable to the broadcaster if you take the trouble to include *all* your key people.

Some of the most successful, most sophisticated product ideas I have ever been given came from Engineering, Accounting and Sales. Get the input! What's ultimately done with it is a decision-making process which should involve only two people, both of them product-oriented: the station product type, and the syndicator's expert. But do your work with the help of the rest of the staff, who live in your town too and may know something about it you haven't learned yet.

This also has the effect of strengthening the partnership between syndicator and station staff, who suddenly discover they haven't been shut out of the programming process at all, but in fact are more involved than ever.

Syndicators have shown me, personally, a lot of class in their willingness to work with program people who really care about the quality of their product. I'm sure one of the rewarding parts of a syndicator's life must be to help bring in a huge winner with station people who know what they're doing and are all pulling for a success rather than harboring grudges about role-changes and goodness-knows-what-else whenever the syndicator is mentioned.

SOME MORE "YABUTS"

A "yabut" is just another way of spelling "Yeah, but . . ." Here are a few more "yabuts".

YABUT I'm a good PD and here comes this dude from New York or LA or Dallas or Chicago or somewhere and takes over the place . . .

RESPONSE: This is one of the toughest parts of making the marriage work. Local station staff people do sometimes get pushed around a bit when a syndicator comes on the scene. Some syndicators do this intentionally to establish their "turf" and to dissuade staffers they feel are incompetent, from tinkering with the product. If you're the local PD or Ops

Director and this happens, consider getting contact established immediately between whoever is doing the pushing and the individual being pushed. Confront it, get it behind everybody and go on from there. Let it fester and you'll have an explosion somewhere down the line.

The syndicator has no right and no business "taking over the place." The best syndicators will acknowledge the simple fact that the station succeeds or fails as a function of staff people who are willing and able to put the format on the air professionally and keep it that way.

And look in the mirror. Are you sure your ego isn't a bit bruised because your company went "outside" for some expertise in what used to be your kitchen? Face it. Maybe you need to examine how effective you are in the new situation, and correct a few of your own attitudes right away before things fall in on you.

YABUT what role should the Program Director play in a syndicated format station?

RESPONSE: That depends on the station's needs and the individual's ability to fill those needs. Often, the job changes from one of record selection and loose supervision of deejay schedules, to one of intense systems management and future planning and coordination. There is more need than ever for channeled, disciplined creativity. Not all PD's can do it, although this is usually where the talent is found to fill the new job which perhaps should be retitled *Operations Director* or *Product Manager*.

Ask the syndicator to describe some successful stations and how they are organized internally. The patterns which seem to be emerging are along the lines of systems management and managerial-level motivation and coordination of personnel. The business has become more sophisticated since you have signed with a syndicator. This is a reflection of that changing need for top-quality management to make it all go.

YABUT my station has a good studio and transmitter facility and here comes this joker who cons the boss into spending a jillion bucks on some weird new limiter that won't do anything but waste money . . .

RESPONSE: Hey, hold it! Maybe the syndicator knows something you don't know about that funny new gizzy. Maybe it really will improve the station sound. Maybe another client station worked with it in another market. Did you challenge the recommendation or are you just griping? Did the syndicator take the trouble to explain *why* the suggestion was made? Was there any discussion about it or was the suggestion in the form of an order? Secrets are bad medicine. So is just bellyaching.

YABUT the station did everything the syndicator told us to and the ratings still went down.

RESPONSE: Darn it, sometimes things like that do happen and here's where you really separate the sheep from the goats. Have station and syndicator evaluated what

MUSIC IS formats for automation

Programmed by the industry's leading professionals. Some are announced by broadcast superstars, top-rated in major markets. All of them, announced and unannounced, have proved themselves to be audience builders at station after station all over the country. Check the formats you want to hear and send this entire ad to BPI. We'll send you audition tapes immediately.

- MOR
- Adult Contemporary
- Bright 'n Beautiful
- Easy Listening
- Rock-AOR
- Rock Gold
- Country
- Spectrum
- Concert Overtures & Encores
- Classical

- Announced
- Unannounced
- Full-Time Programming
- Part-Time Programming

BPI

**Broadcast
Programming
International, Inc.**

Pacific National Bank Building
Bellevue, WA 98004
Toll Free 1-800-426-9082

Name _____
Title _____
Station _____
Address _____
City _____
State _____ Zip _____
Phone _____

Want more details?
Circle No. 11 on Product Info. Card.

RADIO'S ALTERNATIVE

OPTIMUM QUALITY

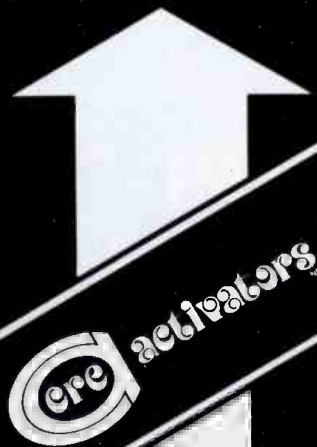
Customized commercial
jingles . . . and spoken
commercials, performed
by talent you will rate as
among the nation's best!

Customized station
promos and ID's also.

All for library rates,
or less.

For demo tape and details
— call collect

BILL HESTER
(713) 797-1844



**CRE-
ACTIVATORS,
INC.**

6436 Fannin St. • Suite 402
Houston, TX 77030

Want more details?

Circle No. 12 on Product Info. Card.

happened, *together*, and come up with any areas where maybe things really weren't perfectly done? The task now is to work together to come up quickly with answers as to why it happened (sometimes the competition just outdoes a station) and what's to be done about it.

What's *unproductive* is to throw a lot of bricks at each other. Go for the reasons, then do what's necessary to win on the basis of knowledge.

YABUT we could have done it cheaper except the manager wanted the syndicator.

RESPONSE: Why did the manager want to go to the syndicator? Did the manager (or whoever did make the decision) have all pertinent facts before the decision was made?

When equipment manufacturers first came out with automation packages (was it really *that* long ago? I guess it was), the broadcaster had nothing prepared to load on the tape decks so a few firms started selling or leasing tapes of classical music or violins and nice guitars playing old favorites. The tapes had 25 Hz. linking pulses after each selection which would make the system advance. Real concentration on the possibilities of profitable program syndication came along later. The initial objective was to sell the hardware and to make stations run without high operating personnel expense.

Times have changed. The decision to syndicate is now normally based on such factors as the syndicator's track record of successes and possible formatting "holes" in a market, rather than on the concept of running a station without a staff (which does not work, by the way).

How much is being Number One in your market worth? Was your station Number One before the syndicator entered the picture?

THE CHECKLIST

In summary, here is the promised checklist for use in working with a syndicator.

This checklist is designed to be used from start to finish. Each item can be answered "YES" or "NO". The objective is to get a perfect score of "YES" answers and to keep things that way. Be honest with yourself: When you answer "NO", stop and work on that problem until the answer is "YES" and you should have a big winner. So will the syndicator, who succeeds only when you do.

(1) Broadcaster and syndicator have established basic goals for station success, and agree on how achievement of those goals will be measured.

() YES () NO

(2) One station staff employee is delegated to be the sole day-to-day contact person for the syndicator, who has also delegated one employee to do the same.

() YES () NO

(3) All station department heads are free to communicate any concerns, suggestions, questions, etc., with the syndicator

provided they do so through the delegated contact person, who then sets up necessary phone calls, meetings, etc., as needed.

() YES () NO

(4) Syndicator and broadcaster have conducted a detailed study of the market situation (including competition) with ample input available from all segments of the station staff.

() YES () NO

(5) Syndicator has provided the broadcaster with detailed recommendations as to daily implementation of format, plus emergency undated procedures for use when the mail fails and tapes or schedules don't arrive.

() YES () NO

(6) Station has the opportunity for some contact with other syndicator clients.

() YES () NO

(7) Operations staff has been briefed about how to care for tapes to minimize unnecessary station expense through avoidable damage.

() YES () NO

(8) Regular procedures are established for air checking tapes and/or cassettes and/or telephone monitoring so syndicator can critique station implementation of format.

() YES () NO

(9) Critiques are communicated by syndicator to station contact person, who in turn shares them with station people involved and sets up feedback systems as needed.

() YES () NO

(10) Station management and staff are beginning to discover they can concentrate on the smaller product details with more emphasis rather than let 'em drift.

() YES () NO

(11) Syndicator and broadcaster are working with employees of both groups to help them improve their performance and contributions to the overall effort.

() YES () NO

(12) The syndicator contact is not a mystery individual, but actually visits the station from time-to-time.

() YES () NO

(13) Recommendations for station expense, capital or operating, are considered by the station management team rather than decided unilaterally.

() YES () NO

(14) The station is really beginning to sound better.

() YES () NO

(15) Your job is becoming more interesting and satisfying.

() YES () NO

(16) It was a good article but now that you're experiencing syndication you realize that Holston missed a bunch of things you want to add to the checklist.

() YES () NO

The last question on the checklist is an option, available once you're on the air with the new format and the dust is starting to settle.

GOOD LUCK!

MAGICAM: Special Effects That "Cut It"

by Nicholas V. Yermakov

How would you like to do *Star Wars* on television, on a weekly basis, at a fraction of what it cost to shoot the feature film? Sound impossible? Well, it can be done. The folks at *Magicam* can do it. They can give you a desert location, a moonscape, or the entire solar system. And they'll never even have to leave the studio.

Perhaps you're not so ambitious. Maybe what you had in mind was a television commercial. You have a client who wants to sell a lot of instant coffee. He even has a great slogan — "Move up to the BIG taste of Boswell!" His coffee sells pretty well, but he hasn't got much of a television budget. Nevertheless, he remains undaunted. He's seen *The Incredible Shrinking Man* twelve times and his kids have turned him onto the Saturday morning kiddies shows. He knows all about special effects and he wants to have them in his spot. He wants an actor intoning his immortal slogan while standing next to a mammoth can of coffee that dwarfs him. They've even got the right spokesman, so you don't have to hold any auditions. This coffee pusher of theirs has the perfect voice, the right look, just the style and delivery that is guaranteed to sell tons of the black goo . . . only there's one slight problem. He stands six feet, six inches tall. It'll take one heck of a big coffee can, indeed, to dwarf this guy! The coffee can will have to be eighteen or twenty feet high. You reach for your trusty calculator, make a few calls, dash off a few estimates . . . and then you look at the client's budget. No way. Impossible. Can't be done. Go back to Mrs. Olsen. But the client is determined. He wants — *special effects!*

You put the phone down, groan a little, curse him out under your breath, and try to figure out how to cut a few corners. The calculator begins to smoke in your hand. You feel the beginning pangs of Excedrin headache number thirty-seven. Forget it. You didn't want to be in advertising anyway . . .

Fade in on a medium shot of a rosy-looking peach, firm and juicy. It's succulent. The vision makes you salivate. But wait . . . what's this? Amazing! A man wearing a leopard skin loincloth has just moved into frame. A tiny man. Next to him, the peach looks like a geodesic dome. The man has a machete in his hand. He confronts the peach, flexes his muscles . . . and attacks!

With a series of quick, savage strokes, he sections the peach perfectly. He checks the results and is satisfied. He steps back . . . and a huge hand, like King Kong's (only without the hair) sets a dish of ice cream before him. The dish is about the size of a small swimming pool. Straining from the effort, the little man shoulders the peach sections one at a time and arranges them around the perimeter of the ice cream dish. The hand returns, setting down a glass of milk next to the dish. A giant glass. It looks like Houdini's water torture cabinet. And then, as the little man beams, the giant hand begins to spoon out the desert. My God, the mouth is offscreen, but it's got to be the size of Howe Caverns!

Magic? No, *Magicam*.

Many great series or commercial ideas have gone down the tubes simply because the production cost factors were prohibitive. It's simply too expensive and time consuming to shoot on location in the Gobi desert and the space shuttle isn't taking passengers yet, much less a video crew. There are, of course, various ways to work sorcery in the studio. Everyone is familiar with the chromakey process. Chromakey has been used extensively in television and there practically isn't a television newscast in the country that doesn't utilize it. But, if you watch the news, chances are better than excellent that you will also see chromakey's shortcomings.

You might notice a breakup, or a slight halo effect around the newsman, particularly around the hair. Or you might see a line around his silhouette which

appears as a slight glow. Also, if one of the cameras should move so much as a fraction of an inch, you'll see the venerable anchorman appear to "float" against the background scene. He's sitting perfectly still, but it appears as though someone is dollying him across the set. You've seen it, right?

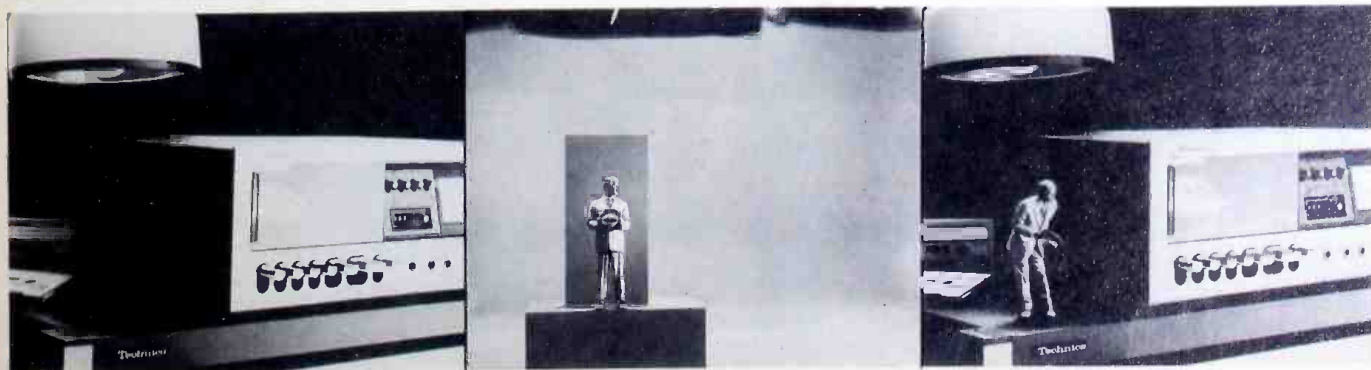
Similar problems can crop up with a technique used extensively in the film industry, the *travelling matte*. A clean matte is hard to achieve. When it's done right, the results can be absolutely spectacular, as in the Lincoln Memorial shot in the feature film, *Logan's Run*. But when it's done wrong, it's a dead giveaway. You might get a halo, or a shimmer, or black matte lines around the actor. Even a child is hip enough to know when a matte goes wrong.

Besides, the matte process is long and complicated, involving a lot of time, labor, and extensive optical printings. The alternative is set construction, only the days of Busby Berkely budgets are long gone. So, if you've got a science fiction program that takes place entirely on Mars, and you don't have the money or the facilities to build Mars, you can't do it. Right? Wrong.

Recently, BP&P paid a visit to the *Magicam* facilities at Paramount Studios. (Paramount owns the controlling interest in *Magicam*.) We spoke with Joe Matza and Carey Melcher, two of the guiding forces behind *Magicam*, in an effort to learn more about the process that will revolutionize television programming and production. Surprisingly, both men are young, not crusty old special effects geniuses sequestered away in an office full of dinosaurs and rocketships. Seems nobody told them what they couldn't do, so they went ahead and did it.

BP&P knew in advance that *Magicam* made use of miniaturized sets. The concept is not new. Model animation appeared in Sir Arthur Conan Doyle's *The Lost World* as

Magicam is a state-of-the-art, instant matting system; a video process that achieves perfect subject placement, perspective, and shadowing. Through real-time tracking and synchronization of two cameras, Magicam eliminates the "halo" and "floating" problems inherent in chromakey. The above photos depict three pieces of a video "puzzle" assembled by Magicam for a Panasonic/Technics commercial in which a man walked around a receiver pointing out its features.





Maglicam's stage is located at Hollywood's Paramount Studios complex. Their blue matte stage is the largest of its kind in the world... an area of 4,000 square feet with 30-foot high walls and epoxy floor for smooth camera movement.

early as 1925. Willis O'Brien was the master then, and we have all seen Dynarama and the work of Ray Harryhausen in such films as *The Beast From 20,000 Fathoms* and *Sinbad and The Eye of the Tiger*. However, Magicam goes beyond that. Although there are plans to adapt it to film, Magicam is currently a video process and, as such, it does not make use of stop motion, frame-by-frame photography. It's a sophisticated system with an amazingly simple premise. The camera, rather than shooting the miniaturized sets from different angles, actually moves *through* them and the mattes are *instantaneous*. No need for multiple optical printings. And there's still a further dimension to what can be done. *Magicam can matte a shadow!*

Relaxing in his austere office on the Paramount lot, Melcher elaborated on the concept.

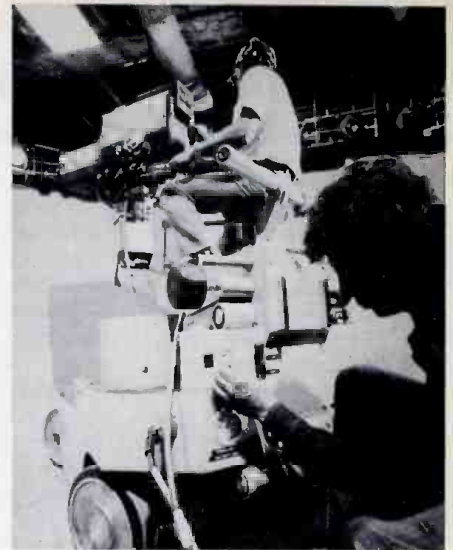
"We're taking state of the art matting, black boxes and image matte, primarily, and we are pushing them to their ultimate to achieve the finest, cleanest mattes. That is, no haloing effects, no black matte lines or anything. We're also able to actually matte the shadow and matting the shadow really tends to give you a believability about the picture that you wouldn't have, say, on Saturday morning kid's programming,

where they don't have time and don't make the effort to make the shadow work. So when you put somebody in a miniature environment, there's a shadow there. When you look at that, you really get the feeling that he's actually standing in there. Especially if he should be walking and the shadow falls across the objects that he is walking next to."

