



Broadcast Programming & Production

SEPTEMBER/OCTOBER 1975
VOLUME 1 / NUMBER 3

In This Issue: • IMAGINATIVE RADIO PRODUCTION • A LOOK AT TV's "MATCH GAME '75"

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Which articles in this issue were most useful to you? (In order of importance).

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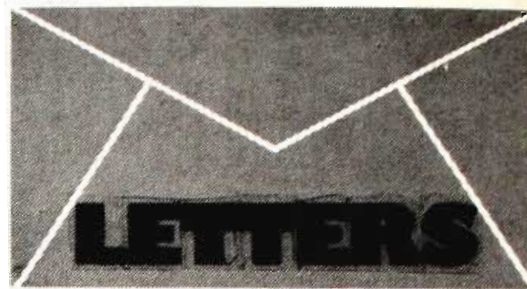
*of tape reels reflects
 man's article on "Imagi-
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nman

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 INTERNATIONAL FILM
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FROM THE PUBLISHER:

Hi —

It must be gratifying to station operators to find that every slot they have programmed during the broadcast day has captured a major audience share. Proven, that fact should be the proverbial keys-to-the-bank.

Publishers, too, are gratified when they apparently are able to match their print *content* with audience *need*. Such seems to have been the case as we have tabulated your most useful article response to the first two issues of BP&P.

Clearly, each of the major articles captured the attention of various levels of station operation. Judged by the reader response card tabulation the overall programming in these first two issues was right . . .

BP&P, indeed, made a valuable contribution to each segment of broadcast operation . . . programming and production.

Please continue to contribute these judgments.

Have you sent your \$7.00 per year paid subscription? It's a good bet that \$7.00 spent any place else won't buy you more potential good ideas.

EDITORIAL USEFULNESS RATING

July/August issue

TOTAL RESPONSE:

- 1) "Windy City Radio" 37.25% most valuable;
- 2) "Syndicated Programming" 29.55% most valuable;
- 3) "Stereo Tape Machine Alignment" 24.54% most valuable;
- 4) "Programming Research in Television" 8.66% most valuable.

TELEVISION RESPONSE:

- 1) "Programming Research in Television";
- 2) "Stereo Tape Machine Alignment".

FROM: Frank A. Stewart
Manager/WSIC Radio
Statesville, NC

I am writing to express my appreciation concerning your article in the July/August issue entitled "Windy City Radio," a profile of radio programming in Chicago.

It was interesting to see radio stations with opposite philosophies and opposite policies programming to their respective audiences. Each felt its approach to be correct as regards that particular audience and, in fact, it was. It simply shows that there are no absolutes, either right or



1975

**INTERNATIONAL
FILM & TV
FESTIVAL
OF NEW YORK**



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

Dear Mr. Rosen:

I am delighted to hear that the Annual International Film and TV Festival will be held again in the Americana Hotel on November 5 to 7, 1975.

This will be the 18th Annual Festival to be held here, making the event a regular feature on the City's calendar. I extend to you my personal and official welcome and hope your participants will avail themselves of the many activities the City has to offer.

I am certain you and your group will enjoy a productive and enjoyable stay.

Sincerely yours,

Abraham D. Beame
Abraham D. Beame
MAYOR

Mr. Herbert Rosen
Festival Chairman
The International
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November 5-7, 1975



- Broadcast PROGRAMMING & PRODUCTION
Programming: The competition for audience.
Production: The implementation of competitive programming.
- Broadcast PROGRAMMING & PRODUCTION
relating programming software and production hardware to the competition for today's broadcast audience.
- Broadcast PROGRAMMING & PRODUCTION
the broadcast magazine that begins where basic broadcast operation ends.



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RADIO PRODUCTION** 9 *Bobby Ocean*

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ON THE COVER:

A multi-colored collage of tape reels reflects the theme of Bobby Ocean's article on "Imaginative Radio Production" -Page 9.

Photography: Gary Kleinman

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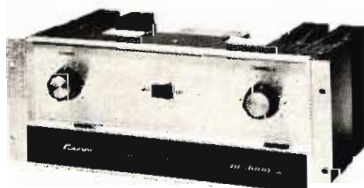
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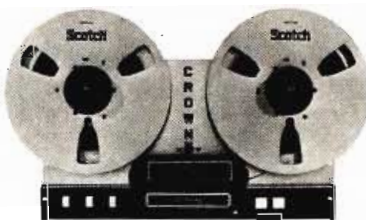
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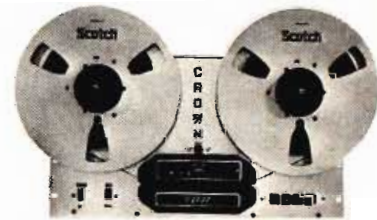
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LETTERS . . . continued

wrong, in the broadcast industry.

I have found a tendency for small market radio stations to look at Big City Radio and deduce "they're doing it, therefore it must be right." What really stands out in your article on "Windy City Radio" was that each station effectively analyzed their audience and programmed their station to the needs of that audience.

While the requirements of any audience in a small market are different from the requirements of the Chicago audience, the need to analyze the audience is no less important.

Thanks again for a good solid article, and good luck with your magazine!!

FROM: Clay Freinwald
Chief Engineer
KMO/KLAY-FM Radio
Tacoma, Washington

I just read Vol. 1, Number 2 of BP&P, and let me at the outset say . . . fantastic.

Regarding the letter to the editor from Mr. Kippel . . . I have to agree about the programming/engineering interface, for I feel that this is one of the most serious shortcomings of the broadcast biz today. The recording industry has equipment operators of an ever increasing quality, perhaps due to the increasingly complex equipment that he is called on to operate, while the broadcast industry has thousands of operators who feel that "Bias" and "EQ" are strange engineering code signals. I would like to install a modern recording type console, however only about half of the operators would have any idea how it works, not to mention what the unit is capable of. Where can you find radio station operators that can operate equipment to the extent that it is capable so that your station can gain from the result? I have for many years been hoping that some publication would be directed at the Announcer/Program Director/Equipment Operator, that would in some way teach something about equipment operation.

Best of luck with BP&P!!!

FROM: Don Elliot
Production Director,
KKDJ Radio
Los Angeles

Last issue's "Letters to the Editor" department contained a point by Glen Kippel about de-magnetizing heads prior to alignment tape use. Perhaps I was remiss in not including this instruction in my article ("Some Basics of Competitive Production," April/May 1975). I fell into the trap we are trying to pull some of the industry out of: taking certain standard practices for granted and assuming every-

body knows about them. And of course everybody faithfully performs preventive maintenance by routine schedule. The intent of the article was to teach these practices from the beginning — especially those that might be unknown to the neophyte announcer or the pro who never needed to know before because he worked in a split-jurisdiction shop.

I hasten to point out that even Ampex specifies rather vaguely, hidden in the middle of a paragraph on the last page of their alignment tape instructions that accompany the tape: ". . . magnetized heads and tape guides also cause de-

terioration."

It would be a good idea to apply a warning sticker on the alignment tape reel, rather than a lost obscure mention in a loose sheet, or even printed on the box which is out of sight during use.

Bryant Ellis of Taber Engineering tells me that STL (Standard Tape Labs), at my suggestion, is already considering this idea for their alignment tapes.

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

KRVR (FM) in Davenport, Iowa has been on the air since December, 1974. This profitable stereo station follows a strict philosophy of quality and reliability.



Peter Burk, Chief Engineer for WQUA and KRVR (FM), chose to use six ITC Open Reel Units in KRVR's Automation System. Why?

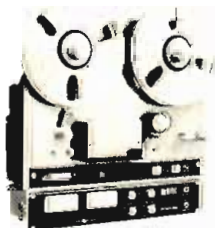
"The decision to use reel-to-reel was dictated by the Stereo Radio Productions (Schulke) format. It was then a matter of narrowing down the available machines to the one that would perform the best in both production and automation uses. We found that ITC's 850 would satisfy all our requirements. Everything went together into a machine that has virtually all the features we could ask for. The Micro-Marker is a classic example. Editing has been made easier and more accurate. It is just one of the things that makes the 850 a superior production machine.

"Virtually every feature in the edit mode is used at one time or another. The interesting thing is that the features don't interfere with each other. Start Memory and Motion Sensing are assets, especially in

automation. We can avoid tape spillage and tape breakage, and reduce the amount of time spent cueing-up.

"The phase stability from one end of the tape to the other is excellent. That's a prime consideration for stereo operations. The front-panel limited-range level controls have been invaluable. We can be sure our stereo balance is always correct and that the level between tapes is very consistent.

"As Michael Moore, KRVR's engineer, said, 'The serviceability, the simplicity, the cleanliness of how everything is placed on the 850, has to be one of its best features. You don't have to look through the forest to find the trees.' I'd certainly agree with him."



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IMAGINATIVE RADIO PRODUCTION

By BOBBY OCEAN, Production Coordinator, KHJ Radio, Los Angeles

Anything you can imagine, you can put on the air at your radio station. The best piece of equipment you have is your imagination. Everything in this article is based on this notion.

A lot of elaborate equipment isn't necessary — oh, it's nice to have, but you don't have to have it. Using existing equipment, there are a few tricks you can do to get a bigger room sound out what you have.

First, back to the basics. Even the most detailed piece of production is based on a few simple roots.