The Magicam process was recently used to shoot an IBM commercial in which a six foot tall man was seen walking next to a rack of vacuum tubes that appeared to be nine feet high! In reality, it was an actual rack of vacuum tubes with each individual tube measuring some three and a half inches tall. The matte was technically perfect. It looked like several teams of glass blowers, electricians, and welders had labored untold hours, joining forces to build mammoth vacuum tubes on a giant sound stage. As the man walked past each tube, he cast his shadow over it. At one point, he paused and actually knocked on the glass! Here's how it works:

The actor is shot in limbo on a large blue matte stage, the largest of its kind in the world. The stage itself has an area of four thousand square feet and the walls are thirty feet high. The floor is epoxy, to allow for super smooth camera movement. The actor's "path" is marked out on the floor with a different shade of blue tape, as is the path of the primary camera. For reference points, blue tape, cardboard cutouts, or something as simple as a poker chip can be taped to the wall. In the case of the IBM project, nine foot tall blue cylinders were constructed and spaced apart in scale to those on the vacuum tube rack shot by the secondary camera.

As the actor moves, the primary camera, operated by a cameraman and dolly grip in much the same fashion as any standard video camera, moves with him. It can dolly, pan, or tilt — in short, do anything which is required. Meanwhile, the camera shooting the miniature set moves with the primary camera in perfect synch. This secondary camera is "slaved" to the primary camera by means of a computer-controlled servo-system. This is where Magicam differs



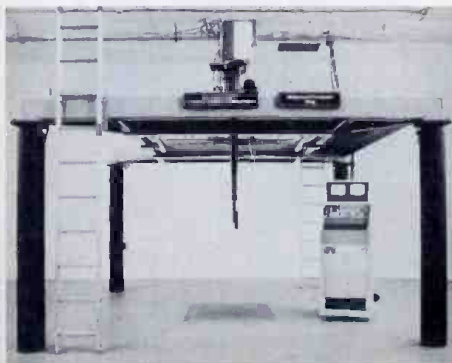
The main, or primary camera on the blue matte stage can work in conjunction with a secondary "slave" camera. The secondary camera, through a computer-controlled servo-system, proportionally follows the moves of the primary camera, allowing perfect synchronization. Periscope movements can be "slaved" to the primary camera to allow perfect movement through miniatures.

radically from all other matting techniques.

In most matting situations, the shooting has to be done in a "locked down" fashion. Both primary and secondary cameras, (or Camera One and Camera Two, if you prefer) must be literally immobilized so that the perspectives match. If either the background or the foreground camera moves, the shot is ruined. Now, suppose you want to go from a wide angle to a close-up shot? That's right, you start from square one. Both cameras must be repositioned, realigned, the perspectives matched, and then they both must be locked down again. It's easy to see how this would be a time consuming process. And time is money. What's more, this method isn't very versatile, since the cameras cannot be moved. You can't dolly, tilt, or pan.

Joe Matza explained the concept of Magicam. "The concept itself is based on —

Maglicam allows for extra-special special effects when using miniatures (which are used quite often). A specially-designed "periscope" interfaced with an RCA studio color camera is mounted on an apparatus that can move "through" miniatures in all directions. Left photo shows periscope apparatus, periscope in center, camera vertically mounted on top. Center photo shows close-up of periscope moving through paper cups and walnuts — point of view is that of a tiny man looking up at towering cups. Right photo shows operator controlling periscope movements through a miniature set.



how do you move cameras during a matte situation? How do you make two scenes look like one scene? And, if one of the scenes is going to be miniaturized, you're going to have to miniaturize the camera that's going to be looking at that scene. Therefore, the periscope."

The periscope is another Magicam innovation. It's what enables the secondary camera to literally move through a miniature set, just as if a tiny camera and crew were reduced, ala *Fantastic Voyage*. The periscope lens is five feet long and two and one half inches in diameter at the bottom. An RCA camera, mounted overhead, (above the miniature set, that is) looks down through the periscope and into the set. If a pan is desired, the camera, mounted on a plate, rotates on rails. For a truck, camera and plate move either north or south, east or west. And, in a booming motion, the camera and plate rise and fall. This arrangement allows the Magicam people to remove the bulk of the camera, which amounts to a couple of cubic feet, from the miniature set. Any video tape camera can be utilized; the Magicam people prefer the RCA.

In this manner, if the story board calls for an actor to be matted into a series of hallways, the path is laid out for the actor and the primary camera. As the primary camera moves, the secondary unit actually travels through the miniature hallways by means of the periscope lens.

One of the biggest problems in the R&D of the process was how to synch the two cameras. Initial problems involved the servo-systems that tracked accurately in real time.

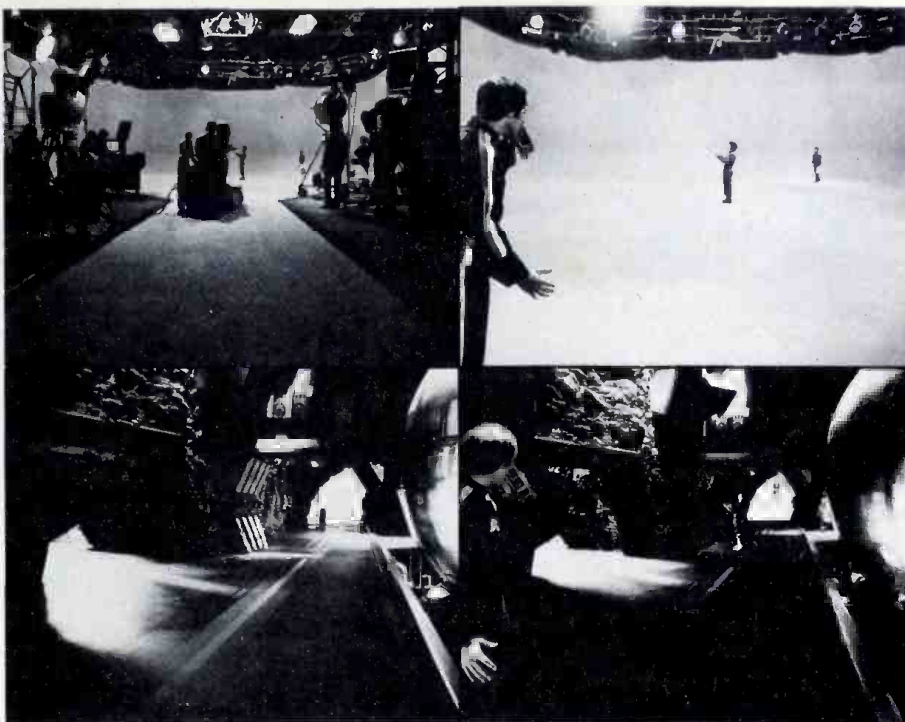
Joe Matza explains:

"There are servo-systems that NASA uses, that the Army and Navy use on guided missiles that are a lot more accurate than Magicam's. But they're not real time. A guided missile that's chasing a particular target, whether it be a moving target or a fixed target, has the ability to zero itself in on that target. If it overshoots to one side, it's fed information and it slowly zeros itself. Magicam doesn't have that flexibility, that luxury. What happens is that while one camera is zeroing itself in on a target, the other camera has to be there at exactly the same time, otherwise the perspectives won't match. There can be no lag, no delay."

And it was also desirable to set up a servo-system in a way that would be acceptable to the industry. So that a normally trained cameraman could use their camera system.

"A normally trained dolly grip can, with a minimum of briefing, hop onto our dolly," continues Matza. "It's a conventional Chapman dolly which has been modified by Magicam. It's operated just like any other dolly."

The Author: Nicholas Valentin Yermakov is a writer whose credits include work in radio commercials, radio drama and science fiction, plus on-air and engineering work at WVHC-FM, and WQIV-FM, New York. This is his first appearance as a regular contributor to BP&P.



Another Magicam sequence: (Top left) wide view of blue matte stage; (top right) close-up view of subjects to be matted over miniature set, as shot by primary camera; (bottom left) miniature set as shot by secondary camera servoed to primary camera; (bottom right) composite shot of primary and secondary cameras — shadows and synchronization intact, no halo or floating.

Carey Melcher described the modifications.

"In Magicam, we're doing travelling blue matte, which is something in the industry which is very expensive to do. You're either going to have to rotoscope or do frame-by-frame in film, which involves optical printing and is very time consuming. Magicam is instant. The composite picture goes right onto the video tape. Instant matte.

"The foreground camera has a dolly with sensors over it to pick up any movement, any pan from left to right, tilt up or down, booming up to eight feet . . . these are all specially designed and adapted. All the information is fed into a computer, which does the thinking for the system."

In addition, the scale factor is very important, yet it presents no problem. The scale factor is predetermined with the client, using nothing more complex than a hand held calculator. The simplest scale factor is twelve to one. For every foot that the foreground camera moves, the background camera moves one inch as it shoots the miniature through its periscope.

"That's the beauty of the Magicam system," Melcher says. "We don't have to shoot twelve to one. We can shoot thirty or forty or fifty . . . it's up to the client. If we're shooting a tape recorder and the client wants the actor to be half its size, we figure out the scale factor. Once we feed that information into the computer, you can do any of your dolly moves as fast or as slow as you want to go. The computer works in that scale factor. It senses what is happening to the foreground camera and it transmits a signal, through a cable, to the Magicam background unit. And you can have

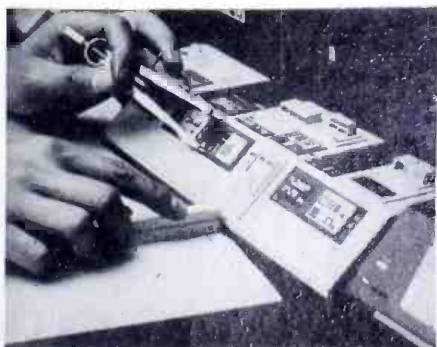
anything you want to have in the background. The most far out, huge set, a moonscape, anything your mind can come up with!"

"Magicam pays off when the producer wants to do a vista," adds Joe Matza. "A very wide, spacey shot."

Joe Matza estimates, and he stresses that it is a very conservative estimate, that the replication of the tubes used in the IBM commercial would have run between 25 and 50,000 dollars for the glass alone. The blue tubes constructed for actor reference in the Magicam spot were made at a total cost of only \$300. A very substantial savings, indeed.

The pilot for a proposed television show, a feature length production based on H. G. Wells' *War of the Worlds*, shows Magicam's

With Magicam's ability to achieve realistic shadowing of matted figures, miniatures take on a more realistic look. Precise construction of miniatures allows intricate sets to be used, saving considerable amounts of money and time.



The best audio recorder in the world.

Buy an Ampex ATR-100 for your studio, and you'll have the finest audio recorder ever offered for sale. Use it for monaural, two-channel and four-channel work, and you'll produce recordings (and playbacks) that simply cannot be matched by any other machine.

The fully servoed transport with automatic tension control and dynamic braking nails down tape speed for unprecedented timing accuracy. By eliminating the pinch roller and employing a unique tape path design, Ampex found a way to greatly extend tape life and reduce transient stresses. Spin the capstan, and both reels follow suit. Try to start the transport with the tape loose, and nothing happens. Kick out the power cord during fast rewind, and the machine slows gradually to a programmed stop.

The lift-out control panel has LED indicators for status on every channel, and control is a matter of touching calculator-like buttons. Search-to-cue arms at a touch and stops on a dime. You even get a choice of 60 or 120 ips shuttle speed under capstan control plus a superfast rewind speed.

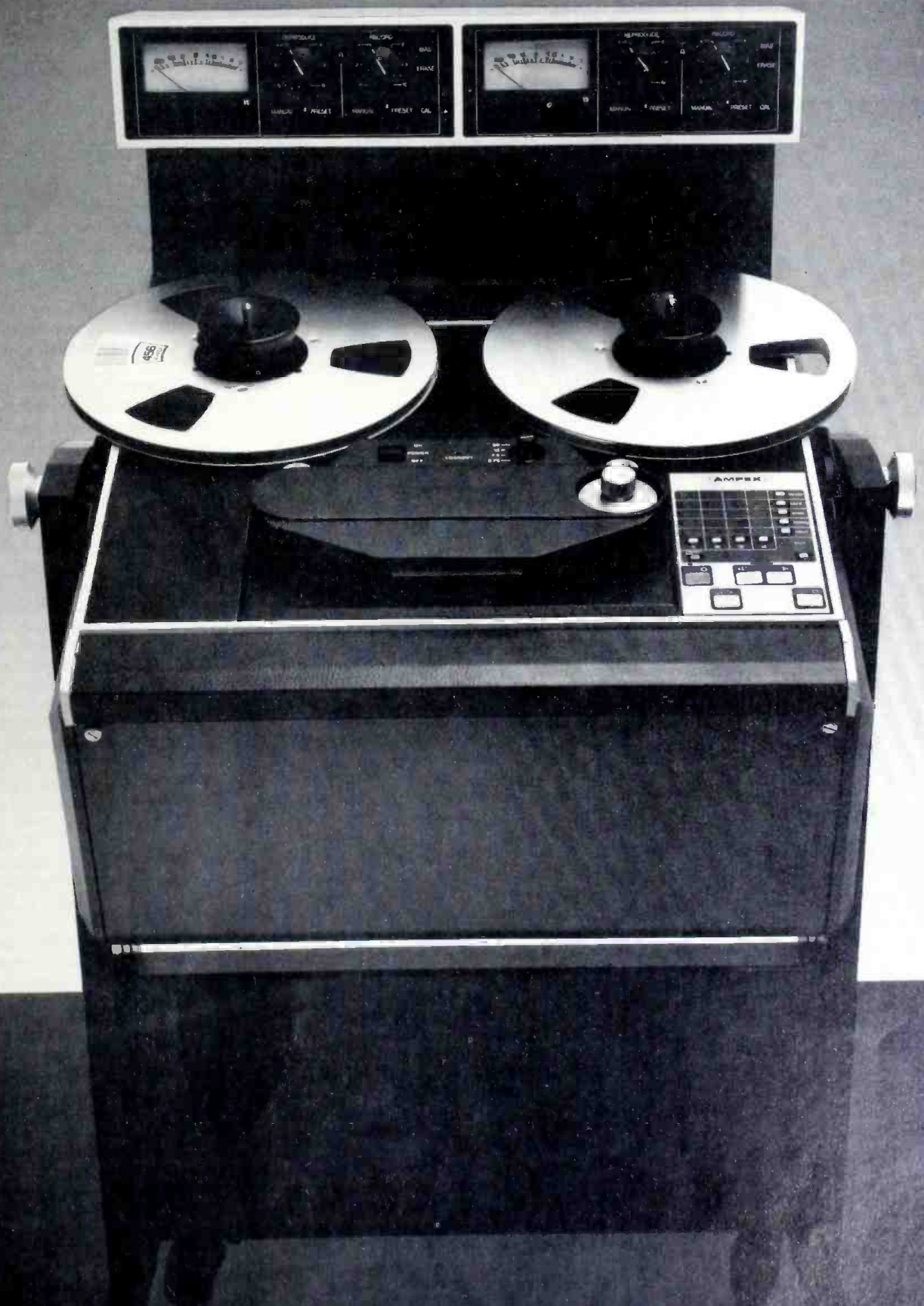
Mechanical features of the ATR-100 are important, but don't overlook audio performance. Many specs are a full order of magnitude better than anything else on the market, and *every* performance measurement is the world standard. ATR-100 is what Ampex knows about sound recording.

Get the complete story on this ultimate performance recorder by requesting a free brochure on the ATR-100. The best audio recorder in the world.



AMPEX

Ampex Corporation, Audio-Video Systems Division, 401 Broadway, Redwood City, California 94063, 415/367-2011.



Want more details? Circle No. 13 on Product Info. Card.

versatility to an excellent advantage. The production utilizes one set, for example, which would have cost approximately \$350,000 (estimate by Paramount) if built to full scale. The dimensions would have demanded that the set be 150 feet long, 50 feet high, and 30 feet wide. Magicam constructed the miniature set for a total cost of \$11,000. The set took five weeks to fabricate and the labor force consisted of three model builders and one artist working with air brushes. Compare this with the probable cost factors of employing a full scale construction crew to build the set to its full dimensions. Ten lights were used on the miniature set. Compare this with the probable cost of using hundreds of lights and constructing scaffolding for same. In the

shot of the final matte, using the Magicam system, there was absolutely no way to tell that the three actors were not, in fact, standing in a mammoth, futuristic set.

Magicam was born in a small room at Loyola University, in Los Angeles. From there, the work was carried on in various backyards and garages and then on the grounds of the Santa Monica Airport, where Magicam has its Research and Development Center. Currently, Magicam has its offices on the lot at Paramount Studios, off Melrose Avenue in Los Angeles. The executive staff consists of Joe Matza, who is the Executive Director of Magicam; Rob King in the position of Marketing Director; John Gale as Technical Director; Dan Slater as Chief Design Engineer, and

Carey Melcher as Director of Sales and Production. In its early stages, Magicam employed the services of special effects wizard Doug Trumbull as consultant. The staff now consists of twelve full-time employees and crews vary from job-to-job. Carey Melcher was the co-ordinator/producer of the now famous IBM spot.

Since its inception, the Magicam process has come very far, indeed. Its work has been in evidence in Paramount's *The Space Watch Murders*, ABC's (Universal) *Hardy Boys* television series, and in the upcoming *War of the Worlds*. Currently, Magicam is being used in the feature version of *Star Trek*, where very exotic miniatures and effects will be brought into play, creating scenes heretofore impossible for television. As BP&P went to press, we learned that Magicam has just made a commitment to PBS for work on their upcoming *Man and the Cosmos* series, to go into production in 1978.

Clearly, Magicam has a firm place in the future of television programming and, when the process becomes adaptable to film cameras, Joe Matza hopes to work in features.

The versatility of the system gives producers and writers a chance to unharness their imaginations in a manner that was impractical and sometimes impossible before.

Miniatures can be pre-lit, since they are all built on mobile tables with self-contained lighting grids of one inch modular tubing. This gives a crew the ability to roll one miniature set under the Magicam system while the next is being readied. In Matza's words, "Staging and striking of miniatures, which would be 200 or 300 feet in full size, occurs within fifteen or twenty minutes." Again, remember that time is money.

Magicam can also be coupled with other effects, such as rear projection and matte painting. It can also be used with animation. According to Joe Matza, "A full size set which would cost \$100,000 could be built by Magicam for approximately \$10,000. More important is the fact that a \$25,000 set design and construction budget can realize a \$250,000 look through Magicam."

An advertising art director can now place his product anywhere he chooses, and with any scale factors he chooses. A television film producer can have a miniaturized set constructed at a fraction of the cost of its full scale counterpart, then use it, store it, and use it again with the same cost effectiveness.

A giant human attacking a tiny house populated by still tinier humans? A desert sled racing across a Martian landscape? A space station the size of Earth's moon, or even bigger? An entire futuristic city built on Phobos? Soldiers patrolling a vast, underground complex, all without ever leaving the studio? How good is your imagination? Because, as Joe Matza states assertively, "Whatever you can imagine, we can Magicam."

And the price is right, too. Who could ask for more?

SYSTEM ONE

**The unique broadcast console from
Pacific Recorders and Engineering**

SYSTEM ONE is completely modular, with provision for up to 25 input positions. CMOS digital logic provides extensive console and peripheral control capability at each input position. SYSTEM ONE provides the flexibility needed to meet every broadcast requirement.

A SYSTEM ONE console is modern, versatile and provides a quality and reliability of performance that will set a new standard of excellence for broadcast audio.

On display, booth 124, NRBA, New Orleans



PACIFIC RECORDERS AND ENGINEERING CORPORATION
11100 ROSELLE ST., SAN DIEGO, CALIFORNIA 92121
TELEPHONE (714) 453-3255 TELEX 695008

Market Memoranda:



Minneapolis/St. Paul Radio

A profile of programming competition in the twin cities.

by Gary Kleinman

There are certain markets where there is no real dominant radio station, and then there are markets where all the other stations are in the shadow of one leader. The Minneapolis-St. Paul market is the latter. WCCO virtually "owns" the market, and the reason for the station's dominance is not all that clear. The program director of WCCO-FM, says he recalls a few years ago that a . . . "radio expert came through the area to try to figure out why WCCO-AM did so well . . . what was the key to success? He went away shaking his head realizing that all he heard was a radio station that cared a lot about the community they were in."

There are other stations in the market doing very well, although the race is really for position Number Two. This profile will look at what those radio stations are doing to compete among themselves and with WCCO, as well as trying to find out the reasons for WCCO's dominance.

WCCO-AM

830 kHz., 50 kw.

Format: Variety

How can a radio station that keeps the same air staff for more than ten years, lets them pick up to fifty per cent of their own music, uses instrumental jingles, and does no outside promotion be *THE* station in the market? According to WCCO-AM Program Director "By" (Byron) Napier, "We do pretty much what other stations do, though I like to think we do it a little better . . . basically our air people have an image of

being warm, human beings. That coupled with the longevity of the air staff has really been the heart of the station's success."

Napier describes the format as "variety". There are strong personalities with information, news, and music, basically in that order of importance. The day begins with all news until 8:00 a.m. Howard Viken comes on at eight o'clock with, as By describes . . . "one of the warmest approaches I've ever heard in broadcasting." He's certainly had enough practice, having been on the air at WCCO for twenty-seven years now. Howard works until 10:30 a.m., then comes back at one o'clock and works until 2:00 p.m. By splitting his shift, it is hoped that his listeners will stay through, or at least come back at one o'clock.

From 10:30 until noon is the team of Roger Erickson and Charlie Boone. Their show is a mixture of comedy, music, and occasionally a serious interview. WCCO is on the "interview circuit" for authors and other publicity people passing through the area. By says many people make it a point to appear on the Boone-Erickson program because they have a reputation for being effective interviewers. Boone and Erickson have been a team for sixteen years on WCCO. They write all of their own material, much of which is locally oriented and executed as sketches, blackout comedy, and voice characterizations.

The noon hour is all news; Howard Viken from one to two; then Charlie Boone returns alone from 2:00 to 4:00 p.m. (Roger Erickson handles the 5:00 to 7:00 a.m. slot which is primarily news, so he is off by 2:00 p.m.)

Steve Cannon is on from 4:00 to 7:00 p.m. with several voice characters he has created, which he calls his "family". Among the characters is Ma Linger who By describes as "the swinging grandmother type". Morgan Mundane, Sports Editor of the Congressional Record, is another one who drops in often.

Between 7:00 and 9:00 p.m., when there

isn't any sports (and there often is), a talk show titled, "Ask CCO" is scheduled. It is a general telephone talk show where guest experts are questioned by listeners. The guests are either in person or are reached via long distance.

WCCO carries the CBS Mystery Theatre from 9:00 to 10:00 p.m., followed by a news half-hour, then Franklin Hobbs handles all nights from 10:30 to 5:00 a.m. Franklin is another sixteen year veteran of the station who By Napier describes as, "a very warm personality, the kind you like to hear at night."

Although the personalities have their own approach, they all do basically the same thing. By explains (but first prefaces that it is difficult to explain), ". . . really there are no separate programs, it just flows from one thing to another. We're very strong on news, and it's possible that we'll get a newsmaker on the line at any time in the show, or somebody who has done something funny or offbeat . . . we'll just chat with them."

WCCO carries a great deal of play-by-play sports. All the games of the Minnesota Twins, Vikings, and North Stars, as well as football and basketball games of the University of Minnesota are heard. Of

MINNEAPOLIS/ST. PAUL TOP STATIONS AND FORMATS

| | | |
|------------|-------|--------------------|
| WCCO-AM | ..... | Variety |
| KDWB-AM/FM | ..... | Contemporary |
| WCCO-FM | ..... | Adult Contemporary |
| KSTP-AM | ..... | Adult Contemporary |
| WAYL-AM/FM | ..... | Beautiful Music |
| KQRS-FM | ..... | AOR |
| KEEY-FM | ..... | MOR |
| KSTP-FM | ..... | MOR |
| WDGY-AM | ..... | Rock* |
| KRSI | ..... | Country |

* Station has changed format from Rock to Country. Ranking represents previous format.

THE MINNEAPOLIS/ ST. PAUL MARKET

| | | |
|-------------------------|-------|----------------|
| Population Rank | ..... | 15 |
| Population | ..... | 600,000 |
| Radio Stations | ..... | AM, 15; FM, 10 |
| Television Stations | ..... | 5 |
| Radio Sets in Operation | ..... | 1,200,500 |
| Television Households | ..... | 190,000 |



By Napier, Program Director of WCCO has been with the station for over eleven years.

course with all that sports, it's inevitable that two games might be scheduled simultaneously. According to Napier, "that's when we make listeners very unhappy. Those are no-win situations for us because people are so loyal to one team or another."

Habit plays a role in the success of WCCO according to Napier. "When you have people with the longevity of our personalities you build an audience that will stay with you for several years." Of course, as the audience remains loyal it gets older, "... and it's something we're fighting by bringing in younger people. We find that younger people can attract a following very quickly in that 25 to 34 group that is so important to us." By admits that although the station is dominant in the market, it does have a large "45 plus" audience.

"Adult Contemporary" best describes the

Steve Cannon, afternoon drive personality for WCCO.



music on the station. Although it's unusual in this day of tight playlists, the personalities pick fifty per cent of the music they play. The other fifty per cent is from playlists compiled by Music Director Denny Long. The music the personalities select on their own is from a large library which is kept current by Denny. The reason for allowing the personalities to choose, says By, "is because we've always felt that our people are solid professionals... and being strong personalities they have to be in tune with the music they play in order to sound enthused about it. So we let them get involved in selecting it."

Station promotion for WCCO includes on air promotions only. "We don't use buscards, billboards, television...", notes Napier. "Basically, we use our own radio station. We've got more listeners than all the other stations in the market. In fact, we've got more listeners in our morning prime time than any of the television stations have during their prime time at night. We use the medium that can best sell us, so we use our own radio station."

Very seldom does WCCO have a contest. Instead they do what's described as "on-the-go" promotions. In other words, they make their radio station visible by taking it outside the studio and broadcasting from remote sites. For example, on National Farm City Day, the Boone-Erickson team broadcast their show from a rural high school. Around Christmastime the station will do remotes from children's hospitals. On the first day of school, the University of Minnesota is the location for a remote. Except for eleven days spent at the Minnesota State Fair, all music, news, spots, etc., originate from the radio station, not the remote site. At the State Fair, they broadcast from 8:00 a.m. to 9:00 p.m., and everything originates from the location. "We build a broadcast center there," says By, "where the audience can completely surround it. We clocked about a quarter of a million people who came by to watch us broadcast."

WCCO does use jingles, but not in the traditional fashion. A local composer created an instrumental logo for WCCO, then recorded several variations of the theme. When the station first introduced the package, it featured vocalists singing the call letters. When the theme line became established, the station ordered twenty or so instrumental-only versions which are in use now, every day, every half-hour.

News is as important at WCCO as the other aspects of programming. The News Director is responsible only to the General Manager. With close to twenty-five air people (including play-by-play sports announcers and free-lancers who do single programs), By Napier's job is primarily administrative. "At a station which does all the different kinds of things we do, someone has to keep it all moving." By is responsible for selecting remote sites, overseeing the shows' producers (yes, producers), and working with the news department amongst many other things.

The station just completed a remodeling project with all new equipment. The elements were designed by the station's engineers and built for WCCO by Ward-Beck of Canada.

One-to-one communication, audience involvement and familiar warm personalities are what By claims to be responsible for the success of WCCO. He should know... he's been in the programming department of WCCO for eleven years.

KDWB-AM/FM

630 kHz., 5 kw.

101.3 MHz., 100 kw.

Format: Contemporary

Research plays a very important role in the success of KDWB. All music, whether current or old, is researched very thoroughly using "call out" techniques, according to John Sebastian, the station's Program Director. "We try to put together a listenable contemporary radio station... as opposed to the traditional idea of a contemporary radio station with screaming disc jockeys, hyped contests, music that is very bubblegum, and played in ridiculous rotation."

John believes that the secret of their success is that they really know what listeners' tastes are rather than assume they know. The assumption that a Shaun Cassidy record is a teen record has been disproven by KDWB's research. Consequently, KDWB plays no Shaun Cassidy records. "What in reality is a teen record," says Sebastian, "is *She's Not There* by Santana or *We're All Alone* by Rita Coolidge, which also happen to be records that the eighteen to thirty-four group is into." John says, with some authority, that Shaun Cassidy records are "pre-teen" records and the reason they reach number one on the charts is because single record sales is dominated by the nine year old crowd.

The method of research, designed by the station's Research Director, Steve Casey, involves randomly calling numbers out of the phone book, obtaining personal information about the person they call, then asking questions about portions of records played to them over the phone. They are asked to respond with one of seven reactions, each reaction is given a weight, then fed into the house computer. The computer compiles the information and gives a read-out of how well each record was received and by whom. John uses that information, along with record sales data, trade publications, and requests, to determine what songs to play, and in what rotation.

There is only slight dayparting of music and it exists primarily as excluding songs out of mid-days. In order for virtually any song to be played, it is necessary for it to have mass appeal to the desired demographic range, which is teens through thirty-five. Rather than restrict a record to a certain daypart because it only appeals to a select group, the station simply does not

play it.

The jock line-up includes Dave Thomson, 6:00 to 9:00 a.m.; Bob Lange, 9:00 a.m. to noon; Chuck Britton is on from noon until 3:00 p.m.; The True Don Blue, 3:00 to 6:00 p.m.; from 6:00 to 9:00 p.m. is Smokin' Joe Hager; 9:00 to midnight is Tim Kelley; and Dave Cooper handles all nights. Michael Christian is on weekends. All the jocks are very limited in what they can say, because John has eliminated what he refers to as "irritating rap . . . people are interested in precious little of what an announcer has to say . . . they are interested in the name of the song they just heard, what station they heard it on . . . they're interested in what time it is, and they're interested in possibly winning some money. So that's just about all we talk about."

Sixty per cent of the music heard on KDWB is "non-current". Researching these records is especially important because oldies do burn out and later re-gain popularity. Most of the oldies are from the last three or four years, although there are some older songs that have withstood the test of time, such as *Bridge Over Troubled Water*, *Hey! Jude*, *Nights In White Satin*, etc.

The only time you'll hear regularly scheduled news programming on KDWB is either in morning drive or during the all night show. John Sebastian isn't so sure he should have to be running news at all, but given that he has to, he says, "We run the best possible news we can. I searched for

over a year to find the right person for news. I think the person we found, Mike Elston, is one of the best in the country. He's very human, very warm . . . he re-writes everything to his own style, and it's all very timely, human interest type of news and information."

KDWB uses no jingles on the air, again because, research shows that people don't want call letters sung to them. John feels that jingles are part of the *Top 40* image . . . and maybe the image is wrong.

KDWB's promotions involve very simple contests that the station produces. John says, "Many stations are doing what we've done for a couple of rating periods, which is to give away a thousand dollars a day for a month. The last time we did this contest, we told people to do nothing . . . we'll come to you . . . if you're listening when we come to you, you win." Other contests are restricted to album and ticket giveaways which happen every hour. The station runs no contest that involves anything other than just listening and/or calling.

John Sebastian joined the staff of KDWB about three-and-a-half years ago. He became program director three years ago, and in his new position he made a lot of changes. At the time, the station was doing the Q format . . . "a screamer," with a lot of "teeny bopper music," and listeners being put on the air. Overall John describes it as " . . . a very irritating approach. I came in and immediately wiped out all the *Cheech & Chong*, *Osmonds*, and *Jackson Five* type



Charlie Boone and Roger Erickson handle mid-days from 10:30 a.m. to noon on WCCO.

music. I slowed down everyone's pace, got rid of people who didn't sound right, and went from there making other changes." He also added two syndicated shows, *Record Report with Charlie Tuna*, and *American Top 40*, which he says work well for the station.

Having received a waiver from the FCC, KDWB continues to simulcast on AM and FM one hundred per cent. The reason, according to John, is because they need both stations combined to have an adequate facility. "The signal on the FM is poor and on the AM, the signal is poor at night, so we really need both. We're in the process of building onto the IDS Center Building which is the tallest building west of Chicago, and we'll have our FM tower there. At that point we'll probably separate." Meanwhile, the

Increase Your Modulation...



...with the new
MSP-100



HARRIS
COMMUNICATIONS AND
INFORMATION HANDLING

MAXIMUM signal loudness and performance...
minimum distortion...with Harris MSP-100 AM/
FM/TV Audio Processor.

Extremely flexible, the MSP-100 optimizes your
signal no matter what the format. A tri-band AGC
processes separate segments of the audio
spectrum.

A sophisticated limiter program sampling circuit
automatically selects the proper attack/recovery
times.

Ease of adjustment and repeatability of settings
is assured by use of precision step switches.

Peak reading output...rugged modular con-
struction...simplified maintenance...LED's for
monitoring and troubleshooting.

The MSP-100 has it all, and packs a powerful
sound. Write: Harris Corporation, Broadcast
Products Division, Quincy, Illinois 62301.



Program Director John Sebastian of KDWB-AM/FM.

station remains successful because a lot of the guess work has been taken out. John Sebastian knows what the people in the market want to hear . . . simply because he asks them.

WCCO-FM

102.9 MHz., 50 kw.

Format: Adult Contemporary

About four years ago, WCCO-FM split away from the AM to become a separate radio station. Paul Stagg came over from WWTC to head up the programming of this very green station with the golden call



**8 powerful formats
for automated or
live radio.**

NEW—Adult M.O.R.
Contemporary

Contemporary M.O.R.
Standard Pop
Easy Listening
Good Music
Beautiful Music
Conservative Tempo
Cavox Country

Powerful profits, powerful
savings. Contact us today.

CAVOX STEREO PRODUCTIONS

502 South Isis Avenue
Inglewood, CA 90301
213/776-6933



Want more details?
Circle No. 16 on Product Info. Card.

letters. "What we are," says Paul, "is kind of a young WCCO-AM. We don't talk as much, but we still have some of those ingredients that made them so popular . . . what with frequent newscasts and personalities."