SPLICING

Splicing is the fundamental ingredient of production. A talented production man can make a one-track Ampex sound like an eight-track (Brand Name).

So let's start there — right at the beginning. You develop a technique — a uniform manner in which you create each splice. A formatted way you do it which is consistent with each other splice. For instance, mark the tape just slightly to the right of the playback head, every time. See the illustration (Fig. 1). Many prefer the tape speed at 15 inches per second, which makes for a cleaner splice.

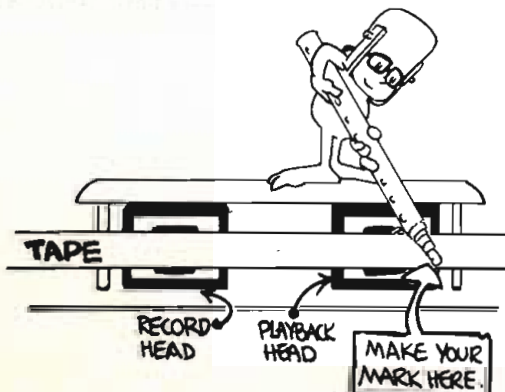


FIG. 1

Also mark the reels you're using (as the illustration No. 2 is pointing out). This allows you an additional visual aid. Many times you'll need to splice somewhere in the middle of a spot, but exactly where isn't clear. So you run the tape back and listen a few more times. Notice your mark going around with the reel each time you listen. As your splicing point keeps re-occurring, the mark on your reel continually reappears at, for example, the ten o'clock position, and you know you're somewhere in the ball



THE AUTHOR:

Bobby Ocean's 13-year radio involvement includes air work at KMBY (Monterey, CA); KKIS (Pittsburg, CA); KYNO (Fresno, CA); air, music, and production direction at KGB and KCBO (San Diego, CA); and KFRC (San Francisco). Bobby is currently Production Coordinator and noon-to-three personality at KHJ, Los Angeles, as well as production director for RKO radio's "Specials of the Month."

park. The mark (an arrow drawn with a crayon pencil, a cartridge label, anything) assists you in zeroing in on your exact splicing point.

Here's another thing. It's a big help to have a mental picture of what the sound looks like. Imagine each vibratory sound unit to look like the one illustrated in Figure 3. Each element of your sound can be pictured as a horizontal teardrop shaped formation. With this mental picture of the sound you're working with, you have a lot more control over what you're carving up.

Now that you have an idea of what your sound looks like, you develop a technique we'll call "mid-splicing" — actually cutting *into* the teardrop, as well as just before it.

The teardrop is shaped the way it is on purpose. The sharp, pointed end is the tail, and the round edge is the head. The droplet image is traveling in a left-to-right direction, same as the tape is going. Let's say the teardrop represents the one-second sound effect of a crack of thunder. The teardrop narrates for you what goes on in that one second.

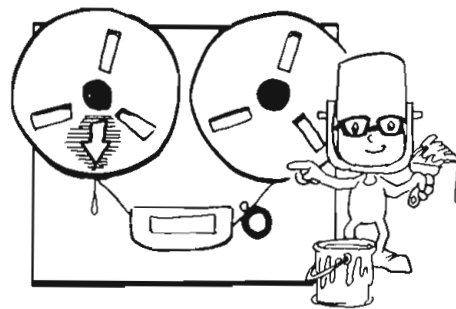


FIG. 2

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those same few notes, it's like mentioning the product's name again. Look for music selections with reoccurring themes.

— Music with punctuation in it, stingers, unusual sounds, changes in rhythm. Music used as punctuation, can re-emphasize your statement with more impact than a period, semi-colon, or exclamation mark.

— Look for current material. Everything you put on the air communicates, don't date yourself.

Remember, you can shape the music anyway you want to. Sure bets are usually movie soundtracks. Listen to everything, though. That's the best bet.

TIMING

Excellent production requires you to gather as many tools into your bag as you can. The use of time itself is of great assistance. Sooner or later (or already), you're going to want to know how long that voice track is, and how much of a particular piece of music to lay under it. You need a measuring instrument here.

Radio stations with a production budget invariably get ahold of digital clocks that can measure time to the tenth, even hundredth, of a second.

Great.

Others find different means. A disc jockey in Fresno went to a sporting goods store and bought a stopwatch. It was special — he had to ask for it. His stopwatch had a ten second face. Usually they're 30's or 60's. The hand went around full circle every ten seconds, measured to the eighth of a second, and recorded how many minutes went by. It had everything. And it probably saved him over five-hundred dollars.

Here's how to measure time with existing equipment:

You have a 13 second voice track, and a piece of music picked out with an incredible stinger into the cut a ways. You want the announcer's voice to talk up to this stinger. Both cuts are taped separately — voice on one, music on another. On one machine, you cue up to the beginning of the voice track. On the other machine you cue right up to that beautiful stinger. At this point, carefully remove the music tape from between the capstan and the puck and, bringing the tape under the capstan, wind it counter-clockwise between the two wheels again and over the puck clockwise, re-stringing it through the tension arm (as in Figure 7). Now start both machines at once, pushing the "play" button. The voice track goes forward while the music tape is playing in reverse. You stop both machines when the voice track is through and make your mark on the music tape (playback-head, slightly to the right of the "gap") where it stopped. Somewhere in front of that, on an appropriate punctuator, you'll "clean up the front" eliminating the unnecessary music, and your production will time out perfectly. And there's another tool in your bag.

VOICE

Your music level should be kept fairly

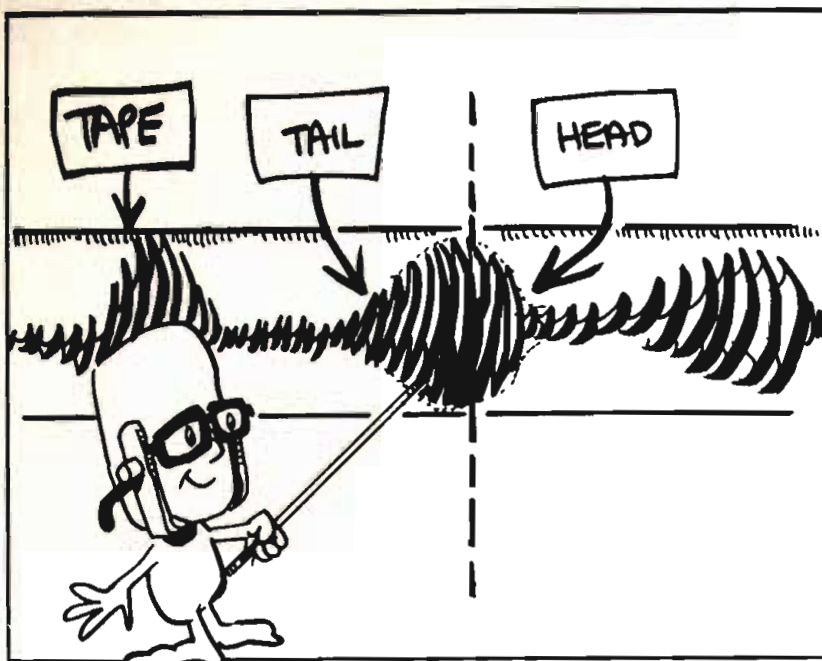


FIG. 3

First the sound comes on, instantly reaches its loudest point, and then trails off. The width of the drop (from top to bottom) is your mental image of the sound's loudness. The length (head to tail) is the duration. You may want to cut into the teardrop (thunder crack) just past its peak of loudness, and then splice it into just past the loudness peak of your station's shotgun drum jingle (see Figure 4).

Once there was an unimpressive drum going into your call-letters, and now you have a punctuating, impactful crack! This particular special effect was a lot of help at KGB, and later at KCBQ in San Diego.

Of course splicing for the sake of splicing is unnecessary. There are times when you don't need to cut the tape — another of your methods will do the same job faster.

Let's do another mental picture. Imagine the record-head of your reel to reel machine to look like a series of paper-thin magnets, laminated one on top of the other to look like the picture in Figure 5. Between the two poles of this magnet is what you'll call the "gap." You're going to take advantage of this "gap" as a tool,

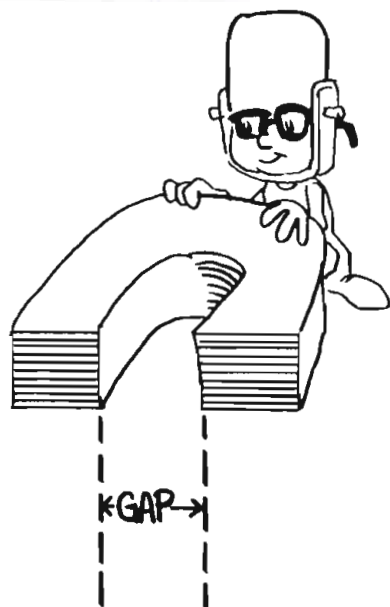


FIG. 5

and use it to splice for you instead of a razor blade and cutting block.