Paul handles the morning drive shift himself from 6:00 to 9:00 a.m. with several characters dropping in throughout the show. The characters, including sportsman Howard Hotsell, Traffic Reporter Capt. Buzz Dudley, and half-smashed poet Niles Nimbus, among others, are all done by Tim Russell. At nine o'clock Tim is on for three hours with characters dropping in, done this time by Carl Linsgraf. Linsgraf comes on by himself at noon until 4:00 p.m. At 4:00 p.m. it's Curt Lundgren, who is also the station's Music Director. Tom Ambrose is on from 8:00 p.m. until midnight, and all nights are handled by a young lady named Terry Davis. From 5:00 to 6:00 a.m. there is an agricultural hour with a lot of weather information, hosted by News Director Bill Henderson.

WCCO-FM is appealing to a young adult audience. The music they play is geared to that audience although there is definitely not the in-depth research effort when compared to the market's competition. "Just about everyone at the radio station has been here for years," says Paul. "We are firm believers that we know our market. So although we look at sales reports and the trades, it's really a lot of gut feeling." As a result, the station will go on records earlier than the other contemporary stations in the market. "We're of the opinion that if it's good, we'll give it a shot," says Paul. Oldies are restricted primarily to the last two years. In the evening oldies go back as far as five years. There are, of course, a few older "classics" but for the most part WCCO-FM is oriented toward current music.

Public affairs is handled a little differently in that there is no block of public affairs programming on the weekends. Instead, Public Affairs Director Dave Haeg does a series of interviews each week which are edited into two or three minute vignettes and scheduled throughout the week. Most of the subjects for discussion are based on the ascertained community needs. However, Dave does branch out into entertainment subjects.

There has not been any major outside promotion for the station other than some television spots, and some print advertising. "We were fortunate when the station first split," says Stagg. "There was a whisper campaign going, and a lot of people were talking about us . . . another real 'plus' is our signal. We're up at over 1,300 feet with 100,000 watts vertical and horizontal. In some directions, if the terrain is right, we get out 250 miles."

On the air, the major continuing promotion is a trivia game which has been going for a few years now. It happens a minimum of seven times per day where the jock will ask a trivia question and the listener who calls in and answers correctly wins



Paul Stagg, WCCO-FM's Program Director.

anything from a carton of soup mix to a microwave oven. "Sometimes," according to Paul, "we don't give anything away . . . we just play it!"

The station does have other promotions and contests in addition to the trivia game. They just gave away ten trips for two at one of Minnesota's big winter resort areas. In designing a promotion, Paul considers it important that the listeners feel they have a real chance to win. "I've seen too many contests go down the chute because they only give away one snowmobile or one car, and people don't believe they can ever win. I'd rather give away a lot of smaller prizes than one big prize."

So, compared to other stations in town, WCCO-FM isn't heavily-researched. Paul Stagg believes you can program to a market based, to a large part, on your experiences in the market. WCCO-FM is a successful station, so he's not just flying by the seat of his pants. Maybe research would only tell him what he already knows.

KSTP-AM

1500 kHz., 50 kw.

Format: Adult Contemporary

Unlike John Sebastian at KDWB, Rob Sherwood assumed the duties of Program Director without having to undertake a major overhaul of the station's programming. "I was fortunate when I came here a year-and-a-half ago. I came to a station that had a tradition, ever since they became an 'Adult Contemporary' station in 1973, of being very successful. They were always running second to WCCO and beating the pants off me when I worked at other stations in this market!"

Rob has been a programmer and a talent in the Minneapolis-St. Paul market for ten years, having worked at KDWB, WDGY, and WYOO (now WAYL-AM). KSTP's General Manager, Jack Nugent, points out that Rob is very active in the community. "He's a very busy man from September to May, because he is asked about twice a week to address the assemblies at the high schools, junior colleges, and colleges. While

he's there he does a little entertaining . . . by putting on a show about the history of rock 'n' roll. Rob is also on the President's Council on Youth."

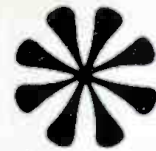
Similarly, the station as a whole gets involved in community activities. Last year, for example, the station spent a day-and-a-half raising about \$34,000 for St. Jude's Hospital. Says Nugent, "We've raised over thirty thousand dollars for the March of Dimes; we're involved in the Muscular Dystrophy Walkathon . . . we get into things that are meaningful to our audience."

Except for the community involvement projects, almost all programming decisions are based on data derived from "passive research." KSTP is very research-oriented on just about everything they air—from music to contests. "Passive research" is the same as call-out research as described by John Sebastian of KDWB. "For years," says Sherwood, "we've been combining sales information, request information, trade information, and gut feeling in coming up with a playlist. Well, research shows us that only about twenty per cent of radio listeners ever buy records or make requests. So what we were doing was using information from twenty per cent to program to the whole one hundred per cent. What passive research tries to do is get that information from that other eighty per cent and play what the silent majority wants, rather than what the aggressive minority wants."

The method for obtaining research data is telephone coincidental interviews. The interviewer asks what age group the respondent falls into, their sex, what area they live in, and what their radio listening habits are. This helps insure that they are talking to the people who fall in the category KSTP programs to. "Then," says Rob Sherwood, "we get into a point-by-point investigation of how they feel about individual records. We question them about artists, and test their familiarity with those artists. We ask them if they are familiar with particular songs and, if so, do they want to hear them frequently, or infrequently . . . then, finally, we play records on the phone for them and ask for comments."

The audience that all this research is aimed at is basically the 18 to 40 audience, as opposed to teens. Other areas researched include contests, the effectiveness of personalities, even the delivery of newscasts. "It's imperative to get the right sample," says Sherwood. "Once you make

Air studio at WCCO-FM.



SPECIAL OFFER!

RUSSCO dependability is always your Best Buy, but now better than ever! Because this is our biggest year ever, we'd like to pass a special Bonus on to you. Of course, we're depending on your tax saving instinct too. On all the fine RUSSCO truntables, mixers, amplifiers and preamps, in fact our whole line, we're offering a special discount if you Act Fast.

10% OFF

This offer is all over come January 31st, 1978, and represents more than 10% because on that date, we will be forced to announce price increases. This Special Discount applies to PRE-PAID ORDERS ONLY, and supercedes all other offers.



RUSSCO

ELECTRONICS INCORPORATED

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

Want more details? Circle No. 17 on Product Info. Card.

"PRODUCT INFORMATION CARDS" Bring You More Facts Fast!

PRODUCT INFORMATION CARD
Please send me additional information on items circled below:

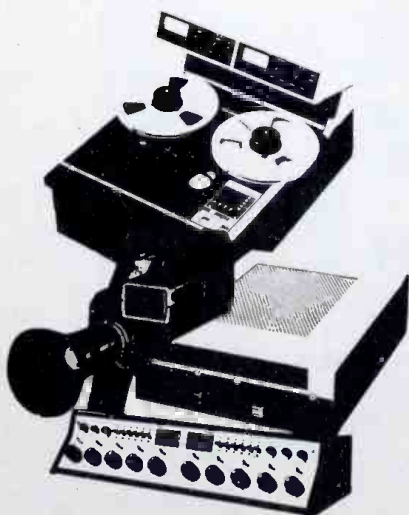
Category: Live Automated Syndicator UHF

Was this copy addressed to you personally?
 Yes No Paid Subscriber

Name: BILL JOHNSON
 Title: GENERAL MANAGER
 Station/Company: KTEM Home
 Address: 4338 OAK ST. Home
 City: SEATTLE State: WA
 Zip: 98149 Issue Date: 12/77

Items in this issue were not to you? (in order of interest)
MARKET RESEARCH
ADVERTISING PROMOTION

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



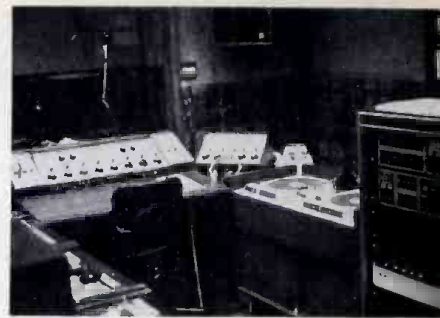
sure that you're talking to people who you want to listen to your station you can test just about anything. The individual you're testing has no reason to be anything other than candid."

The personalities on the air at KSTP are: John Hines and Charlie Bush, mornings; Dr. Don Michaels, from nine to noon; noon to three is Jeff Pigeon; three to seven is Dan Walker; seven to midnight, Steve Shannon; and midnight to five a.m. is Al Davis. Although the station is formatted, it is looser than KDWB. The disc jockeys can present personality without breaking the rules of the format. Unlike some contemporary stations where it's difficult to tell one jock from another, the KSTP personalities all attempt to have unique approaches.

Charlie Bush, one of the two morning men, has been with KSTP for several years. "He's an incredible talent," according to Rob, "and one of the most identifiable personalities in the market. He ranks up there with our friends over at WCCO." Dr. Don has a very easy, one-to-one approach. Jeff Pigeon is described by Jack Nugent as a humorist. He uses skits, and voices as a vehicle for much of his humor. "Dan Walker," says Sherwood, "is the epitome of an afternoon drive man. He's got a very good voice, and approaches his listeners on a one-to-one basis. Steve Shannon's music gets a little looser at night but not as loose as tradition would allow. We have a very adult sounding night show. Al Davis' show is more involved musically because research shows that all night listening spans are much longer than during the day. So it is necessary to play more music to avoid repetition."

In researching their music, Rob has come up with some interesting observations. "A group we would avoid playing, just because of their nature, would be *KISS*. Although the group does very well in our research with teens, in particular nine through fourteen year old males, it does very poorly anywhere else. Now a group like *Fleetwood Mac* can go either way. *Don't Stop* is an example of a song recently that didn't do as well in research for our demographic as did their song *Rhiannon* a while back. *Shaun Cassidy* doesn't get played on KSTP because our research shows he is very popular with females twelve to fifteen, and that's it! In general, soft rock scores the highest, obviously because of our audience, but we do have some surprises. For example, in this market where we don't have a large minority population, certain black records will score higher than they normally would because the audience doesn't perceive them as 'black records.'"

Promoting KSTP involves a great deal of outdoor advertising, television, and newspaper, in addition to the on air promotions and contests. The station has gathered a lot of research information to help them execute contests effectively. G.M. Jack Nugent, recalls: "We researched the market to find out what prizes would be most attractive to people. The number one prize that a person in this market would like to win is \$10,000. The second most sought-



WCCO-FM's production room.

after prize is \$1,000 . . . so if a majority of people think \$1,000 is just about as good as \$10,000—well you can see how that kind of information can be helpful." Once the research shows what prizes people want to win, the contests are built around that information. For example, although contests have a higher appeal for women, album giveaways seem to appeal more to men. So, rather than give away an album every hour, all day, every day, the station will give away albums when they can attract a male audience. Likewise, they'll give away something females show a preference for when they are listening.

"Another indication that we are an adult station," says Rob, "is that news is very important to KSTP. We have a news department, and we run news not only in morning drive and all night, which is typical nowadays, but we have news in afternoon drive, mid-days, and on the weekends . . . we do have a strong commitment to news."

Although other stations all over the country are beginning to get involved with passive research, KSTP is using it well to find answers to programming questions that other stations must guess about. They have shown that a lot of questions can be answered if you just go out and ask.

WAYL-AM/FM

980 kHz., 5 kw.
93.7 MHz., 100 kw.

Format: Beautiful Music

In 1969, Sam Sherwood became involved with a company which purchased WAYL-FM. Prior to that, he had been with KDWB, KEWB, and KFWB. He had worked in rock

Rob Sherwood, Program Director, and Danny Carpenter, Assistant Program Director, KSTP.



radio most of his career, and now he is the General Manager of the twin cities' top Beautiful Music station. "This was a new challenge for me because I'd never done good music all my life . . . however, everything really works on the same principle." A year ago WAYL-FM purchased WYOO-AM, while KDWB purchased the FM (now KDWB-FM). The call letters were changed to WAYL-AM, and they received a waiver from the FCC to allow them to simulcast one hundred per cent from June, 1977 to June, 1978. From June of '78 until June of '79 they can simulcast fifty per cent.

Sam humbly takes a lot of the credit for the station's success in the market. "When I came here in '69, all the FM stations were in the business of woofing and tweeting and running railroad tracks through your living room. When you went to an advertiser or an agency, they would always say, 'yeah, we're buying radio, but we're not buying FM.' We had a big selling job to do to tell people that this is a radio station just like the AM's are. Of course, the only way to do that is to start accumulating some audience. I looked at other markets and came to the conclusion that an FM station with a good music format could be a dominant station in the market."

It was the first good music FM station on the air in the market and was promoted heavily. "We promoted like a rock station . . ." says Sam, "we did a lot of outdoor . . . buses, billboards, newspapers, etc. We kept it very quiet on the air, but very aggressive outdoors."

Until just a few months ago, WAYL was programming all their own music and playing records rather than tapes. The competition for beautiful music listeners started getting a little stiffer in the market so Sam decided to switch to a syndicated service. "Here we were with two people programming the music," notes Sherwood. "Now the sources for good music are Canada, Europe, England, and the Orient . . . two people cannot possibly compete with a syndicator who's got maybe twenty-five people on the music staff."

Of course, the other advantages of tape helped persuade WAYL to go with syndication. Tape is more consistent, it doesn't skip, scratch, or get stuck, and it's just physically easier to handle.

The problem was to find a syndicator whose thinking was consistent with what

KSTP's Control Room.



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

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

In the recording studio, you can

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

In broadcasting, you can

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

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

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

orban/parasound

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



The Orban/Parasound 245E Stereo Synthesizer



One of several billboards WAYL buys regularly as part of their aggressive outdoor promotion.

the station had been doing itself to insure the change in music would be as subtle as possible on the day of the switch. Sam did a lot of research on the various formats available and decided to go with the FM-100 Plan. He felt that Darrell Peters was producing beautiful music programming the way it should be, at least for WAYL's market and situation. That is, the format consists of a lot of good music versions of contemporary songs rather than a lot of old standards . . . with the right mixture of group

and single vocals.

The music is played on a home-made automation system. The station is basically live, in that there is an announcer on duty all the time to do spots and news. WAYL plays quarter-hour segments of music with news every-other-hour, except in the mornings when it is every hour. The music is sorted in category reels rather than segment reels which allows for custom mixing depending on daypart, and cuts down on any repetition problems.

Richard Driscoll is the Operations Director for the station. His job is to make sure everything is running smoothly and to

oversee the promotion of the station . . . making sure that all the "extra touches," such as station breaks, ID's, etc., are fresh.

WAYL recently purchased a jingle package from Tanner. Sam Sherwood describes them as "very tender, very smooth, very soothing and very light." All they say is "escape to soothing music, the beautiful WHALE." The jingles are used after every stop set going directly into music.

Sam makes it very clear that FM-100 does not program WAYL. "All I care to get from FM-100 is the music. I just know that their music is right. But even if the music is right, if you don't execute it properly or promote it properly, you're going to have problems."

In a market like Minneapolis-St. Paul, where the weather can affect people's lives so drastically, the station's announcers, will, in times of emergency interject a small amount of "personality." The reason is to make the beautiful music listener feel like he is in touch with the world; that there is a human being who has information to give. The listener, hopefully, won't punch over to an information-oriented station, or will at least feel secure in coming back after they've found out the details.

WAYL's news policy is to present news that "touches the people in the market." That, of course, restricts it to primarily local and regional news and very little national or international coverage. They avoid violent stories that have no meaning to most people, like Minnesota Highway death tolls, tallies, murders, robberies, etc. Stories like the mining strike in northern Minnesota would be a good example of a story that touches the people in the market. A strike like that directly affects the economy of the area.

The station's new music format was installed just prior to the October/November ARB, and those results were not available at press time. However, Sam Sherwood is sure he'll be pleased with WAYL's numbers. He believes that the expertise of the music, together with his own programming people, is exactly what Minneapolis-St. Paul's beautiful music audience wants.

Listen to the Sound of Dependability

STL test tapes maintain a reputation as the most dependable and accurate tapes you can buy because of the consistently high standards produced on the finest precision equipment.

In addition, they are available in more sizes than that offered by any other manufacturer in the world.

Listen to the sound of dependability . . . and accuracy. Order STL test tapes and find out where your system really is.

All audio widths from 150 mil. to 2-inch. Prompt delivery insures freshness.

For the distributor in your area—Call or write:

TABER Manufacturing & Engineering Company
2081 Edison Ave. • San Leandro, Ca. 94577 • (415) 635-3831
Tennessee distributors: Auditratics, Inc., Studio Supply Company

WAYL (pronounced whale) went on wheels with an actual 30-foot whale used as part of a promotion to call attention to WAYL's new sister station when they bought WAYL-AM and began simulcasting. The whale appeared in parades and at civic functions all over the area.



A Case Of The "Pick-Ups" ... A Cure For News

Direct camera pick-up off studio monitors provides an effective news technique.

WSOC-TV, Channel 9, Charlotte, North Carolina, bills their newscasts as "Eyewitness News-You-Can-Use". The news is scheduled at 11:30 a.m., 6 and 11 p.m. on weekdays, and emphasizes, in addition to traditional news subjects, practical information in what is described by station officials as "people news". A recreation report — it's not called sports on WSOC — might cover, in addition to the major league scores, an in-depth look at a local industrial softball league, or a Little League game. Under environment — it isn't called weather — in addition to the forecast, a viewer might find a gardening tip, or a health or science report on new findings concerning prescription drugs.

One segment, called "Coping", provides information on the daily coping with life.

The programming of the show is not the only innovative factor: technical innovation plays as important a role in the daily telecasts. A technique used throughout the newscasts is pick-ups of film and tape coming from nine video monitors scattered throughout the news set. As an anchor man or reporter delivers his lead-in story, a camera zooms in on a screen nearby and picks up the film or taped footage actually off the monitor. The monitors used are Sharp models XR-2194.