Say you began a spot with the music "wowing" in. That's okay. You wait til the music reaches proper speed, listen for a good time to come in with voice, finish the spot. Then go back to the beginning where the record is playing at the wrong speed, listen in and locate the point, once the music is up to speed, where you'd like to make your splice (perhaps on a beat). Make a mark on the tape to indicate your splicing point. Now: take the tape out from between the capstan and the puck (see Fig. 6). Manually rewind til your mark is two inches or so to the left of the recording head. Press the "play" and "record" buttons. The tape won't move forward because it's not pinioned between the capstan and puck, yet the machine is recording. Bring the mark forward — to the right — til your mark is just to the immediate left of the actual record head "gap." Manually rewind again to clean up the rest of the front and give the tape a good "run." Now listen to what you've got: a nice clean splice, without splicing. It wasn't even necessary to put the tape "under the knife." This technique is effective for cold voice tracks as well as

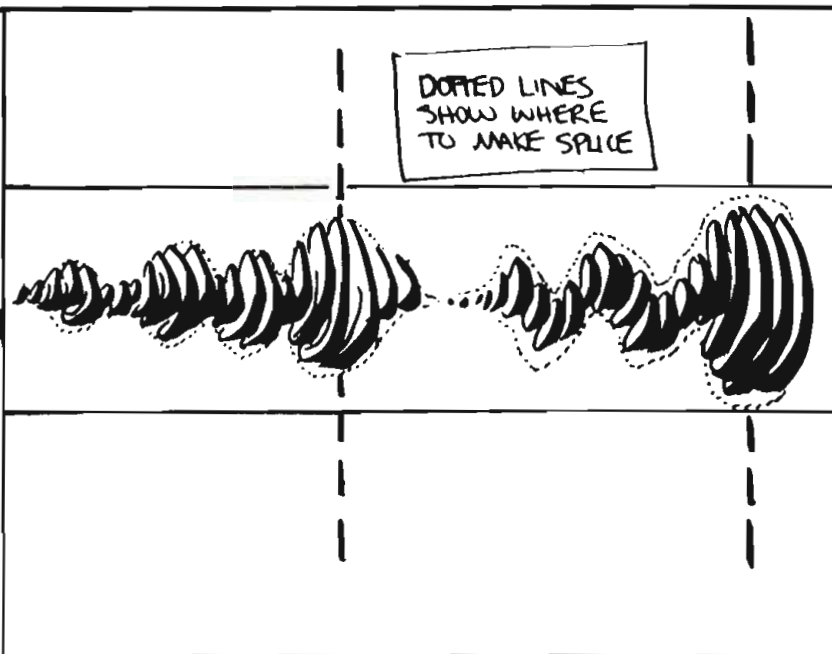


FIG. 4

music pieces.

MUSIC

Very soon after mastering the "mid-splicing" technique, you realize that you can pretty much "shape" the sound anyway you want it. Using the "teardrop" method, you can even take the loudest head-piece of one musical production note and splice it into another note of a different chord. Then, listening to it — especially if you've produced with your tape speed at 15ips — the splice slips by so fast, it's undetectable. Sometimes you'll even get the result of creating a whole new chord.

I want to put in a few thoughts at this point about your music because it is a potent supportive force in your production. The music you select enhances your communication, underlines its attitude, and dramatizes its intention.

So where does it come from? How do you find the right material for, say, a promotional announcement? Here are some things to look for when you're scouting production music:

— "Themes" — could be just a few notes — that you can use to identify with the product. Then, everytime you play

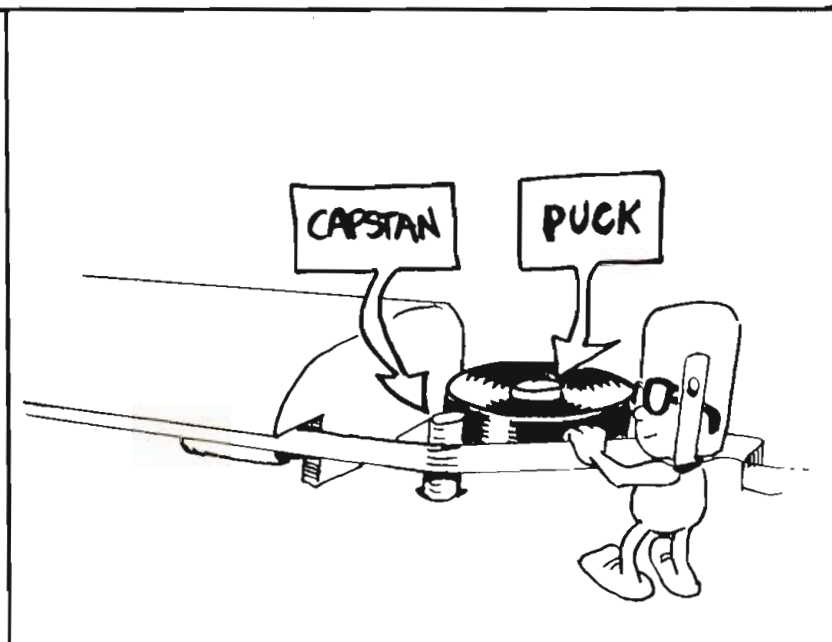


FIG. 6

Serious about recording? GO ALL THE WAY WITH AN AMPEX AG-440C.

You're going to love your new Ampex AG-440C. When you settle down with this, the finest, most versatile audio recorder/reproducer ever produced, you'll be ready for anything life tosses at you, all the way way from monaural to advanced multi-track situations.

Reliability is one of the strongest features of an AG-440C. Like its distinguished ancestors (and many are still in professional service after twenty years of constant use), the AG-440C is built to last. Give it a little preventive maintenance now and then, and it will spin on and on.

Versatility is built into the basic design. If you begin with a monaural, 1/4-inch version, you can move up to 2-track and 4-track work as easily as adding electronics modules and changing the heads. Motion sensing and improved edit controls make post-production more convenient. The rigid, die-cast transport plus sapphire guides give precision tape handling regardless of reel size.

Maintenance is easier than ever, thanks to many improvements. Plug-in etched boards can be swapped in a jiffy, and the recording electronics modules are fully interchangeable.

And now there are accessories such as the VS-10 Variable Speed Oscillator, Pick-Up Record Capability (PURC), WBP-2 Wideband preamp, and synchronizing equipment to further expand your capabilities.

This is the one machine that is uncompromisingly a professional workhorse.

Complete specifications and technical details are presented in the AG-440C brochure, which we'll send you without obligation. They say that "All Brides are Beautiful!" But when the honeymoon is over, you're going to be happy that you settled down for the long haul with an

AG-440C . . . the professional recorder/reproducer that goes all the way with you.



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Audio Video Systems Division
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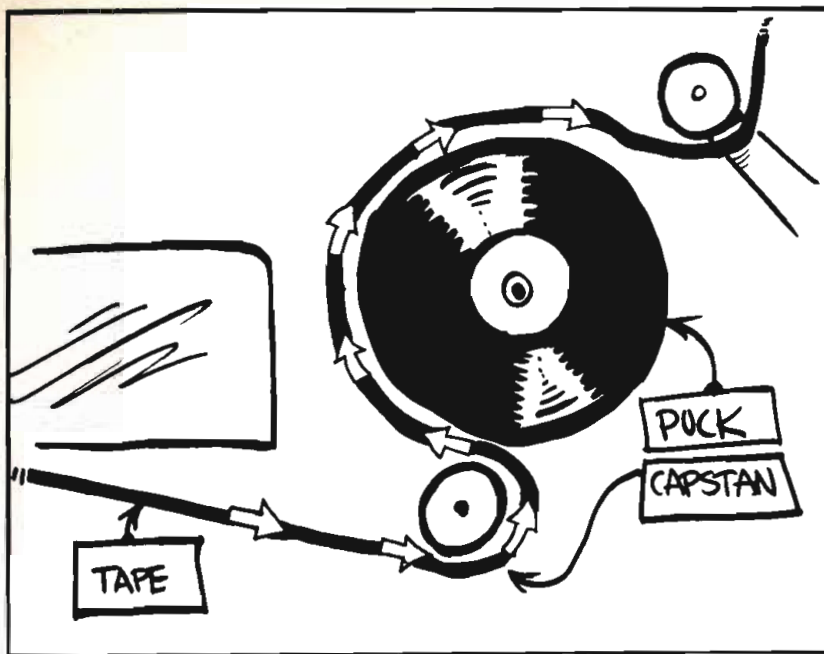


FIG. 7

constant, with no sudden changes in volume (unless you specifically want that special effect). It really sounds amateur to attempt "punctuating" your copy with sudden jerks in the volume.

Yet you want the music you've carefully selected to enhance your copy, so you want the level up — enough to be heard, to be there underlining the voice. How then, do you keep the voice track and the music track from competing with each other? One answer is found through equalization. You can "shape" the sound of the voice to "cut through" the music.

Don't bother with the music — leave it "flat," or unequalized — just the way it comes off of the record. You want the voice to print through, so you roll some of the bottom — lower cycle tones — off and listen. You might also decide to take out some of the middle, even boost the highs. Experiment. Each voice is different and can be shaped in a variety of ways.

If your production room has no equalizing equipment, try something else. Position the announcer's mouth farther from the microphone, at different angles to it. Cup hands around the mouth while speaking and listen to what it sounds like through the music. It's amazing how many different sound qualities you can create by varying these tricks, widening the circumference of the cupped hands, positioning the mouth at different approaches to the mike.

Empty out the trash can and lift it up under the microphone. When the mike is near the bottom of the can speak over the rim down into it. This is one of the oldest tricks in the game, and . . . a nice special effect.

Keep experimenting, and see what you come up with. Take a cassette recorder out into a large hallway and read the copy, capitalizing on the hollow room noise effect. Re-record copy being played back through earphones placed close to your cassette player's condenser mike for a filtered voice effect. Take your commercial outside and read it to pick up on

the background sounds. Experiment, and widen your bag of tricks.

Try cutting a spot by laying the voice track first, then adding music. Do another by putting the music down first, then layering the voice into it. Overlap the voice tracks on one spot, and then splice out all the breaths between words in another. You begin to realize there's no end to the things you can produce.

Try compressing just the voice in a spot. You get a very natural effect. The announcer can speak in a more conversational tone, using his breath — not just his "pipes" — to shape the words. Equalize and then add music, leaving it flat. Announcer and music don't compete, and you get a guy who's simply saying it to you, not barking it at you. Nice.

OTHER SPECIAL EFFECTS

Now other special effects begin to occur to you right and left:

Varying Tape Speed: You get the idea of creating character voices, or having the music pick up a few seconds. Recording studios in Hollywood and radio stations with a budget for equipment install speed altering machines in their rooms. These var-i-speed devices allow you to speed-up and slow-down the taped inches-per-second with the slight turn of a knob.

Another way to alter the speed of your tape machine is to wrap the capstan with tape. Use the Scotch transparent tape — regular splicing tape is too sticky, and harder to remove when you're finished. Wrap the capstan before you record, and you've got a slowed-down affect when you tape the tape off. Wrap it after you record, and the speed increases. Vary the amount of speed change by how many layers of tape you use. Oh, and be sure to remove the tape and go over the capstan with a little cleaning alcohol when the project is completed.

Reverse echo effect: You tape a voice track, then turn the tape around — actually lift the reels up off of the machine, flip them over, and play the tape backwards. As it reaches the last word (the first word when it's going in

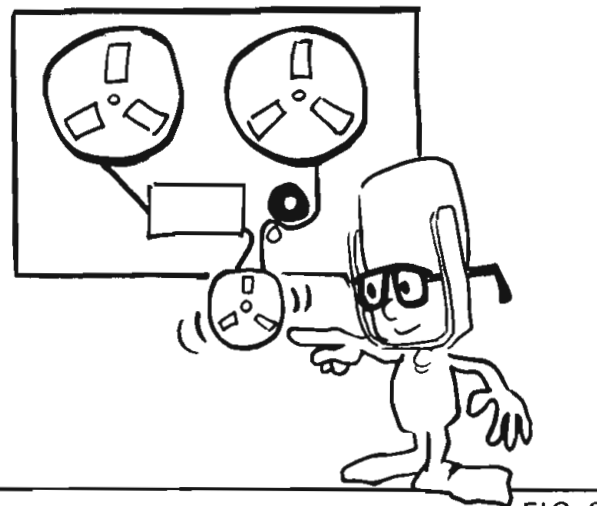


FIG. 8

the right direction) you punch "record" with the pot open enough to make it echo, and let it go for a few seconds. When you re-string the tape in the proper direction, you have an interesting pre-spoken echo effect that gets even more attention-getting when you add music.

Loop: Everyone does this trick at one time or another. It's still a great way to elongate a piece of music for a contest bed, commercial, whatever.

You find a piece of music with a bed you'd like to use, but it's too short. You record it a few times on a stretch of tape, splice the pieces together, and then splice the beginning and end together to form the loop. Fit the loop of tape from the top of the playback to take-up reel and across the heads and through the tension arm. You might even want to weight the loop just as it emerges from the playback head and just before it reaches the capstan/puck pinchers with a little three to five inch empty reel, and then just let it hang there as the tape goes around. (see Figure 8) The result is a continuous music pad.

A few clever production men vary this idea by recording a few of the same bars of the music over and over, then a few more bars, repeated, and then even more — as yet unrecorded — before splicing them all together. This eliminates any obvious monotony in the bed.

By now you should have enough tricks to work with. The more you experiment, the more tricks you'll pick up to assist yourself in getting the pictures from out of your head and onto the tape. First you get the picture clearly in your head, then determine how — with what you've got to work with — you can produce the result.

Which brings you back to a good starting point. When you have a bag full of good solid tools to work with — that you've experimented with and developed a feel for — you know that it's true: anything you can imagine, you can put on the air. □



(Left) view from rear, and (Right) view from stage of studio where Match Game '75 is taped (Stage 33, CBS Television City, Hollywood).

participation. You can't really watch Match Game without playing along at home. It's easy to fill in the answers yourself, and it doesn't call for knowledge, abstract thinking, or intense concentration."

The one portion of the show that remains more serious in tone is the 'audience match' . . . "We poll the audience and tabulate the short fill-in answers." (For example: Snake ——. The three top answers were "in the grass," "pit" and "bite.") The contestant who wins the game plays by asking the panel to give suggested answers, and he can pick one of those or choose his own. The player is trying to match the top answer, and it pays off \$500 for the top answer, \$250 for the second, and \$100 for the third. At that point, he then plays for a larger sum of money; (ten times what he won in the audience match) in what we call the 'head-to-head' match. Here the player selects a celebrity and tries to exactly match answers." (For example: Movie ——. Possible answers are "star," "show," "theatre," etc.)

Revitalizing a concept that was once on the air can at times be a more mind-taxing undertaking than starting fresh with an "unused" idea. Match Game '75 began with a basic concept; but developing its new game format turned out to be an evolutionary, trial and error process. "A show is like an iceberg. . . what you see on the screen does not reveal the phases of development it went through. It took the efforts of a dozen people or more over a period of months. In its development, different concepts were kicked around, arranged, re-arranged, until we could eliminate the 'bugs,' or the inherent things in the game that didn't properly work, or were not as effective as others. Just as an example, when we did the pilot for the new version of the show, we played the basic game in three rounds. Next we would play the audience match, and then we had a telephone gimmick for the big money. In the old show, we'd pick somebody from the audience, and give that person a question. Then we'd call somebody at home on the telephone, ask the same question. If they matched, they won a jackpot, to which money was added everyday a match was not achieved. We attempted to carry this idea over into the new show. After the contestant won in the audience match he would play with

someone at home. We tried it and it was just awful. The ambience was all different in the new show. We had these six stars in the panel, and all of a sudden they were cut out all together. Then you had a person splitting his winnings with someone at home whom you couldn't see. It all seemed very divorced and meaningless, so the home match was cut out between the first and second pilot, and the head to head match was substituted."

Goodson-Todman Productions retain five people who prepare the questions for the Match Game . . . Dick DiBartolo, who did all the questions for the original program, Robert Sherman, who is also Associate Producer of the show, Joe Neustein, Patrick Neary, and Elliot Feldman. "These fellows sit and make up questions, singly and together, then they come in for a conference and go over them. We then throw some out, re-work them, and polish them.

"What these questions are, are actually little jokes within themselves. But it is a very narrow, specific joke form . . . you have a joke where the punchline has a hole in it. The questions have to be wide enough so that you have several good answers, yet narrow enough to allow the possibility of match. They also have to be carefully constructed so they don't have too many elements in them. A classic example is: 'The millionaire Japanese dwarf came to the United States and bought a ——. ' There you have too many elements that can affect the answer . . . a millionaire, he's Japanese, a dwarf, in the United States, and he's buying something. It is so wide that it has no focus. The questions should lay a field for funny or amusing answers . . . but not so wide that there is no chance for a match. (For example: Ugly Edna is so ugly she



Contestant podiums and "Supermatch Board" (not visible) are constructed back-to-back on a turntable that brings either side into camera view.

has more warts than a ——. Possible answers are "frog," "pickle," "witch" etc.)

"The material we have selected is then tested around the office to see whether the answers we think we're going to get are actually the answers we do get. Then we arrange the questions in games, trying to avoid conflicts in subject and answers. For example, we don't want to have two questions pertaining to 'eating' next to each other. Even while the show is on the air, we are constantly doing last minute checks for new conflicts that may arise.

Contestant try-outs are held three times a week in Goodson-Todman's Hollywood offices. The average session consists of 20-25 people. They come in from referrals from previous contestants, from mail applications, and from the audience. "When the show tapes, we briefly interview interested people while they're waiting in line to get in. Those people who appear to be likely candidates come in for a contestant try-out. In our try-out sessions, we sit with our contestant coordinator, Diane Janaver, and go around the room and have the people tell us a little bit about themselves. We don't ask questions, just have them talk, and from this you can get, very quickly, a feeling of people's personalities. We look for people who are open, pleasing, amusing, entertaining, and attractive. After we've talked to them, we play a little bit of the game with about a half-a-dozen questions and see how they respond.

"The thing you have to look for are people who won't 'freeze' when they get on camera. This is an instinctive thing, and hopefully you're right most of the time. And of course, we try to find people who can play the game reasonably well. Out of the 25 people that are interviewed, it's narrowed down to about 3 or 4 people who are put on file and scheduled for the show as we go along. We try, as much as possible, to get people from out of town, perhaps on a vacation or an extended stay. It's nice to be able to have people from different parts of the country, as the show is seen everywhere. When an out-of-towner is selected, he'll be scheduled as a contestant right away, otherwise it can be anywhere from one to seven months for someone to be scheduled, depending on the backlog."