Because of the use of this technique, there was a desire by both Louis Brooks, news director, and Charlie W. Whitley, chief

engineer, to accomplish this without sync-roll, or using chroma-key, or rear-screen projection. Louis claims the technique provides a bright picture with true-to-life color, along with a roll-free image, even when receiving a video signal from the mini-cam system used on remote location.

Upon installing the nine monitors on the news set, WSOC-TV's engineers detuned the blue, allowing the studio cameras to function normally and to provide a balanced matrix of blue, red and green. Power on the XR-2194 monitors is left on at all times.

All video sources, according to Whitley, are fed through a common sync source with genlock to prevent obvious sync-roll on the monitors.

WSOC-TV, Charlotte, North Carolina, is successfully trying a new approach to the production of their news. Rather than using chroma-key or rear-screen projection, nine TV monitors are scattered

throughout the set for direct camera pick-up of slides, tape, or film footage.



Telephone Answering Machines Aid in News Production

by Edward R. Lucas

For a news-oriented TV station, speed in getting the news and broadcasting it is an essential ingredient for success. Quality must also be assumed, but the urgencies of time often pose the major problems in production. When those can be solved, everything else often falls in place.

In the rapidly growing (100,000 population) city of Sioux Falls, South Dakota, Station KELO-TV owned by Midcontinent Broadcasting Company, Inc., has focused much of its production effort on delivering better news faster than prevailing standards in the industry. Its tilt toward news is indicated by the fact that of 100 employees of the station, 25 work in gathering, writing and broadcasting the news.

The station has also pioneered in ENG. "We are one of the first TV stations in the country to go all electronic in our news gathering, and our staff is now very comfortable with that technology," according to executive vice president Joe H. Floyd. "It gives us in effect virtually instant news, in fact we have put a hot news story on the air within three minutes of photographing it."

Both the speed and quality of their news services have been rewarded with well above average television audiences, he

adds. A CBS affiliate, KELO-TV has the highest share of their market of any TV station in markets having three or more TV stations. It broadcasts from a 2,000 foot high tower at 316,000 watts, giving exceptionally wide coverage of its area.

Associated with KELO-TV are two satellite stations, KDLO-TV from Watertown, South Dakota, and KPLO-TV in the capitol city of Pierre, also South Dakota. These two S-1 satellite stations receive their programming by microwave from KELO-TV, and broadcast at 100,000 watts each to their own areas. They sell much of their advertising under the "KELO-Land" umbrella. Together, the three stations reach 87% of South Dakota, plus parts of Minnesota, Iowa, Nebraska, and North Dakota. Within that area, they estimate, is a potential audience of 100,000 households.

Use of video cassettes enables them to coordinate their gathering of news that is relevant to all three stations much more effectively and speedily than formerly. When reporters are covering a news story of interest in Pierre, for example, they simply put a cassette onto the plane to Sioux Falls in time to reach KELO-TV offices for editing and incorporation into the 6:00 p.m. and 10:00 p.m. news. "Reporters know by heart the air schedules between the three cities," Floyd says.

The station employs electronic technology in still another avenue of communication: the telephone. Until a little over a year ago, this station faced two problems at the switchboard. One related to transmission of livestock news from auction barn reports for the noon newscast, the other from calls coming in after 10:00 p.m. to which they had no way to respond.

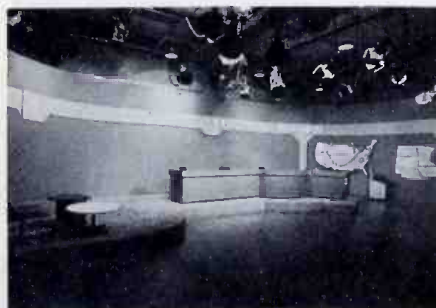
"The livestock news is very important to people of this area, so the auction barn reports are listened to attentively at that time," Floyd explains. "As soon as one of the

persons reporting called our office, then, the switchboard operator had to find someone in the newsroom to receive it. This took time, both for the operator and the person calling. When the next call came in, she had to go through the same procedure. Since different people would be available at different times, reports for any one day would be distributed among a number of different individuals in the newsroom. When the person who had that responsibility came to put all the reports together for the noon news, then he would have to seek out all the individuals in the newsroom and assemble their reports. This was time-consuming for all concerned, and there was always the possibility that a report or two might be overlooked."

The solution adopted — which also solved the second problem — was installation of a *Code-a-Phone* automatic

KELO-TV utilizes a telephone answering machine in gathering information for their livestock news report, a feature that is important to the farming community of South Dakota. Using the answering machine to accept incoming calls clears up switchboard traffic, coordinates the information, and frees up personnel time.

KELO-TV's news set.



telephone answering device. This has both an answering tape deck and a message-receiving assembly. The answering announcement has a capacity of about 30-seconds, the message tape 30-minutes, being voice-controlled. This model also permits the user to call remotely from any outside telephone and retrieve messages, as well as erase accumulated messages, and to change the announcement message remotely.

For this first application, the announcement tape is not required. When someone calls in with a livestock report, the operator switches him directly to the answering tape of the *Code-a-Phone* through a special switching arrangement installed for that purpose. The individual calling then puts his report onto the machine directly, and hangs up. Other callers do the same, so that all reports are on tape in the same place, waiting for the newscaster to assemble them. It cuts the calling time by better than 50%, relieves newsroom personnel completely of the job of receiving those calls, and is reliable. Usually, the calls are collected by 10:30 a.m. for the noon newscast, with one late check to see if any new reports have been added.

Since the machine has both the answer and record facility, it is so connected that all calls coming in between 10:00 p.m. and morning are answered automatically by the machine. The announcement tape is utilized with this application to identify the station and invite the caller to leave his name, telephone number, and any message or information on the machine in return. The announcement also gives an emergency telephone number for them to call if that is needed.

The newsroom checks for calls received first thing the following morning, and there are often several messages left. Sometimes, it requires calling back to the individual who left his message, but quite often the caller will leave information for a news item that is complete. Reporters themselves, including those in the field, will often leave such reports, knowing they will be picked up first thing in the morning.

Several reporters working for the two satellite stations have similar *Code-a-Phone* equipment in their own homes. This makes them available at any time to people of their area calling in with news items for the station. Since they are out of their homes a good part of each day on assignment, this is a valuable facility for them. It is of value to KELO-TV in Sioux Falls as well, since the station can transmit messages to them in the same way, in their absence.

"We may find out in Sioux Falls, for example, that the governor will be holding a news conference at the captiol at 9:00 a.m. next day. Without the machine in the reporter's home, we might have trouble getting in touch with him at the right time. With it, we just leave the message on the machine, knowing that he will pick it up on returning home that day or night, and take appropriate follow-up action," Floyd says.

Subscribe to



Receive your own personal subscription to BP&P, and start a useful reference library of radio and television production techniques, programming concepts and market profiles, audio, video, equipment, services, promotion, automation, syndication, and more. A complete information source on successful broadcasting.

Check or Money Order must be included with your subscription order (sorry, no billing). Your subscription will begin with the next-published issue (we cannot start with back issues). Since BP&P is published six times per year, please allow ample time to receive your first issue. Clip coupon below and mail to: Broadcast Programming & Production, Subscriptions / P.O. Box 2449 / Hollywood, CA 90028.

BP&P / P.O. Box 2449 / Hollywood, CA 90028

Start my personal subscription to



UNITED STATES:

- 3 Years (18 issues) \$18
- 2 Years (12 issues) \$13
- 1 Year (6 issues) \$7
- 1 Year via Air Mail \$13

FOREIGN: (U.S. Dollars)

- 1 Year (6 issues) \$8.50
- 1 Year via Air Mail \$24.00

I have enclosed \$ _____

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

NEW PRODUCTS & SERVICES

AMWAY CORPORATION PURCHASES MUTUAL BROADCASTING SYSTEM

The new owner of Mutual Broadcasting System, the world's largest radio network with more than 780 affiliate stations in all of the 50 states and Canada, is Amway Communications, Inc., a subsidiary of Amway Corporation of Ada, Michigan. The sales agreement was signed by Richard M. DeVos, president of Amway Corporation, and C. Edward Little, president of Mutual.

Since both Amway Corporation and the former owner of the network, Mutual Broadcasting Corporation (now dissolved), were privately owned, no disclosure of the purchase price was made.

In discussing future plans, President DeVos stressed that Mutual's professional excellence will be maintained. "Because of our roots in person-to-person selling, we are people-oriented. We will not be absentee owners. We want to offer every employee the opportunity to grow professionally to his or her maximum capability."

Jay Van Andel, chairman of Amway, and Little pointed out that in terms of age and size Mutual is by far the world's largest network and one of the oldest. The Mutual Broadcasting System furnishes news, sports, special events and public affairs programming not only to its 780 basic affiliates but to more than 4,000 other, non-affiliated radio stations throughout the United States and Canada. This program service is provided 24 hours a day, seven days a week.

Van Andel stated that Mutual will continue its policy of presenting unbiased, straightforward news reports and thoughtful commentaries.

Amway Corporation, which recently completed its eighteenth fiscal year, reported that its consolidated revenues for fiscal 1977, including its subsidiaries and affiliates, were in excess of \$300 million, a \$60 million increase over fiscal 1976.

Translated to estimated sales at the retail level, fiscal 1977 sales were in excess of \$375 million, some \$75 million more than for fiscal 1976, it was announced in figures released in early November by Mr. Van Andel and Mr. DeVos.

Amway Corporation, headquartered in Ada, Michigan, was co-founded in 1959 by Mr. DeVos and Mr. Van Andel. The company manufactures and markets — through 250,000 distributorships — some 150 home-care, personal-care, car-care and toiletry products, as well as Nutrilite vitamins and food supplements. Amway also markets hundreds of other brand items through the Amway Personal Shoppers Service Catalog.

At present, Amway operates in the United States, Canada, Guam, Puerto Rico, Australia, Malaysia, Bermuda, the United Kingdom, Ireland, Hong Kong, Germany and France. Plans are underway for Amway operations in Japan, the Netherlands, Taiwan and Belgium.

FILMWAYS RADIO BOWS COUNTRY FORMAT

Filmways Radio, Inc., radio division of Filmways, has started production of a new Country automated format.

The format uses a unique daily voice track system featuring a staff of four Los Angeles-based announcers. Tracks are supplied in two forms: generic, which go to all client stations, and local, which are produced for each station according to needs.

Voice tracks are backed up by a Country Gold library of fifty reels, plus a current hit list comprising the Top 48 tunes. Both are updated weekly, and additional pick hit songs are added as necessary.

The air staff for Filmways Country is: Harry Newman (KLAC), mornings; Gene Price (KLAC), mid-days; Ron Martin (KGBS P.D.), afternoons; and Bob Shannon (KFI), evenings. Each deejay will track five hours daily, seven days per week. Client stations may use any amount of each voice on the air.

FILMWAYS RADIO, INC.
1610 N. CAHUENGA BOULEVARD
HOLLYWOOD, CA 90028
213/462-6421

Want more details?
Circle No. 20 on Product Info. Card.

3M COMPANY INTRODUCES IMPROVED TV CHARACTER GENERATOR

A television character generator with four times the memory capacity, but the same price as its predecessor, has been introduced by the 3M Company.

The new Model D-3016 character generator features a 16-page capacity memory. Like the model it replaces, the D-3000, which had a 4-page memory, the new system is designed for professional television systems that require quality titling/captioning capability. From a character-quality point of view, both units are identical.



Three font styles are available with the D-3016: Video Gothic, Piper Roman and Helvetica Semi-Bold. All are available in upper-case style with matching lower-case characters. The D-3016 can accommodate — at one time — either two different upper-case font styles or a matching upper and lower case font.

Like the D-3000, the new unit will display up to 22 characters in a row and 10 rows per page. It also features 3-speed vertical roll and horizontal crawl movements, and automatic centering.

A title mode allows maximum use of the internal memory by permitting storage of up to 160 single-row titles. Character edging, for increased visibility, is also a standard feature.

The D-3016 character generator is available immediately, and has a suggested price of \$6,900.

DEPARTMENT MN7-35
3M COMPANY
P. O. BOX 33600
3M CENTER
ST. PAUL, MN 55133

Want more details?
Circle No. 21 on Product Info. Card.

NEW HARRIS CRITERION 90 TAPE CARTRIDGE MACHINES

Harris Corporation's Broadcast Products Division has introduced a new line of top quality tape cartridge machines, the Criterion 90.

Monaural Playback only decks are priced at \$640 and Monaural Record/Playback units are priced at \$1,135, up to \$265 less than comparable competitive units. Stereo models are available at even greater savings.



Mechanical and electrical construction is exceptionally rugged and reliable. The Criterion 90 uses a half-inch milled deck plate, direct drive 450 RPM capstan motor, and micro set head assembly — all features pioneered by Harris.

New features include extensive magnetic shielding for significantly improved signal-to-noise performance, typically -58 dB mono and -55 dB stereo. This new shielding permits stacking without inducing measurable hum into adjacent decks. Also included are low noise program amplifiers with +18 dBm output capability for greater headroom and high reliability PLL cue detectors that meet latest NAB specifications. All models offer 1,000 and 150 Hz cue detectors and 3.5 kHz FSK logging output at no extra cost.

The Criterion 90 is available in the space saving 90-1 playback, full sized 90-2 playback, and record/playback configurations. Several rack mount configurations are available.

HARRIS CORPORATION
BROADCAST PRODUCTS DIVISION
P. O. BOX 290
QUINCY, IL 62301
217/222-8200

Want more details?
Circle No. 22 on Product Info. Card.

WHEELING GOES NATIONAL AS C.R.S. PRESENTS "JAMBOREE, U.S.A."

"Jamboree, U.S.A.", one of America's most enduring, live weekly country music celebrations, is available for the first time ever to radio stations across the country exclusively through the Chicago Radio Syndicate.

Since 1933, without interruption even by war, "Jamboree, U.S.A." has been presented live on the stage of the Capitol City Music Hall in Wheeling, West Virginia every Saturday night. Johnny Cash, Buck Owens, Charlie Pride, Lynn Anderson, Waylon Jennings, Kenny Rogers, Bill Anderson and Loretta Lynn are some of the performing artists who currently bring their modern country sound to the historic weekly concerts.

The CRS-packaged "Jamboree, U.S.A." programs, produced in cooperation with Screen Gems Division of Columbia Pictures Industry, Inc., are two hours in length. Designed for broadcast as a weekly musical special, the programs have ten commercial minutes available for local sale each hour.

With the programs, CRS provides, free of charge, a series of "Jamboree, U.S.A." jingles customized for participating radio stations and

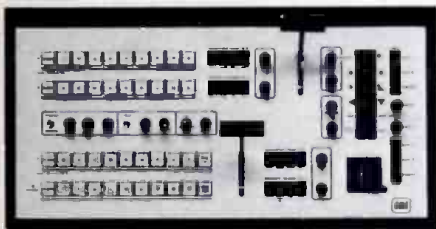
their clients. Furthermore, CRS furnishes stations with show opens and closes and with promotional spots recorded by the artists appearing on the "Jamboree, U.S.A." concert bill.

CHICAGO RADIO SYNDICATE
2 EAST OAK STREET
CHICAGO, IL 60611
312/944-7724

Want more details?
Circle No. 23 on Product Info. Card.

NEW PRODUCTION SWITCHER FROM ISI

ISI Model 902 is the most versatile switcher in its price range. It combines the performance of larger, more expensive switchers with the compact arrangement of smaller systems. The 902 is designed with two Mix/Effects systems which enables the Producer/Director to create wipe transitions on either Mix/Effects by sharing a pattern generator. This multi-effect system utilizes digital control logic to perform many functions originally possible only on the large switcher. The 902 is rack mountable and occupies only 8¾-inch of rack space. In spite of its size, it has the capability to perform soft wipes, border wipes, and many other advanced production techniques.



Options include a Key Edger which has border, outline, and drop shadow modes with a Mix Amplifier that allows the key to mix "on" as the button is pushed. An Encoded or RGB Chroma Key and Pointer Generator are also available.

Price: \$4,200.00.

ISI
3521 WEST 42ND AVENUE
GAINESVILLE, FL 32602
800/874-7590

In Florida: 904/373-6783

Want more details?

Circle No. 24 on Product Info. Card.

AM COMPRESSOR/LIMITER OPTIMIZES MODULATION LEVELS

Broadcast Electronics has introduced the Model AM-400 AM Compressor/Limiter. Designed for smooth, noise-free control of transmitter input levels, the AM-400 protects against overmodulation while automatically maintaining average modulation at optimum levels.



This unit features an adjustable compression release time (5 to 40 seconds for 20 dB release), symmetrical or asymmetrical processing, one microsecond attack time and a +20 dBm output capability. Switch selectable operating modes include: a) compression and limiting, b) compression only, or c) fixed gain conventional amplifier.

BROADCAST ELECTRONICS
4100 NORTH 24TH STREET

QUINCY, IL 62301
217/224-9600

Want more details?

Circle No. 25 on Product Info. Card.

THE EVOLUTION OF ROCK

Originally produced by CHUM in Toronto, "The Evolution of Rock" award-winning special is distributed in the United States by TM Productions in Dallas. Already aired in over 20 markets, "Evolution" has piled up ratings and sales successes for such stations as KFRC, WRKO, KLIF, WIBG, WIBC, WHBQ and CKLW.

"Evolution of Rock" is a potent 64-hour rock music history, complete with familiar and rare recordings, out-takes and interviews. Spanning the chronological life of rock in the past 20 years, it begins with a 4-hour intro and covers each year sequentially in 3-hour segments. The total library

contains over 700 available commercial minutes.

TM PRODUCTIONS, INC.
1349 REGAL ROW
DALLAS, TX 75247
214/634-8511

Want more details?

Circle No. 26 on Product Info. Card.

NEW BETAMAX SYSTEMS FROM SONY

Announcement has been made by Sony Corporation of America of three new institutional Betamax ½-inch videocassette units that expand this product line to five distinctive units. Shown for the first time by Morton J. Fink, Vice-President, Video Products Division, were the SLP-300/RM-300 Portable Player with Auto-Search Control; the SLO-320 Recorder-Player; and the SLO-340 Portable Field Production Unit.

The new units, called the series 300, use

Electric Light Orchestra Turns Up the Lights

Phoebe Snow is Trying to Forget Any Encounters of the First, Second, or Third Kind.

Rod Stewart Gets "Foot Loose and Fancy Free" ... on the Soccer Field

The Eagles Have Eyes for A Flight Twice As High.

Charlie Tuna brings your listeners all the facts behind the most intriguing headlines about the hottest hitmakers in "Record Report."

"Record Report" is a twice-daily 3½-minute newscast devoted to the world of pop music. . . news about the artists whose hits you play all day. Not only will Charlie Tuna reveal the scoops and inside stories, but so will the stars themselves, as each show contains an exclusive actuality.

"Record Report" is free and exclusive to one station per market, and is currently successfully programmed on over 300 stations nationwide (including 47 out of the top 50 cities).

If "Record Report" is not yet heard in your city, it will be soon.

Why don't you contact Mary White at Filmways Radio and reserve "Record Report" for your station . . . before your competition reserves it for theirs.



FILMWAYS RADIO INC.

1610 N. Cahuenga Blvd. / Hollywood, CA 90028
Telephone: (213) 462-6421

Want more details? Circle No. 27 on Product Info. Card.



Betamax cassettes in the K-Series (in either 30 or 60 minutes length) thereby providing interchangeability between the SLP-100 Player and SLO-260 Recorder-Player, released earlier this year.

The Series 300 units are designed for portability. Compact, lightweight, they can easily fit under an airplane seat. They also offer economic, dependable performance and reliability of operation for a wide variety of applications.

The new units also combine the latest in tape transport design and engineering with advanced product development to provide fine color recording and playback.

SONY CORP. OF AMERICA
9 WEST 57TH STREET
NEW YORK, NY 10019
212/371-5800

Want more details?

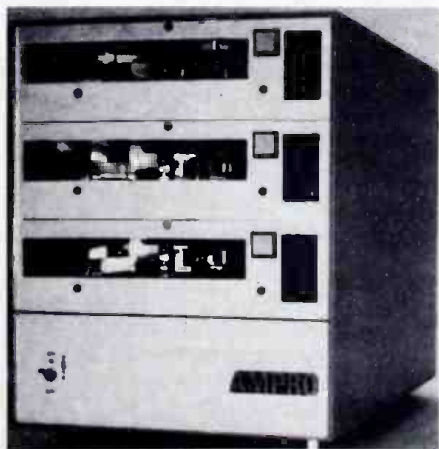
Circle No. 28 on Product Info. Card.

THREE DECKS ARE BETTER THAN ONE

Ampro Broadcasting, Inc., introduces the CT5500, a compact, low cost, triple deck cartridge tape reproducer.

Low cost because all three playback decks are driven by a single motor and power transformer. Compact because it's only 10½" x 16½" x 8¾".

Designed for maximum reliability, easy service and maintenance, the "Triple Decker" includes three completely independent controls — cue detection, playback audio and supply regulation systems.



Transport decks are plug-in and interchangeable for easy cleaning and alignment. All circuit boards are rear accessible for simple adjustment.

The CT5500 features full, remotable digital logic control and shaped, no click FET audio switching. You won't have to worry about relays malfunctioning because there aren't any.

AMPRO BROADCASTING, INC.
FEASTERVILLE, PA

Want more details?
Circle No. 29 on Product Info. Card.

WEBSTER GROUP EXPANDS MANAGEMENT CONSULTING SERVICES TO RADIO STATIONS AND BROADCAST COMPANIES

In another enlargement of its services to the radio industry, The Webster Group will expand its management consulting activities, it has been announced by Maurie Webster, President of the New York based company.

The growth is possible because Stephen B. Labunski, former President of NBC Radio, General Manager of WMCA, New York, and Executive Vice President of the Merv Griffin station group has affiliated with The Webster Group as General Consultant.

Mr. Labunski, Jack Ackerman, Executive Vice President of The Webster Group and Maurie Webster are now available for consultation on activities ranging from station seminars to evaluation and recommendations for station groups or allied broadcast activities.

THE WEBSTER GROUP
575 LEXINGTON AVENUE
NEW YORK, NY 10022
212/371-4828

Want more details?

Circle No. 30 on Product Info. Card.

NEW TAPE SPLICER FROM MAGNASYNC/MOVIOLA

A tape splicer that allows splicing of film or sprocketed magnetic tape without the loss of a single frame has been introduced by Magnasync/Moviola Corporation.

According to Sam Lane, Vice President — Marketing, the new SP Series of tape splicers allows the film editor to splice sequences together on a frame-to-frame basis, without losing continuity.



The film or sprocketed magnetic tape is butt-spliced with Mylar-perforated splicing tape. Precision cutting blades and registration pins assure accurate splices with each operation. The snag-free splices eliminate the possibility of the splice sequence causing film damage when run through an editing machine, Lane stated.

The SP Series splicer is available in either a 35 mm or 16 mm version; both models list for \$150.

MOTION PICTURE DIVISION
MAGNASYNC/MOVIOLA CORP.
5539 RIVERTON AVENUE
NORTH HOLLYWOOD, CA 91601
213/877-2791

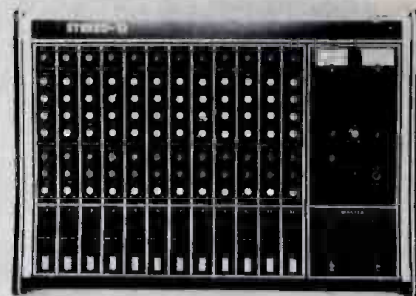
Want more details?

Circle No. 31 on Product Info. Card.

HH INTRODUCES NEW STEREO MIXER

Audio Marketing, Ltd., HH's exclusive U.S. distributor, is offering a new HH stereo mixer with an optional echo effects module.

Its low impedance and balanced inputs are



switchable to line level. And continuously variable gain controls match input levels perfectly. The equalizer has four frequency bands while foldback and echo send are separately controllable from each input.

AUDIO MARKETING, LTD.
142 HAMILTON AVENUE
STAMFORD, CT 06902
203/359-2312

Want more details?

Circle No. 32 on Product Info. Card.

NEW SYNDICATED RADIO SERIES OVER BLUE HORIZON

Horizon Radio of Pittsburgh, Pennsylvania is producing and syndicating nationally a weekly one-hour import music program, "Over The Blue Horizon". The show is scheduled to begin airing in November on the Lee Abrams consulted AOR FM's and will be made available free on an exclusive market, barter basis to AOR stations in the U.S. and Canada.

"Over The Blue Horizon" is designed to introduce the AOR listener to the best of contemporary music released outside the United States; English rock and folk, German and French electronic music, jazz, etc. Each one-hour show also contains a segment of news notes on international artists' activities and forthcoming releases. The producers also intend to obtain exclusive artist interviews.

"Over The Blue Horizon" is hosted by Mal Reding, an Englishman now residing in Pittsburgh, whose delivery and musical background add a special credibility to the show. Co-producer and engineer is Trevor Ley, a member of the staff at Abrams-consulted WDVE-FM, Pittsburgh.

OVER THE BLUE HORIZON
400 NORTH NEVILLE
PITTSBURGH, PA 15213
412/687-9769

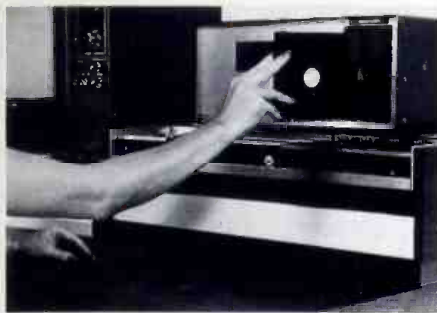
Want more details?

Circle No. 33 on Product Info. Card.

VIDTRONICS DEVELOPS REVOLUTIONARY, LOW-COST VIDEOTAPE EDITING SYSTEM

Harold Goldman, chairman of the board of Vidtronics, Hollywood-based videotape production and post-production facility, has announced the development of a revolutionary new, low-cost, off-line tape editing system. The system, named "Videola", was designed by Vidtronics' research department under the direction of Jack Calaway, director of engineering.

The prime advantage of Videola, which has been under development for more than a year, is that it allows the producer or director of a program to easily and conveniently prepare the rough cut or the video work print of a program. At the same time he automatically generates the edit decision list needed to complete the final edit on two-inch tape. The system can easily be used by film personnel, who have been accustomed to



edit using Moviola editing techniques. Film editors, production or creative personnel, or even novices in editing can learn to operate the hardware with a minimal amount of instruction.

The editing system is portable (250 pounds) to allow its use in almost any location. It can be taken out on a 'remote', used in a producer/director's home or office, or it can be located in a normal editing facility.

In operation, the producer/director or editor uses two simple joy-stick controllers, which enable him to select the proper in and out points for the edits, and then allows for immediate preview and execution of the edit. The Videola logger uses a microprocessor to store the edit information on a small 'floppy' magnetic disc, which is capable of storing up to 1,600 edits. A special Vidtronics computer system is then used to recover from the disc all the information needed to prepare a CMX compatible edit decision list.

For further information, contact Jack Calaway.

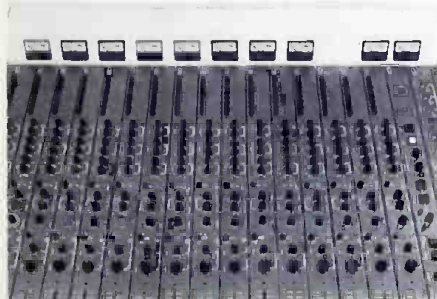
VIDTRONICS
213/466-9741

Want more details?

Circle No. 34 on Product Info. Card.

NEW CONSOLE FROM SPECK

SP800C — from Speck Electronics — another in their series of high quality audio mixing consoles. The SP800C is a 16-input, 16/8-output, stereo out console. It can easily be expanded to 24 track operation by the addition of the Speck 01 or 02 options. The SP800C was primarily designed to operate with MCI, 3M, Stevens, Ampex and other professional multi-track recorders, but will also work well with semi-professional tape machines.



The input modules feature a 4½" conductive plastic slide fader, 6 knob 3 band parametric equalization, 8/16 track assignment buttons, post echo send, monitor send control, 2 cue sends, solo button which allows stereo panning when engaged, a mike/line switch, program/synch switch, and an attenuation switch of -10 or -20 dB.

The output section contains everything you need to do a professional and efficient recording session, from the stereo master fader to the 8 submaster level controls. It also includes stereo control room and studio level controls, cue 1 and cue 2 level controls each of which can be soloed, slate and talk buttons with level control, 2 cue prompts, 2 cue returns, 2 two-track playback

controls, 2 echo returns, and self-contained microphone.

The console is priced at \$6,500.00, FOB factory.

SPECK ELECTRONICS
5642 LANKERSHIM BOULEVARD
NORTH HOLLYWOOD, CA 91601
213/769-7090

Want more details?

Circle No. 35 on Product Info. Card.

EARTH NEWS UNDER NEW MANAGEMENT

Tony Brown, owner and publisher of Earth News Service (ENS), announces the sale of ENS to Nancy Stevens and David McQueen, operating as NewScript Dispatch Service.

ENS, which for eight years has published daily news dispatches for broadcasters and publishers the world over, will continue to provide the same

services to its clients. Only the name will change. These services include the NewScript Dispatch Service and the Starship music and entertainment news dispatch. No change in editorial personnel for either service is planned.

NEWSSCRIPT DISPATCH SERVICE
210 CALIFORNIA STREET
SAN FRANCISCO, CA 94111
415/362-3045

Want more details?

Circle No. 36 on Product Info. Card.

VINTEN LIGHTWEIGHT CAM HEADS FROM LISTEC

Joining the proven line of Vinten Cam Heads are two new lightweight models, one of fluid design, the other of a pantograph type counterbalance design.

A very helpful and unique feature common to both these heads is the continuously adjustable

Is it Live?...or is it "Big Country?"

After five successful years on the air, thousands of loyal "Big Country" listeners still don't know they're listening to automated radio stations. Chances are, even you, the professional broadcaster, wouldn't be able to tell.

"Big Country" is the only radio automation format that has accomplished the task of sounding totally live. Four major-market personalities provide you with all the country hits, and new voice track tapes for every day of the year. The jock's comments are always new... they never repeat. And the music is strategically rotated and updated. Never before has a radio format been able to deliver the live personality and identity possible with "Big Country."

The format is customized for your market, and compatible with automated and semi-automated situations.

The audience/sponsor appeal of a live, local personality and music station, along with the control and economy of automation, is only available with "Big Country." If you're still not convinced, wait until you've heard our ratings success stories. Give us a call.



LIVE SOUND, INC.

6362 Hollywood Blvd., 4th Floor
Hollywood, CA 90028
(213) 462-3351



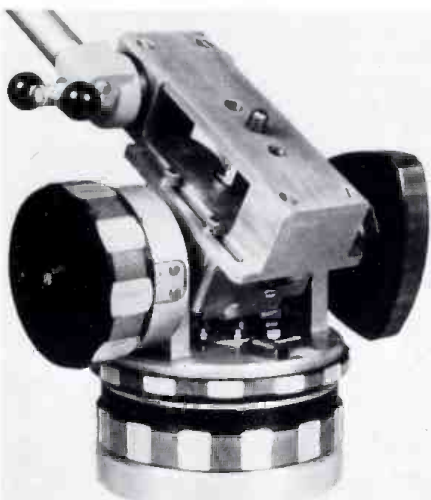
Bob Morgan
3-8 pm

Chris Lane
10 am-3 pm

Chuck P.
8 pm-1 am

Want more details? Circle No. 57 on Product Info. Card.

BP&P 53



center of gravity compensation. This eliminates the need for spring or cam changes when changing lens or cameras. A perfectly balanced camera, with no tendency to "creep", no matter how extreme the tilt angle, is achieved by a quick knurled knob adjustment.

The Dunlin fluid head offers uncompromised performance and durability at a very reasonable price, while the Petrel 777 with its 100 lb. capacity has a near fluid feel but at a lower cost making it very attractive for quality yet cost conscious studios.

LISTEC TELEVISION EQUIPMENT
39 CAIN DRIVE
PLAINVIEW, NY 11803

516/694-8963
 Want more details?
 Circle No. 37 on Product Info. Card.

SMALL BUSINESS COMPUTER FOR RADIO STATION MANAGEMENT

Automated Business Concepts (ABC) of San Diego, California, a dealer for A. O. Smith Corporation's Mesa Two small business computer, is now offering a complete radio station management system with it.

Designed to handle station sales, traffic, continuity, programming, logging, billing and music selection, the system is integrated with A. O. Smith's Mesa Two library of business management and accounting programs.

Automated Business Concepts is offering the system, complete with the A. O. Smith computer



BROADCAST BUFFOONERY

by Robert W. Morgan

CLASSIFIED ADS

Jobs Wanted

Super energetic jock looking for good position with medium or major market rocker.
 Call Machine-Gun Pringle
 (003) 330-0000
 I'll take the ninth call!

and accounting program library, on a national basis.

Designed for easy operation by non-technical station personnel, the basic system will concurrently process the daily activity of both an AM and an FM station. Using a "building block" approach, additional data storage and processing devices may be added to handle all of the stations of a group. Remote stations may process their daily activity over telephone lines into a central location.

A unique feature of the system guides the disc jockey selection of records that conform to the music pattern established by station management. This fits into most radio station formula type music programming.

The minimum hardware consists of a 165 characters per second printer, central processor with 64,000 positions of memory, an input station capable of showing 1,752 characters at once on its screen, and a 10 million character storage unit. The system is modular in design to provide the necessary flexibility to be responsive to changing needs. The packaged programs are designed with security features and audit trails that allow additional management control without the need for data processing technicians.

A. O. SMITH CORPORATION
DATA SYSTEMS DIVISION
P. O. BOX 584
MILWAUKEE, WI 53201
414/447-4470

Want more details?
 Circle No. 38 on Product Info. Card.

PAPA RESURRECTS CLASSIC I.D.'S

Some strong classics in station I.D.'s are currently being resurrected by popular demand. The original Drake series 1 and 2 done for KHJ, CKLW and WRKO; the famous big orchestra series that added a new dimension to KHJ's sound in the 60's have been recently sought after by many stations. Thought to be ahead of their time in many markets, the series portray a solid image that broadcasters feel adds a dimension of class to their sound.

Production and Programming Associates, PAPA, will be syndicating these series and more information can be obtained by calling Bruce Collier.

Also available from PAPA, to date, several new contests, ad concepts and I.D. packages for country, adult contemporary and soft rock.

PRODUCTION AND PROGRAMMING ASSOCIATES
101 CENTRAL PLACE

BROADCAST PROGRAMMING & PRODUCTION

BACK ISSUES

The following back issues of BP&P are available for \$2.00 each. Use the order form below to order.

A. Vol. 1 / No. 1; April / May 1975
 Clive Davis and Buzz Bonnett on music programming - TV computer animation - Some basics of competitive production - Dallas/Ft. Worth, Texas radio.