The celebrity panel has three permanent members . . . Richard Dawson,



Production assistants sound buzzers and bells (left) as correct or incorrect answers are given in the game, and operate the set's indication lights via small console on right.



A PROFILE OF DAYTIME TELEVISION'S NUMBER 1 GAME SHOW

Based on interviews with Ira Skutch, Producer, and Marc Breslow, Director —By Gary Kleinman

"The Match Game" was developed in the New York offices of Goodson-Todman Productions, and first went on the air in 1963. It was a game based on the notion of matching, through asking a question to which there were a number of possible answers. After a healthy run, the show went off the air, but was revitalized into what has become one of t.v.'s top rated daytime game shows within the past three years.

Ira Skutch is the producer of the current "Match Game '75," and he relates that the initial version of the show was constructed quite differently from the new CBS series. "At that time, the game was played by two teams . . . with a celebrity and two contestants on each side. Each person was trying to match his teammates. The game was much straighter than it is now. They'd ask questions like, 'Name a kind of a muffin,' and the players would try to write down the most

common answer. If two people matched, the team would get 25 points. If all three matched, the team would get 50 points. The first team to get to 100 points would win the game.

"The next step was to play the audience match for money. The audience match, in those days, would go something like this . . . 'We asked 100 people in the audience to name their favorite movie star.' Then the three people on the winning team would each guess, giving the same or different answers. When the answer was revealed, the contestants would get \$50 for each guess that had matched the answer. The show was hosted by Gene Rayburn as it is now, and it ran for seven years."

Having gone off the air in 1969, the Match Game's fate was unlike that of most other cancelled programs. In 1973, Mark Goodson began working with what he still considered to be a viable concept . . . the idea of matching. "Mark felt, and we all felt that the basic notion of matching was still unique. We've revitalized a number of shows for that matter . . . 'The Price Is Right,' and 'Tattle Tales,' which is a revision of a previous show that was on the air called, 'He Said, She Said.'"

When the show was revived in 1973, a multitude of new ideas were brought in to achieve basically the same idea of matching other people, but with a different twist. "Instead of the two team concept, we went with a single panel of 6 celebrities. Then there are two contestants playing against each other, going alternately. In the old show, the two teams were given the same question, and you'd get the answers all the way across. Now the contestants play alternately, with different questions. "The scoring is

completely unique. . . the idea of trying to match everybody, and having two turns to match six people."

When one views the Match Game '75, he'll find that the show radiates a considerable feeling of relaxed fun, perhaps even zaniness . . . in the ad libbing that occurs when the celebrities give their answers. The show now has a stronger element of humor, but Skutch asserts that the element of humor or entertainment must not over power the element of the game itself. "It's a combination. In most successful shows, really successful shows, you find a combination of a very strong game base, with the subsidiary entertainment on top of it. There are very few shows that have been successful on just fun, without any substantial game underneath it. You can have a successful show, though, where the game itself is so strong that it sustains by itself."

So the new version of the Match Game allows for a greater interaction between the celebrities, players and host. "One of the things about the old version was that the most fun came when there were a lot of different answers. But the most game progress, of course, came when there were a lot of matches. So there was always a null . . . between trying for progress in the game, and trying for amusement. Because of the nature of the new show, you can play more for the variety of answers. It becomes more of an achievement to get a match in this show. You frequently have a person winning by a score of 1-0, 2-1, 3-2 . . . and so forth."

It is actually quite simple to play along with while viewing the show. Ira Skutch affirms this is an advantage in appealing to the home viewer. "A good t.v. game show should have an element of home



MATCH GAME '75 producer, Ira Skutch.

Ira Skutch is a Vice-President at Goodson-Todman productions. He has worked for the company as a producer/director since 1957. He has produced and/or directed such games shows as, "Two For the Money," "Beat the Clock," "Play Your Hunch," "Missing Links," "Snap Judgment," "He Said, She Said," "I've Got A Secret," "Tattletales," "Concentration," and "Match Game '75."

and we rotate them around as semi-regulars. Betty White is good there, as are Patty Deutsch, Marcia Wallace, Joyce Bulidant and Fannie Flagg.

Skutch feels that the host of a game show plays a most important role, especially in a situation like Match Game '75 with all the ad libbing. "The job of host is partly the engineer driving the train. He has got to know how far to let things go . . . and when to put on the brakes. Gene Rayburn is a man with a great sense of entertainment and a great sense of taste. He's also very quick to take advantage of things that happen. But as with most successful shows, success depends on a happy marriage of everything . . . the material, the structure, the panel, the contestants, the host."

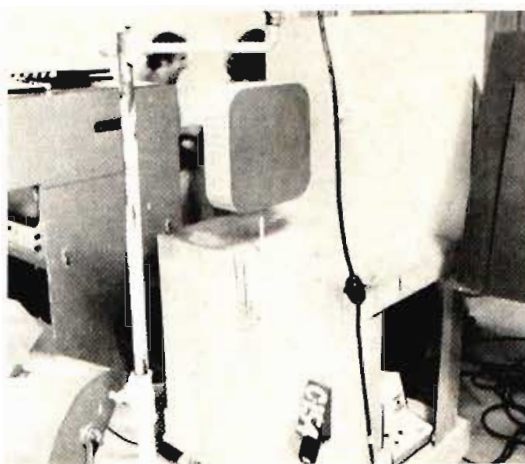
An entire week's production of Match Game '75 (5 shows) is produced in one day each week. "We do three shows in the afternoon, have dinner, and then do two more shows with a different audience. The set remains a constant, and the only physical things that are changed are the questions and the graphics for the audience matches."

The general view of those involved in the program is that visually covering the Match Game is like covering 'an event.' Marc Breslow is the show's director, and he relates that when the program first began production, it was tremendously complex and difficult. "We went through all kinds of growing pains to get it to where we are right now, where everything is smooth and running like a freight train. But it was difficult to work out how everything was going to get accomplished . . . to have indication lights and determine how they are going to be triggered, the bells, buzzers, how we cleared the audience match board, working out the camera shots . . . all the mechanics. But now that it's all worked out, and everybody knows their jobs, we'll just come in, light up the set, check out the electronics and mikes, see if the fly-in sign that indicates \$5,000 or \$10,000 is working, and run through a little bit of the game with stand-ins. Taping the show is no longer complicated."

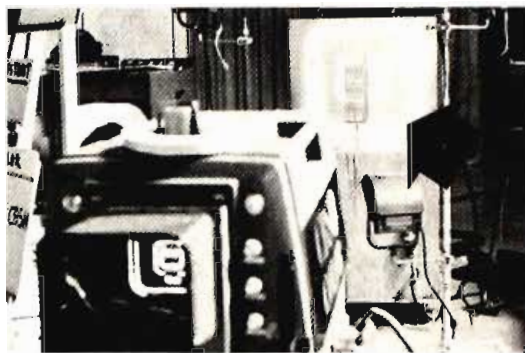
Like the program concepts itself, the physical aspects of the show evolved



Match Game's Director, Marc Breslow.



Above, side view of chroma-key "flipper" used in opening and closing of program. Below, arrow points to "flipper" in operation (see text).



from ideas and suggestions from a variety of people within the organization. "Like everything at Goodson-Todman, you start with the nucleus of an idea, and then everybody adds what they feel. We discuss everything about the show . . . even things like whether parts of the set should be circles, squares, or triangles. With all of the suggestions, we ended up with a package that was far better than what we had originally started out with.

"Another thing about this company is that they aren't afraid to try new ideas. For example, at the opening of Match Game, I felt that it would be good if we could somehow focus on the six stars of the panel, and pop them in some way. So I came up with the idea for what I call a 'flipper' . . . or a rotating board, and using chroma key, as one side of the board comes around, you see the face of one of the celebrities. As the board turns to the other side, you see the next star's face, and so on. After all the stars have been shown, the flipper turns once more and displays the Match Game '75 logo. So I just saw all those crazy chaser lights, drew it up, took it to the art director, and we tried it . . . and it worked well. So as ideas are added, your patterns and set evolve, but then again, everything will change if we come up with something better."

The Match Game's set was designed to generate a feeling of excitement and variety. "I think we've gone through a period of every set looking like what we call 'early pinball,' with flashing lights everywhere. But I still like chaser lights, because to me it's 'gamey.' With all the lights on Match Game, it's kind of a

razzle dazzle effect to give a feeling of excitement and variety. Game shows generally have patterns that repeat, repeat, and repeat . . . so anything you can do to create variety is desirable. Even if it's just changing colors."

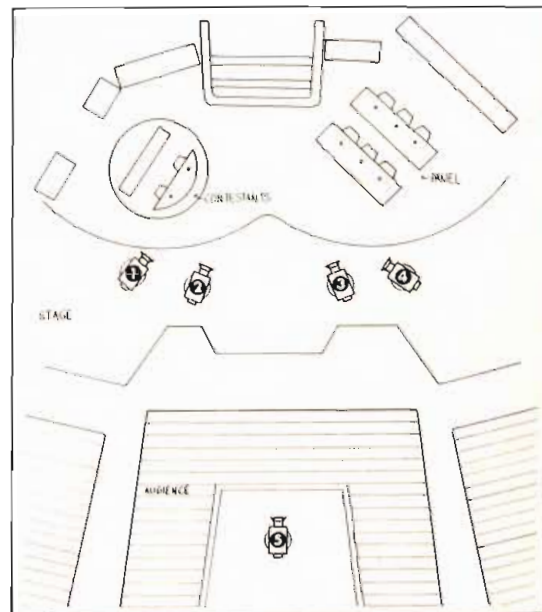
As with most game shows, Match Game's set is arranged in a 'U' situation. It provides for convenience and efficiency in shooting the show with five cameras. "Because of the six stars, and with Gene and two contestants, along with all of the boards and everything that happens, five cameras were necessary.