B. Vol. 1 / No. 2; July / August 1975
 Syndicated radio programming - Stereo tape matching alignment - Programming research in TV - Chicago radio.

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

D. Vol. 1 / No. 4; Nov / Dec 1975
 Radio comedy - Spanish language television - Which formats attract the largest audience? - Radio programming in Atlanta.

E. Vol. 2 / No. 1; Jan / Feb 1976
 Why are you playing that record? - Cue tones and the "light" automation format - TV news gathering - Notes on becoming a production pro.

F. Vol. 2 / No. 2; March / April 1976
 Robert W. Morgan and Don Imus on the radio personality - More basics of competitive production - TV promotional spots - Radio program syndication, Tom Rounds.

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

H. Vol. 2 / No. 4; July / August 1976
 SOLD OUT

I. Vol. 2 / No. 5; Sept / Oct 1976
 Gary Owens and Charlie Tuna on the radio personality - The practical radio broadcast console - Film vs. Videotape, part 1 - MDR: the tale of the mysterious lost format.

J. Vol. 2 / No. 6; Nov / Dec 1976
 The public affairs time bomb: how to stop the explosion - Caution: stereo can be hazardous to your mono - Film vs. videotape, part 2 - Seattle radio, part 1.

K. Vol. 3 / No. 1; Jan / Feb 1977
 Seattle radio, part 2 - Music customizing - Retail television commercials - Giving your TV station a face lift.

L. Vol. 3 / No. 2; March / April 1977
 3/4-inch: the videotape format of the future? - How bad weather snowballed into good programming - Surviving the AM/FM split - Market profile of Escondido, California - Automatic transmission systems: the 1934 shadow no longer lurks.

M. Vol. 3 / No. 3; May / June 1977
 The mellow sound: getting a rocking share the "easy" way, part 1, Ron Nickell - The mellow sound, part 2: how four locally programmed soft rock stations are "taking it easy" - Radio station public relations - A look at local TV programming.

N. Vol. 3 / No. 4; July / August 1977
 All news radio - The people talk to President Carter: a television meeting - Dave Hull and Danny Dark on commercial voice-overs - Producing the network/syndicated "Gong Show" - Marathon radio telephone talk show - Television audio: the Grammy Awards.

O. Vol. 3 / No. 5; Sept / Oct 1977
 More basics of competitive production - Getting "Set" for tv news - Q&A: CBS' News' Dan Rather - Directory of syndicated radio programming - Producing the Bob Newhart Show - Creative programming with -Radio promotions.

BP&P - Back Issues
 P.O. Box 2449
 Hollywood, CA 90028

Please send me the back issues of BP&P circled below. I have enclosed \$2.00 for each back issue (sorry, no billing).

Amount Enclosed: _____

A B C D E F G I J K L M N O

Name _____

Address _____

City _____ State _____ Zip _____

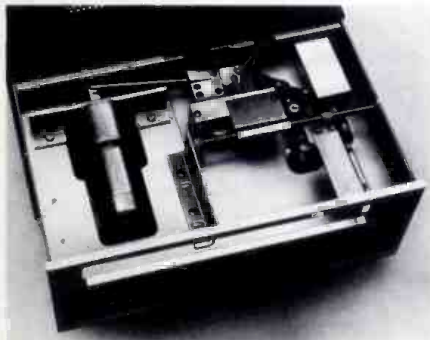
P. O. BOX 3394
IRVING, TX 75061
214/253-7725

Want more details?
Circle No. 39 on Product Info. Card.

MOTORIZED AZIMUTH ADJUST INTRODUCED FOR BEAUCART STEREO RECORD/PLAYBACK MACHINES

A machine with motorized azimuth adjust and random noise generator is now available as part of special Beaucart™ broadcast stereo record/playback cart equipment.

The specially equipped Beaucart machine is designed to be used in conjunction with an oscilloscope to permit the adjustment of the record head azimuth to provide a virtually perfect "in phase" relationship between left and right channels. In operation, a good quality cartridge should first be exercised and observed to make certain that there is a smooth transfer of the tape from the inside to the outside of the spool. Any friction or wobbling of the platen can cause excessive flutter, speed variations, and variations in phase angle.



With record levels set using the program source input and with the output level of the reproducer amplifiers set to a standard value, the internally mounted random noise generator is activated by a front panel-mounted switch to simulate recording on the pre-erased cart. The technician uses a two-way front panel switch to trim a 278:1 speed reduction motor within the cart machine which drives an off-center cam. A lever arm assembly rides in the circumference of the cam to adjust the azimuth of the record head in increments measured in thousandths of an inch.

Once the record head is adjusted for minimum phase error with the specific cart as indicated on the scope, that cart is erased and recorded with program material. It will now produce, given the nearly ideal head phase angle, the finest possible stereo output.

Ideal for existing FM stereo broadcast applications, the adjustable head will be equally important when used for upcoming AM stereo where out-of-phase conditions are even more noticeable.

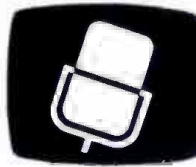
For further information, write "Adjustable Head":

**BEAUCART DIVISION
UMC ELECTRONICS COMPANY
460 SACKETT POINT ROAD
NORTH HAVEN, CT 06473
203/288-7731**

Want more details?
Circle No. 40 on Product Info. Card.

3/4-INCH VIDEO CASSETTE EVALUATOR INTRODUCED BY RECORTEC

Now there is a quick and automatic tester to



BROADCAST PROGRAMMING & PRODUCTION

BOOKS BOOKS BOOKS

DIMENSIONS OF BROADCAST EDITORIALIZING by Edd Routt. How to establish an editorial policy, how to develop and write forceful and effective editorials (and how to protest them), and how to avoid legal complications resulting from violations to the FCC "Fairness" rules. 204 p.
Order No. 697 Hardbound \$8.95

RADIO PROGRAM IDEABOOK by Hal Fisher. All the programming ideas you need to build and hold an audience. A virtual thesaurus of ideas on radio showmanship loaded with suggestions to help push ratings to the top. 256 p.
Order No. 268 Hardbound \$12.95

RADIO PRODUCTION TECHNIQUES by Jay Hoffer. Covers every phase of radio production from announcements to over all station "sound"—special emphasis on sales and production expertise. 196 p., illustrated.
Order No. 661 Hardbound \$12.95

VIDEOTAPE PRODUCTION AND COMMUNICATION TECHNIQUES, by J.L. Efrain. A complete text on the production of video recording for effective communications. How to put professional techniques to work. 256 p.
Order No. 541 Hardbound \$12.95

JOURNALIST'S NOTEBOOK OF LIVE RADIO-TV NEWS by Phillip Keirstead. Covers the techniques of gathering, processing, writing, and broadcasting live news, using the latest ENG equipment. Contains special sections on laws relating to journalism, documentaries, and editorials. 252 p.
Order No. 819 Hardbound \$12.95

TELEVISION NEWS HANDBOOK by David Dary. A complete guide to TV news department operation, including how to gather, write, produce and present TV news. 256 p.
Order No. 567 Hardbound \$9.95

RADIO NEWS HANDBOOK by David Dary. Used to improve and enhance newscasts. Provides a solid grounding in radio news basics, mechanics, and style, plus necessary details on the workings of a radio newsroom. 192 p.
Order No. 516 Hardbound \$7.95

THE MINI-DOCUMENTARY—Serializing TV News, by Stanley Field. Keys to successful presentation of serial documentaries, based on interviews with producers, cameramen, editors, and soundmen with hands-on experience with the mini-documentary. 252 p.
Order No. 797 Hardbound \$12.95

HOW TO WRITE NEWS FOR BROADCAST & PRINT MEDIA by David Dary. A complete handbook on journalism in both print and broadcast fields. 192 p.
Order No. 643 Hardbound \$9.95

GUIDELINES FOR NEWS REPORTERS by Sol Robinson. Covers what is required of a broadcast journalist, the problems and solutions. 192 p., illustrated.
Order No. 516 Hardbound \$9.95

GUIDE TO PROFESSIONAL RADIO & TV NEWSCASTING by Robert C. Siller. A practical, self-study guide for those who want to get ahead in broadcast journalism. 224 p.
Order No. 535 Hardbound \$9.95

THE POWER TECHNIQUE FOR RADIO-TV COPYWRITING by Neil Terrell. How to write broadcast copy that gets results, copy that will sell products and services. Presents actual samples from the files of leading pros. Analyzes advertising copy that will motivate people to buy. 224 p.
Order No. 518 Hardbound \$9.95

PROFESSIONAL BROADCAST WRITER'S HANDBOOK by Stanley Field. Covers all forms of writing—drama, documentary, children's, and religious programming, news, and commercial copy—for both radio and TV. 256 p.
Order No. 535 Hardbound \$14.95

PROMOTIONAL & ADVERTISING COPYWRITER'S HANDBOOK by Thomas F. Ris. A copywriting text-workbook. Contains 18 assignments in preparing copy for papers, magazines, billboards, direct mail, radio, and television. 128 p.
Order No. 579 Leatherette \$7.95

HANDBOOK OF MULTICHANNEL RECORDING by F. Alton Everest. Covers everything to know about making the highest quality tape recordings, including modern techniques in dubbing, special effects, mixing, reverb, echo, and synthesis. Recommended for all broadcast recording applications.
Order No. 781 Hardbound \$10.95

HOW TO PREPARE A PRODUCTION BUDGET FOR FILM AND VIDEOTAPE by Sylvia Allen Costa. A complete guide to determining the finances needed for any video tape or film production, from TV commercials to feature length productions. 196 p.
Order No. 845 Hardbound \$12.95

THE COMPLETE HANDBOOK OF VIDEO CASSETTE RECORDERS by Harry Kybett. Covers all aspects of videocassette machines.
Order No. 811 Hardbound \$9.95

TV LIGHTING HANDBOOK by J.A. Carroll and R.E. Sherriffs. All aspects of television lighting, from position, intensity, camera relationships, subjects, color, graphics, special effects, background lighting, and remote telecasts. 276 p., illustrated.
Order No. 793 Hardbound \$12.95

HOW TO SELL RADIO ADVERTISING by Si Willing. The sales call—how to use available sales tools to the best advantage, and how to deal with competition. You'll learn ways to sidestep objections, how to recognize the "opportunity moment," and how to convert a "No" to a "Yes." 320 p., illustrated.
Order No. 511 Hardbound \$12.95

HANDBOOK OF RADIO PUBLICITY & PROMOTION by Jack Macdonald. A virtual promotion encyclopedia of over 1500 on-air promo themes adaptable to any format. Over 350 contests, stunts, station and personality promos.
Order No. 213 3-ring binder \$29.95

TESTS-ANSWERS FOR FCC FIRST AND SECOND CLASS COMMERCIAL LICENSE by Warren Weagan. An all inclusive, newly updated self-study testing manual for 1978 FCC first and second class radio licenses.
Order No. CP-309 Paperback \$9.95

ANATOMY OF LOCAL RADIO-TV COPY by William Peck. Over-the-shoulder course in creative copywriting by one of the best admen in the business, who gives practical instruction on every step of the copywriting process.
Order No. 890 Leatherette \$5.95

RADIO ADVERTISING—HOW TO WRITE AND SELL IT by Sol Robinson. Practical ap-

proach to radio advertising sales—new and useful methods, which the firm salesman (and writer) can use to obtain better results for himself, the station, and sponsor. 228 p.
Order No. 565 Hardbound \$12.95

RADIO STATION SALES PROMOTIONS by Jack Macdonald. A compendium of creative selling ideas designed exclusively for radio stations. Covers sales-producing ideas in 13 categories, from air conditioners to washing machines. 72p.
Order No. 214 Comb-bound \$10.00

A COMMON SENSE GUIDE TO PROFESSIONAL ADVERTISING by Arthur W. Lavidge. Practical, how-to guide that shows how successful advertising is created—from copy and design to TV commercials. 304 p., illustrated.
Order No. 612 Hardbound \$9.95

BROADCAST STATION OPERATING GUIDE by Sol Robinson. Guidelines for station operation—from starting a new facility to making a profit; from programming to accounting. This comprehensive reference deals with the specifics of day-to-day operation. 256 p.
Order No. 467 Hardbound \$12.95

MODERN RADIO BROADCASTING: Management & Operation in Small to Medium Markets, by R.H. Coddington. Management, production, engineering, or operations, this encyclopedia covers the "nuts and bolts" of radio operation.
Order No. 482 Hardbound \$12.95

AM-FM BROADCAST STATION PLANNING GUIDE by Harry Etkin. A comprehensive guide to planning, building, and operating a radio broadcast facility. 192 p.
Order No. 500 Leatherette \$12.95

MANAGING TODAY'S RADIO STATION by Jay Hoffer. Covers expected return on investment, budgeting and projections, audience ratings, advertising automation, double-billing, unionism, preventive maintenance, format control, station image, news, community involvement, editorials, sports, copywriting, air talent, salesmen, rate cards, competition, merchandising, collections, etc. 288 p.
Order No. 461 Hardbound \$12.95

THE BUSINESS OF RADIO BROADCASTING by Edd Routt. How to operate a station as a profitable business and serve the public interest as well. 400 p., illustrated.
Order No. 587 Hardbound \$12.95

MODERN RADIO PROGRAMMING by J. Raleigh Gaines. Every aspect of radio programming, from format layout to selecting DJs—is detailed in this comprehensive and authoritative work, which is equally applicable to rock, country, religious, classical, or all-talk stations.
Order No. 623 Hardbound \$9.95

BP&P BOOKS / P.O. Box 2449
Hollywood, CA 90028

Please send me the books indicated below:

| Book Number: | Price: |
|--------------|----------|
| _____ | \$ _____ |
| _____ | \$ _____ |
| _____ | \$ _____ |
| _____ | \$ _____ |
| _____ | \$ _____ |

Total Enclosed \$ _____

(Full remittance must be included with your order — no billing.
California residents add 6% sales tax — Foreign orders must be in U.S. dollars, and must include \$1.00 extra per book).

Name _____
Address _____
City _____ State _____ Zip _____

Weather Radar



We have a limited number of used RCA AV0-10 Weather Radar Systems at a fraction of new cost. These systems are overhauled by an FAA approved repair station and are guaranteed for 90 days. Repair service and exchange units also available.

MEMPHIS AVIONICS

P.O. Box 30272 - International Airport
3781 Premier Cv. - Memphis, TN. 38130
Phone (901) 362-8600 - Telex 53-3254

Want more details?

Circle No. 41 on Product Info. Card.

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

Sound Effects

Want more details?

Circle No. 42 on Product Info. Card.

determine if a used video cassette can be returned to service. The Recortec Video Cassette Evaluator (VCE) tests a 60 minute cassette in just under 9 minutes giving a display of the number of gross video errors and edge damage areas on two separate electronic counters. Individual LEDs indicate the maximum length of the cassette. An optional digital printer is also available to produce a test record showing the location of each tape defect.



The Recortec Video Cassette Evaluator (VCE) is installed on a new VP-2000 player and is delivered ready to use. The unit can, of course, be used as a normal cassette player even with the VCE installed.

The VCE is currently available at factory-direct prices from Recortec. The U.S. price of \$5,750 includes the VCE installed on a new VP-2000. The optional printer for logging locations of gross errors and edge damage is available for \$2,000.

RECORTEC

777 PALOMAR AVENUE
SUNNYVALE, CA 94086
408/735-8821

Want more details?

Circle No. 43 on Product Info. Card.

COMPLETE ROCK & COUNTRY OLDIES LIBRARIES AVAILABLE FROM LIVE SOUND, INC.

Live Sound, Inc. producer of the Big Country format for automation, announces the availability of complete rock and country oldie libraries. Both libraries are stereo, unannounced, on ten-inch reels with 25 Hz. tones for automation.

The Rock library of about 750 titles consists primarily of Top 10 hits from 1968 through 1976. The Country library of approximately 900 titles consists of hits from the 50's through the present, including the top hits of 1977.

LIVE SOUND, INC.

6362 HOLLYWOOD BLVD., 4TH FLR.
HOLLYWOOD, CA 90028
213/462-3351

Want more details?

Circle No. 44 on Product Info. Card.

AM-FM MODULAR AUTOMATION SYSTEMS

Automated Broadcast Controls announces its new line of AM-FM modular automation systems.



The 2800S provides 80 events of pre-programming with up to 12 sources. The 2800APM features 2,000 pre-programmed events expandable to 36 events and full random select for nine multiple cartridge players. All Automated Broadcast Controls equipment is manufactured to the highest standards for excellent reliability and easy maintenance. Easily obtained solid state devices are used with printed circuit construction, socket mounted integrated circuits and quick disconnect interface connectors. Accessories include a full remote control, tone sensors, generators, digital clock, and logging.

AUTOMATED BROADCAST CONTROLS

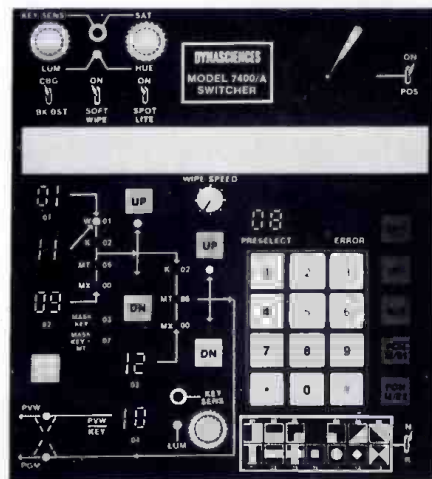
1110 TAFT STREET
ROCKVILLE, MD 20850
301/762-0558

Want more details?