"Looking at the set, camera 1 is far left, camera 2 is left of the center, camera 5 is center — way in back of the audience, camera 3 is right of the center (again on the stage), and camera 4 is furthest to the right. So we've got the cameras shooting in opposite directions across the stage. Cameras 3 and 4 shoot stage right (camera left) and 1 and 2 shoot stage left (camera right). 5 shoots right down the middle.

"Basically, camera 5 will work the wide shots coming in and out of commercials. It will do the opening, and will give us kind of protection shots left and right. 5 will also always take the shots going into the 'head-to-head' match. Camera 3 basically handles Gene Rayburn. He takes the contestants, and follows Gene over to the stars, and stays on Gene and the stars when they're giving their answers. Camera 4 generally stays on the



Above, a view of cameras 1 through 5 from stage left. Below, a diagram of basic set layout and camera positions.



Brett Somers, and Charles Nelson Reilly. But the idea of permanent members was an evolutionary one. "We started without permanent members. We had Richard Dawson on the first week, and he was so strong, that we just kept booking him back. He quickly became a fixture, so we made a permanent arrangement with him. We started Brett Somers on the show within the first two or three weeks, and she brought a very unique personality to the show, so we went through the same process with her. About two or three months after we started, Charles Nelson Reilly did the show, and he was so powerful, and fit in so well, that we again did the same thing. When Charles was away for 6 months doing a play in New York, Gary Burghoff ('Radar' from the M*A*S*H series) worked out so well, he became a 'regular' for Charles until he could return."

Ira Skutch feels that there is an advantage to having permanent members on the panel. "It creates a family of people, and they develop a relationship among themselves. Also, there is a familiarity that the audience has with them."

The three regulars on the panel are situated in the second, third, and fifth seats. Seats 1 and 4 change constantly with a variety of name personalities, and the arrangement of these celebrities is the product of strategic considerations. "When you're putting a panel together, it's like casting a play, and that is the same with all panel shows, such as 'I've Got A Secret,' 'What's My Line,' and 'To Tell the Truth.' Everybody has his own role to play. Since we rotate many different kinds of personalities in the first seat, Brett Somers is strong in the second seat. She can pick up off of the first person, play along with him, and perhaps fortify him. It makes him feel comfortable and gives him something to play against. Then Charles works well in the third seat where he follows Brett. They have a marvelous relationship. With Richard in the middle, down below, he can set up the person in the sixth seat and comment on the previous answers. He's very good at picking up on what people before him have said. One of the hardest seats to fill is the sixth seat, because by the time we get to that person's answer, just about everything has already been said. So we need people who have very distinct personalities, and a very distinct kind of mind. We have about five or six people who work well in that seat,



A view of the director's booth.



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When Howard Duncan, Dick Ted Snider, and Gale Sullivan



Howard Duncan, Executive Vice President/General Manager, KAIR-AM/FM, Tucson, Arizona.

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Howard, Dick, Don, Ted and Gale are just five of our stories. But every programming company has a rating story. Some have a few. Some have a lot. At TM, we have more than our share. You'll see some of them on the opposite page.

But we also have another story. A people story. Our clients tell that one best. You'll find their names and telephone numbers on the opposite page, too.

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Camera 2 scans Match Game '75 audience in search of reaction shots at program closing.

contestant, because the contestant is listening to what the stars are saying and reacting to what is happening. Cameras 1 and 2 are on the stars. We need two cameras to cover them because of all the action that goes on. It basically follows that pattern all the way through, and it hasn't really changed. The only thing that has changed is the speed of the shooting. The cutting has gotten much more rapid and the show has become very flexible and wild. Because of this, each camera has the flexibility to do anything he wants. Sometimes Gene will run to the top of the audience and kiss someone, so whoever can grab the shot, 2 or 3, can take it. It's become one of the fastest shows to direct that I've ever been involved with."

Marc Breslow indicates that in his direction of the show, he's trying to bring out what he terms a "third dimension." "Instead of a two-dimensional job of just the joke and hearing somebody laughing, I'm trying to pick up the people who are actually reacting to it. That involves trying to pick up the stars when they're their jokes or lines, get the reaction shot, see them kind of enjoy what they've said. I'm not hanging onto any one thing for too long . . . but taking the 'meat out of the nut' on a particular line. Then I'll go for another reaction to that same line . . . a laugh, somebody else reacting to or enjoying it, and getting back to the star, who maybe is going to give another line. It's trying to anticipate what is going to happen and move fast on it if and when it does happen. So when I say 'three dimensional effect,' I'm trying to say that this is not just a game, but a lot of people having a lot of fun. Let's see all the fun that is happening. For example . . . when



Audio booth on Stage 33. Operator at lower left controls audience applause and reaction machine.

Avery Schreiber is a guest on the panel, he'll do little takes on every question. Sometimes he'll just hit his head and not say anything, but those are the kinds of reaction shots I'm trying to anticipate. It's something you develop a feel for after a while, and it makes it easier once you've learned the patterns of the people you're working with. Having three regular members on the panel helps.

"Another aspect that adds dimension is something that we developed on 'The Price Is Right.' On that show, the audience plays a very big part, and we've brought some of those ideas now to the Match Game. The contestant is playing the game, but his brother, cousin, mother, or uncle is out there in the audience dying for him. We miss that extra dimension unless we go out there and show that person playing along with the game. We're finding there's a whole half-a-show out there."

Match Game '75 is taped at 'Television City,' CBS's capacious video complex in Hollywood. Breslow says that 'Stage 33,' where the Match Game is done, has some very unique qualities that provide for an advantageous shooting environment. "Studio 33, as far as I'm concerned, is the best stage. It's where 'Match,' 'Price Is Right,' and 'The Carol Burnett Show' are taped. From a director's standpoint, you're standing at the helm of a ship. I stand looking through glass with the audience down in front, and I can see everything that is happening on stage. It's got the best of all worlds . . . the stage is raised slightly, so you've got a television set, and it's like a theater. Some of the sets were designed specifically for that stage and could not work anywhere else."

The audio aspects of the program posed some difficult situations. Often, ten mikes at once will be open on stage, along with additional backstage and audience mikes, a potential feedback hazard with the PA system. "We were very lucky to have a guy named Jerry Martz who knows how to ride those mikes so well, and get such a vibrant sound out of the PA without any feedback. And there are a lot of mikes . . . two with the contestants, Gene has a mike and a stand-by mike, there are six mikes on the panel — one for each celebrity, Johnny Olson, the



Engineer controls in-studio PA with a Shure M63 Audio Master mixer. Microphones used on program are generally Sony ECM 51 condenser units.

announcer, has a mike, and there are at least four additional audience mikes hanging for reactions."

Because of all the ad libbing that goes on in the show, editing is sometimes necessary. But Marc Breslow says that the Match Game is a particularly easy program to initiate editing. "Sometimes it gets a little racey, but we never bleep anything. It looks worse if somebody's mouth is moving and they're not saying anything, and you always know that something has been deleted. So we try to make edits very clean and replace anything that has to be replaced, or just lift it out entirely. The editing is not difficult because shots are constantly going back and forth. When you edit, all you really need is a change of shot, and there is quite a bit of that."

Timing out the show has never posed any serious problems as well. "If the show ever goes overtime, which is very rare, it's usually because the stars are taking extra time in writing out their answers. Right there we can edit out a lot of dead air. If we end up short, killing time at the end is not a problem either . . . with six stars you can ad lib all the time you need. But generally we're not faced with timing problems. We've got it down enough to a formula where it almost always times out as we go along."

Match Game '75 is currently seen on CBS stations in the neighborhood of 200 markets. While the show will remain on CBS during the afternoon, this fall an additional version of the game will go into production. It will be called 'Match Game PM' . . . an off-network, weekly syndicated version for prime access programming. Producer, Ira Skutch, says that it won't be rare for the two shows to be aired on two different stations in one market. "That's why we're using 'PM' in the title . . . to differentiate it from the daytime show. It's also the same reason we called the daytime show 'Match Game '73' when we revised it. We wanted to differentiate it from the old, original Match Game. Having the year in the title also seemed to have a ring to it, so we'll just keep changing the date every year. And hopefully it will go on to be the Match Game '78, '85, '92 . . . and so on!"

□



Johnny Olson, familiar announcer of Match Game, as well as numerous other Goodson-Todman shows.

“FM vs. AM Programming”

**James Gabbert
& Julian Breen**
—a discussion

JAMES GABBERT

James Gabbert is General Manager, President, and principal owner of K-101 (FM/AM) San Francisco. He attended the University of California at Santa Barbara and Stanford University, Palo Alto, CA, and became an announcer/engineer at various Latin American radio stations, as well as KUDU (AM) Ventura; KDB (AM) Santa Paula; all in California. He founded what is now K-101 with Gary Gielow in 1957 as KPEN (FM) Atherton, CA. He was past Director of Engineering and past Vice-President of the NAFMB. James is current President of the NAFMB and Chairman of the National Quadraphonic Radio Committee.

JULIAN BREEN

Julian Breen began his radio career as a dj at WMID in Atlantic City in the late 1950's. He then worked at WCTC in New Brunswick, N.J. from 1961 through 1968, and WABC in New York as Assistant Program Manager and Director of Production until 1971. Following, he went to KYA in San Francisco as Program Director, and in 1973 opened "Broadcasters' Workshop," a consulting firm. Julian moved to Philadelphia in 1975 to become General Manager of radio programming for Greater Media, and Operations Manager of WPEN AM and FM. He oversees the programming of several stations involving formats from oldies, to beautiful music, MOR-community service, and country.

BP&P: Considering programming . . . should FM be treated the same as AM?

JULIAN BREEN: At some point off in the distant future when FM is in as many cars as AM, and when the availability of audience to FM receivers is equivalent to AM; then the answer to the question is 'yes.' But for today, the answer is 'no.' FM is radio, as is AM. But I don't think we're at equality yet . . . not because FM is in stereo, or FM is higher in fidelity. I think that Jim in San Francisco, and what we're doing here at 95 PEN is a fairly convincing demonstration that AM transmission can be made to sound darn good. AM isn't stereo, but that's somewhere off in the future . . .

JAMES GABBERT: AM stereo is coming . . .

JULIAN BREEN: . . . yes, but the fact is that listener behavior toward FM is different than listener behavior toward AM, even in almost laboratory situations. Now, why is it different? Primarily because a lot of FM listening takes place in fixed point situations. It's in the home, or office, factory, store . . . relatively fixed points . . . where a lot of AM listening takes place more or less 'on the fly' . . . in such places as cars, with portable radios, or whatever. This is reflected in the ratings. How? Well, for an equivalent format on an equivalent facility, AM vs. FM, the average listening spans on FM will generally be higher than the average listening spans on AM. We had a very convincing demonstration of this here in Philadelphia . . . in that 95 PEN, and our FM station are 100% simulcast through a waiver we obtained from the FCC for a short period of time while we're getting started. In our first rating book, with exactly the same programming on AM and FM, the AM came higher than the FM, on the order of maybe 50%. But

the FM listening span was higher than the AM on the order of about 30%.

BP&P: In your opinion, would that phenomenon be different from market to market, depending on the competition on both AM and FM?

BREEN: I've never seen it very different. I think that if you calculate the listening spans for our station in Washington, WGAY AM and FM, which is a daytime AM and a full time FM, and they're simulcast, you'll find that it's happening there as well.

JAMES GABBERT: Don't you think that can be changed with the programming?

BREEN: Sure it can, but here we're dealing with exactly the same programming on both facilities. The only difference is the means of transmission, and there you have the statistical difference in the behavior of the listener to the medium. So it's real . . . it exists. And I think, Jim, you'll find the same thing with your AM and FM stations in San Francisco.

GABBERT: But it's changing. The span on the AM is getting longer from book to book.

BREEN: Our experience with our Greater Media Group . . . is that we simply get longer spans on FM. And also, you'll notice that with an equivalent format with a equivalent facility, the come on AM will always be higher.

GABBERT: I agree with you, except that I guess I have a different way of saying it . . . I've seen a lot of, quote, 'major AM programmers' try to apply their formulas to FM, and they've fallen flat on their tails . . . that is, in a situation

Ferguson, Don Kelly, said, "JUMP!," we did.

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where they come in with, say, a classic top 40 format on FM.

BREEN: That's true . . . because of the fact that the listener stays with an FM station for much longer periods of time. The fast record rotations get to be very abrasive.

GABBERT: Exactly. The thing that I also see with FM is that there are psychological implications . . . that I think will change, as you said when FM reaches a par with AM as far as car radio penetration and availability to people. I think when you turn around and say that FM in San Francisco has 90% penetration on homes with FM, that doesn't necessarily mean that it is one hundred percent of the radios in each home. I think AM still has an advantage over FM in terms of availability. I think that when people buy an FM set, now, they think they're buying something better. And this is part of the image left over of FM from way back when. It just started to evolve that way, therefore it is necessary for the FM station to appear to be better . . . with more class to it . . . no matter what the format. We always call it 'mass with class.' It makes people feel like they're getting something a little better . . . that it is upgrading them . . . it's kind of a Cadillac image that FM has. And I would relate this even to a rock station . . . but I think this is slowly eroding and going away as FM becomes more equivalent to AM. Because of this, you do have the longer listening span, and since you don't have the cume to draw from, you've got to keep that in mind in FM programming today.

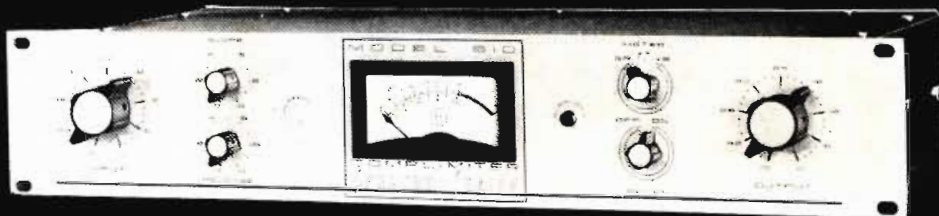
BREEN: There are some very high cume FM stations . . . but they just don't come near the cumes that an equivalent AM station can build up.

BP&P: Can you cite some examples?

BREEN: Well, although New York is probably not the best market to draw an example from . . . take a station like 99X, which is a very good radio station. It doesn't come anywhere near the cumes that WABC builds up, which also is a very good radio station.

GABBERT: Let's relate it to San Francisco . . . KFRC (AM) is cumeing a million and a half . . . now we're the highest cume FM station (K101) in the market with 500,000. So, I think we both believe the same thing . . . FM is

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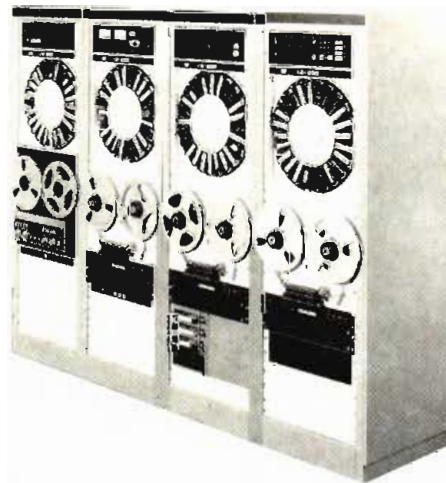
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that, people felt that FM wasn't the way to go for mass audience . . . but now it obviously is.

Another interesting point . . . I've talked to some programmers who feel that with FM listenership rising something like 5% a year over the last five years on the average . . . a guy can sit there with an FM station in a major market, and show a five percent gain in audience every year. In five years, that would amount to about 40% gain or more, compounded, without really having to do much with the programming on the station.

GABBERT: Well, one thing that is going to change the ball game radically is, as I mentioned before, AM stereo . . . because of the fact that it is a lot more practical than FM stereo for a lot of reasons. I think for an automobile it's an easier thing to accomplish. The fidelity is comparable to an 8-track cartridge player, and if people buy 8-track cartridges, and you're going to match that in quality, I think you've got a pretty viable system. You're going to be able to cover much, much longer ranges than you can with FM. The biggest complaint that people have about FM car radios is that the FM stations aren't powerful enough. People can't drive 150 or 200 miles and listen to one FM station. An AM stereo radio all of a sudden opens up a whole new thing. The future of AM stereo is right around the corner.

BP&P: O.K. . . . but looking at FM right now, today . . . We've established that FM programming should be different than AM to reflect the nature of who listens, why, and how they listen. What specific areas should be treated differently?

GABBERT: Why not ask if AM should be programmed the same as FM?

BREEN: Well, that's been done. For example, there have been all kinds of people who have done AM progressive formats . . .

GABBERT: And have fallen flat on their tails . . .

BREEN: Well, most of them have, but there are some unique situations where they haven't and are doing quite well. But it would seem to me that if you're dealing with an FM station where you know your cume is going to be smaller than your AM competition, and you know that you've got a long listening span . . . then that has tremendous implications in terms of what

you're going to program . . . for instance, your commercial load . . .

GABBERT: your music rotation . . .

BREEN: . . . what levels of irritants you can tolerate in the format. Generally, commercial loads are smaller on FM stations across the country than they are on AM stations across the country. Is that a fair statement, Jim?

GABBERT: Sure.

BREEN: Another example is that FM radio stations generally carry less news than AM.

BP&P: So then, the Commission is treating FM differently than AM in the light of different news commitments?

BREEN: Right. And with FM, when you're programming a 'music' station, with a smaller news commitment, you don't have to be "out of character" as much as with an equivalent AM facility.

GABBERT: Well, I'll argue with that, in part, because I don't think news is that undesirable, necessarily. I have looked at FM and concluded that its weakest time is probably morning drive. Would you agree with that, Julian?

BREEN: Yes.