Circle No. 45 on Product Info. Card.

COMPACT PROGRAM SWITCHER/ SPECIAL EFFECTS GENERATOR FEATURES NUMERICAL CONTROL, BIG BOARD CAPABILITY

Dynasciences, a unit of Whittaker Corporation, has introduced a new, compact Program Switcher (Model 7400/A) to its line of television studio equipment. The 7400/A packs all of the capabilities of Dynasciences' full-size, four-bus Model 7400 — plus two additional wipe patterns — into a package approximately 75% smaller than the 7400.



Measuring 7 inches wide by 8 3/4 inches high, the 7400/A control panel is small enough to mount beside a video program monitor on a single 19 inch rack, conserving valuable studio space and allowing installation in confined areas such as mobile-remote vans. The reduction in panel size is made possible through the use of a numerical keyboard for selecting video inputs, wipe patterns, buses, and effects. Light emitting diode (LED) numerical readouts display the video input selected for each bus, as well as the selected wipe pattern. Other LED indicators show effect and bar status.

For more facts contact Bernie Bernstein, Director of Marketing.

DYNASCIENTES

ATTENTION "BP&P" READERS OUTSIDE OF U.S.A.:

Up until now, subscriptions to "BP&P" mailed outside of the U.S.A. were available only by surface mail. By popular demand, a new foreign AIRMAIL rate has been established so that you will receive your issues much sooner:

ONE YEAR (6 issues) \$24.00 AIRMAIL

Your airmail subscription can be established by sending your name, address, and remittance for \$24.00 (U.S. dollars) to: BP&P foreign subscriptions / P.O. Box 2449 / Hollywood, CA 90028 USA. If you are already a subscriber, please enclose your mailing label from a recent issue of "BP&P."

TOWNSHIP LINE ROAD
 BLUE BELL, PA 19422
 215/643-0250

Want more details?

Circle No. 46 on Product Info. Card.

**RETEC STORAGE SYSTEMS
 MEAN MAXIMUM
 FLEXIBILITY**

Retec makes it easy to set up the right storage system to meet both your current and future needs. Retec systems are designed in a modular fashion for easy expansion as your library increases in size. You can order the exact number of racks and shelves needed to store your present films and supplies with the assurance that as your library grows you will be able to add to your Retec system with a perfect match — economically too.



Economical Add-On units require only one end panel to attach to any existing Retec system. Retec racks utilize common uprights to support additional shelving or separators. Retec film racks accommodate all sizes of reels on any one level — the racks you buy today will fit your future storage needs, regardless of reel size or type of container. Film racks and shelves are interchangeable. Retec gives you customized storage at a price that beats any ready-made unit.

All-steel construction makes Retec Storage Systems rigid and free-standing. May be used against walls or in aisles. High-quality construction makes them strong enough to

handle all your equipment safely. Assembly requires no tools or hardware. Lugs on shelf supports fit securely into slots on uprights. Separators position over shelf supports. Available in Crém Beige, Tan or Gray baked enamel finishes in sizes to meet every need.

RESEARCH TECHNOLOGY, INC.
 4700 CHASE
 LINCOLNWOOD, IL 60646
 800/323-7520 or 312/677-3000

Want more details?
 Circle No. 47 on Product Info. Card.

COMING IN THE NEXT ISSUE OF BP&P

- Directory of Syndicated TV Programming
- Programming Beautiful Music
- Audio in Television
- Automation Systems and Radio Programming
- Broadcast Studio and Production Room Design
- And Much More!

Issue Date: Jan/Feb '78 — Ad Deadline: January 27

ORDER FORM



Fill out this form, clip and mail with check or money order to: BP&P Classified, P.O. Box 2449, Hollywood, CA 90028

Classified Ads

Please print clearly. One box is provided for each letter, number, punctuation mark, and/or space between words. Ten word minimum. If additional space is required, use another piece of paper.

Name _____ Address _____

City _____ State _____ Zip _____

Total Number of Words _____ X \$ _____ Per Word = Total Amount Per Ad: \$ _____

X Number of Issues in which Ad is to Appear _____ = Total Amount Enclosed: \$ _____

CLASSIFIED RATES:

Regular: \$.55 per word.
 Employment Ads: Positions Open, \$.50 per word; Positions Wanted, \$.35 per word.
 Ten word minimum on all classified ads.
 Classified display rates: \$27.50 per column inch (1/2 column inch, \$20.00).
 Classified ads do not guarantee Product Info. Card numbers (numbers are assigned on a space available basis).
 BP&P blind box number, add \$2.00

Classified ads must be submitted in writing with payment enclosed (check or money order made payable to "Broadcast Programming & Production"). No billing. Agency commission only payable on display classified ads.

Inquiries to classified ads with blind box number should be addressed to indicated box number, c/o BP&P, P.O. Box 2449, Hollywood, CA 90028.

Maximum word length: 15 letters (over 15 letters counts as two words). Abbreviations or initials count as one word. Telephone numbers or

zip codes each count as one word. Split city or state names (such as Los Angeles), or hyphenated words count as two words.

Ads will be placed in the next available issue after order is received. Please indicate under which classification you would like your ad to appear:

- Radio Programming
- Television Programming
- Equipment For Sale
- Equipment Wanted
- Station Services
- Comedy Material
- Positions Open
- Positions Wanted
- Schools and Instruction
- Miscellaneous

EQUIPMENT

FREE CATALOG & AUDIO APPLICATIONS



CONSOLES
KITS & WIRED
AMPLIFIERS
MIC, EQ, ACN, LINE,
TAPE, DISC, POWER
OSCILLATORS
AUDIO, TAPE BIAS
POWER SUPPLIES

**OPAMP
LABS INC.**

1033 N. SYCAMORE AVE.
LOS ANGELES, CA. 90038
(213) 934-3566

Want more details?
Circle No. 48 on Product Info. Card.

THE MODEL 100-A PROGRAMMER

- CONTROLS 8 MACHINES
- FULLY AUTOMATIC —
OVER 3 HOURS OF
WALK-AWAY TIME
- INSTALLS IN MINUTES
USING YOUR PRESENT
EQUIPMENT

**GREAT
VALUE!**



Microprobe™
ELECTRONICS INC.
(312) 440-3111 • 875 N. MICHIGAN AVE. CHICAGO, IL 60611

Circle No. 49 on Product Info. Card.

STATION SERVICES

DON ELLIOT

Creative Services

3330 BARMAN BLVD. • HOLLYWOOD, CALIF. 90068
BOX 662 • HOLLYWOOD, CALIF. 90028 • (213) 851-5707

JINGLES

- SPACE ROCK PACKAGE.** Adult contemporary, shotgun logos done with lasers. Declares WAR on your competition.
- Sensational new double barreled shotgun package with synthesizer intro's, a capella end. Perfect for steaming out of stop sets and showcasing the next hit.
- Moog beds for promos, contests, commercials. New package of beds, punctuators, sustained pads, and short stingers, all editable. Buy one time — yours forever.

Demos on request
the price is right — we can be had

AUTOMATED BEAUTIFUL STATIONS OR?

Why not slot Sunday evening classical (inst. concert). Up to 213 hours available. Announced or un-announced.

BROADCAST MUSIC SERVICES
1947 Hillhurst • Los Angeles, CA 90027
(213) 666-4270

Circle No. 50 on Product Info. Card.

Write for FREE Catalog

CUSTOM RADIO PRODUCTION
Contemporary ID's - Logo's - Intros.
All Formats - Lowest Prices.

ALSO - Airchecks Tapes, Production Aids,
Wild Tracks, DJ Comedy, Books, FCC Tests,
Feature Programs, DJ Promos, and MORE!

COMMAND PRODUCTIONS BOX 26348
(415) 332-3161 • SAN FRANCISCO, CALIF. 94126

Circle No. 51 on Product Info. Card.

DeWolfe

A MODERN
MUSIC & SOUND EFFECTS LIBRARY

SEND FOR CATALOG

25 WEST 45, NY 10036 • 212-586-6673

Want more details?
Circle No. 52 on Product Info. Card.

RADIO PROGRAMMING

THE
CnB 
STUDIOS

**AUTOMATED SOUND
SYSTEMS PROGRAMMING**

(415) 592-6149

3415 BERESFORD AVE • BELMONT, CA 94002

Want more details?
Circle No. 53 on Product Info. Card.

SAVE TIME AND MONEY

No need evaluating others when ours are
• **GUARANTEED** • **TESTED** • **PROVEN**

Get **FREE** usable comedy record with subscription to **HUMORETTES, TOPICAL PARADISE** or **IDIOTRIALS**. Send name, air-time and phone to:

Casino Loot Productions
232 8th Street, Brooklyn, NY 11215

Want more details?
Circle No. 54 on Product Info. Card.

POSITIONS

WLOF/ORLANDO, FLORIDA

Looking for aggressive, creative Top 40 News Director. Tapes and resume to **WLOF, Box 15746, Orlando 32808/E.O.E.**

EIGHT YEARS HONEST EXPERIENCE in several areas; I could fit well in many situations. Good voice, production, multi-track recording/mixdown, first class with light engineering and digital skills. Special interest in music and contemp. programming and automation. Some PD and major market air.

BOX MNF
c/o BP&P, P.O. Box 2449
Hollywood, CA 90028

MISCELLANEOUS

AIRCHECKS WANTED

Trade or buy. Airchecks of KFWB, KRLA, KHJ, 1966 and earlier.

Bob Maslen
814 N. Ogden Dr. Los Angeles, CA 90046
(213) 651-4619

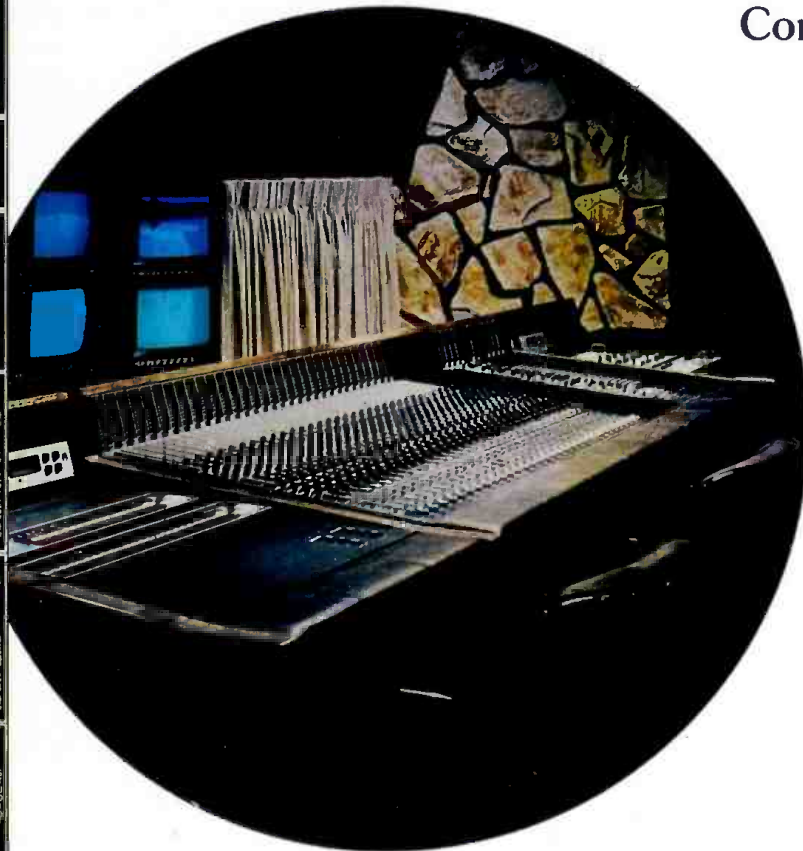
HARRISON consoles are available world-wide from the following select organizations:

- AUSTRIA, SWITZERLAND and EASTERN EUROPE** Studer International AG
Althardstrasse 150
CH-8105 Regensdorf, Switzerland
- BENELUX (BELGIUM, THE NETHERLANDS and LUXEMBOURG):** Heijnen B. V.
Steendalerstraat 56
NL-6940 Gennep, Netherlands
- BRAZIL:** Larex Eletrônica LTDA
Avenida Princesa Isabel, 7 grupos 915
Rio de Janeiro 20.000 Brasil
- CANADA:** J-MAR Electronics Limited
6 Banigan Drive
Toronto, Ontario M4M 1E9 Canada
- COLUMBIA, EQUADOR, PARAGUAY, VENEZUELA and CUBA:** Division Internacional Spica CA
Avenida Sanz—Edificio Escar
Local B—El Marques
Caracas 107, Venezuela
- DENMARK:** Quali-IT A/S
Strandvejen 730
DK-2930 Klampenborg, Denmark
- FAR EAST (Except Japan):** Studer-Revox Hong Kong Limited
108 Asien House
1 Hennessy Road
Wanchai, Hong Kong, B.C.C.
- FINLAND:** Into OY
Lepolanie 16
SF-00560 Helsinki 66, Finland
- FRANCE:** Studer France
12-14 rue Desnouettes
75018 Paris, France
- GERMANY:** Frenz Vertriebsgesellschaft mbH (EMT)
Elektronik, Mess- und Tonstudioteknik
Postfach 1520
D-763 Lahr 1, West Germany
- GREECE:** Electronica O. E.
9 Valaoritou Street
Athens 134, Greece
- ITALY:** Audio Products International
Via Gaspare Spontini 3
20131 Milan, Italy
- JAPAN:** Shindenshi Manufacturing Corp.
1-47 Sasazuka, Shibuya-Ku
Tokyo, Japan
- MEXICO:** Accurate Sound Corporation
114 5th Avenue
Redwood City, California 94063
- SPAIN:** Neotecnica, s.a.e.
Marques de Urquijo, 44
Madrid 8, Spain
- SWEDEN:** ELFA Radio & Television AB
Industrivaegen 23
S-171 17 Söna, Sweden
- UNITED KINGDOM:** Studio Supply Company
97/99 Dean Street
Soho, London W1, England
- EXPORT AGENT:** Audio Systems International
146 North Orange Drive
Los Angeles, California 90036
Tel: (213) 933-2210. Telex 686101
- UNITED STATES:** PRO Sound, Inc.
Seven Wynnewood Road
Wynnewood, Pennsylvania 19096
Tel: (215) 642-2744
- Studio Supply Company
P. O. Box 280
Nashville, Tennessee 37202
Tel: (615) 327-3075
- Electro-Media Systems
P. O. Box 480394
Los Angeles, California 90048
Tel: (213) 653-4931
- Sierra Audio
619 S. Glenwood Place
Burbank, California 91506
Tel: (213) 843-8115
- Westlake Audio
6311 Wilshire Boulevard
Los Angeles, California 90048
Tel: (213) 655-0303. Telex 68645
- Soundesigns
313 W. 57th Street
New York, New York 10019
Tel: (212) 765-7790
- Willi Studer America, Inc.
1819 Broadway
Nashville, Tennessee 37203
- Harrison Systems, Inc.
P. O. Box 22964
Nashville, Tennessee 37202
Tel: (615) 834-1184. Telex 555133

Harrison 

Progress from HARRISON

Second Edition Models 4032 + 3232
Automated Master Recording
Consoles



In response to your suggestions,
Harrison's Second Edition consoles
offer you many new features and functions.

- Programmable and Manual Muting.
- Group Muting.
- Fader Automation Null Lights.
- 2 Stereo Foldback Systems With Extensive Source Selection.
- Optional High Resolution Phase Meter.
- 2 Phase Meter Source Selection Matrices.
- Pink Noise Generator.
- 48 Volt Phantom Power On/Off Switch.
- Improved Parametric Equalizer Range.
- Optional Step-Type Equalizer.
- Stereo and Quad Meter Source Selection Switches
- Optional 36 Segment, High Resolution Light Meter With Front Panel VU and PPM Characteristic Selection.
- Master VU/PPM Characteristic Selection Switches
- Optional NTP Meter Overbridge.

"Still No Compromise"

Harrison

Harrison Systems, Inc.
P.O. Box 22964 • Nashville, Tennessee 37202

Want more details? Circle No. 55 on Product Info. Card.

Looking for a professional audio product?

Westlake Audio is a lot more than a studio builder. We represent, stock, sell and service the finest professional audio products available today! Microphones, tape machines, amplifiers, speakers, consoles and more. Whatever your product need, call Westlake Audio.

Consoles
Audiotronics • Automated Processes • Harrison • Cotec
Allen & Heath • Yamaha

Tape Machines
3M • Electro Sound • Otari and Nakamichi

Synchronizers
Automated Processes • 3M • ELCO

Monitor Speakers
Westlake Audio • JBL • Gauss/Cotec

Amplifiers
Crown • JBL • Crewm-Vega • SAL • Yamaha

Microphones
AKG • Electro-Voice • Neumann • Sennheiser • Shure • Sony
• Beyers • PMI

Support Equipment
Allison Research • Amber • Atlas • Auratone • Countryman • DBX
• Dolby • Edtall • Eventide Clockworks • Inevonics • Koss
• Lang Electronics • MRI • MXR • Multi-Sync • Orban-Parasound
• Pandora • Pultec • Sennheiser • Sony • Stephens • Suporex
• U.R.E.L. • White • EMT • Mairux

Custom Acoustic Design and Construction
Complete Studio, Control Room and Echo Chamber Design
Construction, Wiring and System Interface

Want more details?
Circle No. 56 on Product Info. Card.

from acoustic design
to down beat...

**Westlake
Audio**

6311 Wilshire Boulevard
Los Angeles, California 90048
(213) 655-0303
Telex 788645