GABBERT: Well, about a year and a half ago, we started increasing news and talk in the morning, and our morning drive on the FM has been steadily on the rise. It's been a slow increase, but a constant increase. So, there I find that news is very important, even on FM . . . although you do have to treat the news differently. You have to look at it and ask, 'who is that guy out there listening?' You have to define who he is, and appeal to him. I think that if the FCC made a ruling today saying that you don't have to have news, that if I dropped news completely, then it would hurt us hard . . . as the same with public affairs and editorials. This, of course, also depends on the individual format. If I was programming a beautiful music station, I don't think that I would be saying this.

BP&P: Can we possibly reiterate what has been discussed, and attempt to draw some conclusions?

GABBERT: O.K. I think we've both

radio, just the same as AM. It's an oral medium. But at the moment, realizing what the situation with FM is, you've got to program it accordingly.

BP&P: What do you have to look for when programming an FM station?

GABBERT: Well, just as with AM, you have to look at who is listening, why they are listening, and how they are listening. You have to analyze your market and determine what is the biggest piece you can carve out of the market, what its limitations are, and how to attack it. But the gist of what we've been saying thus far is that for now, you've got to go about FM differently than AM because of who, how, and why people are listening. FM is still changing, and will continue to change until it becomes more available.

BP&P: Do you feel that AM is staying the same, or is it changing as well?

GABBERT: Oh yeah, it's interesting to take a look at how AM has been changing . . . the spot loads are becoming more restrictive, rotations are increasing, and a lot of hard rockers are beginning to

soften up just a bit. I think that someplace in the future, AM and FM are going to meet somewhere in the middle.

BP&P: How can we define what factors will make programming work better on FM than on AM?

BREEN: I think we ought to look at what is successful today on FM . . . the most successful format on FM across the country, book to book, is some form of beautiful music. It's much more successful on FM than it ever was on AM.

BP&P: Isn't the success of the less 'interrupted' formats such as beautiful music, a direct reflection of the longer FM listening span?

BREEN: Of course. The next most successful format is some form of rock, whether it be top 40 or album rock. But it will generally be approached differently than an equivalent AM station.

GABBERT: But beautiful music has so many limitations built into it for making money . . . unless you really know what you're doing. Especially when you get into a 6-an-hour spotload.

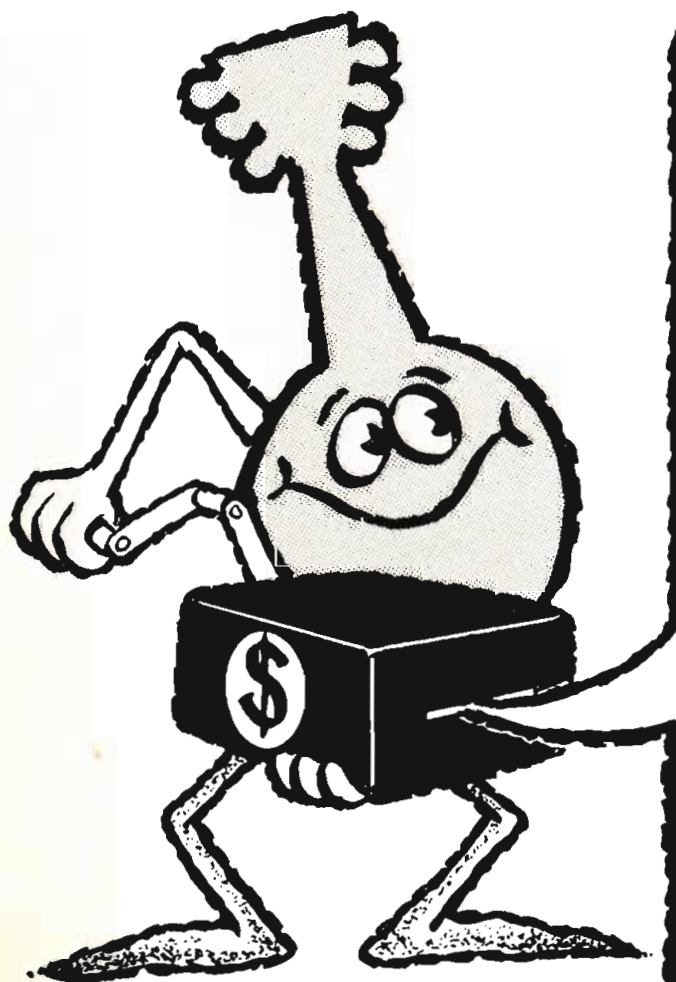
BREEN: Boy, you really sound like a greedy capitalist today, Jim!! But, lots of guys are making lots of money in beautiful music.

GABBERT: Ha Ha! Yeah. But you'd have to get a premium rate for every spot, and in this day and age, it's very hard to do. It's funny . . . it used to be that there was always one station in a market that you had to buy, or else you would miss the market. That just isn't true anymore.

BREEN: Well, consider what the FCC has done with the 50% simulcast rule . . .

GABBERT: Yeah . . . it has helped us a lot as an industry.

BREEN: What I mean is . . . say 15 years ago you'd look into a market where there were five stations that shared 75% of all the audience. You don't find that in a market anymore. And in effect, the people who were doing FM in those days saw it as a specialty medium. It was a medium where there would have to be a very specific and real reason for someone to go out and buy an FM receiver which they didn't already own. And because of



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With music updated weekly "Blue Denim" is programmed from the latest country releases as well as other current releases which musically are country rooted. "Blue Denim" is an exclusive market controlled format available to one station in each market.

For further information please call collect

RADIO PROGRAMS, INC.

2773 E. Horseshoe Drive, Las Vegas,
Nevada 89120 — 702-451-4273

or

dial our direct audition line
and listen to the "Blue Denim"
sound as programmed by the
number one country FM station
in Las Vegas —

"KTRI-FM — STEREO 92"

702-732-8670

Programming for the
broadcaster since 1968
— other formats and services
are available — call collect.

concluded that FM has to be treated a little bit differently than AM. Just by way of summary, I think we've pointed out that successful FM radio stations have higher listening spans than equivalently formatted successful AM stations . . . and they also have smaller cumes.

BREEN: The implications of those characteristics are why FM radio stations must be programming differently than AM stations. Again, that may not continue for all time . . . when FM becomes as ubiquitous as AM, then that may no longer be the case. But for the moment, that's what we're dealing with. □

Progressive MOR

RPM PROGRESSIVE MOR is an exciting complete format service for automated and live radio stations. PROGRESSIVE MOR combines the greatest listening and soft rock hits of the day with the past ten years' PROGRESSIVE MOR with the top hits of the greatest easy listening and soft rock hits of the day. PROGRESSIVE MOR can be marketed with RPM CUSTOM INTRO'S that say more than title years. PROGRESSIVE MOR includes dial position, graphics, and full consultation. Write RPM or call collect for Tom Krikorian. Also ask about the other RPM Programming Services. At no extra cost. RPM Radio Programming/Management, 15552 Arbor Place, Southfield, Mi. 48075. (313) 557-3246.

The Automated
Programming People
rpm

Circle No. 115

Questionnaire On Quad Broadcasting



In order to gather some information pertaining to trends in quadrasonic broadcasting, may we ask you to take a few moments and answer the following questions?
(To answer questions, please circle the indicated numbers on the enclosed "Product Information Card," and mail it postage-free.)

If you are NOT currently broadcasting in quad:

- 1) Are you considering quad broadcasting in the near future?
 - YES (Circle No. 160 on Product Information Card)
 - NO (Circle No. 161 on Product Information Card)
- 2) Have you seen or heard a demonstration of quad broadcasting?
 - YES (Circle No. 162 on Product Information Card)
 - NO (Circle No. 163 on Product Information Card)
- 3) Would broadcasting in quad be a competitive advantage in your market?
 - YES (Circle No. 164 on Product Information Card)
 - NO (Circle No. 165 on Product Information Card)

Is your answer to Question 3 based on:

- RESEARCH (Circle No. 166 on Product Information Card)
 - EDUCATED GUESS (Circle No. 167 on Product Information Card)
- 4) For your own interest, and ours, would you please take a few moments and survey (by telephone) the leading retail consumer electronics outlets in your market area, asking which quad system apparently predominates in your market?
 - SANSUI QS MATRIX (Circle No. 168 on Product Information Card)
 - COLUMBIA SQ MATRIX (Circle No. 169 on Product Information Card)
 - JVC CD4 DISCREET (Circle No. 170 on Product Information Card)



An example of the wide newspaper coverage KMPC receives from its clipping service each week.

done.

The more important point being, it can't be a one-pronged effort; but three. The station (more important, the industry!) has to *want* publicity, *then* it has to convince those controlling the editorial space of their readers' interest in radio, *then* on a hopefully "equal footing" it has to go out and compete for that space.

Yes, KMPC is happy (delighted, even!) with the newspaper space which it gets, and no it isn't trying to dilute that coverage by *sharing* it with other stations. But, no, this article shouldn't be counter-productive for KMPC. Because the more stations making editors and columnists aware of the reader interest in radio which *does* exist, the more and more and more news space it is going to mean for all radio stations.

Nor, recognizing that the "how" is the most important part of any publicity campaign, is it our purpose here to present Ol' Professor Turnbull's Short Course in Journalism I-A.

Anyone who ever worked on a school paper or even took journalism in junior high school knows all of the basic rules, from the Five W's to the inverted pyramid style of preparing copy, and, hopefully, the importance, the great importance, of timing in getting the right releases to the right people at the right places on time and in time.

Just as radio is a business of minutes and seconds, so do newspapers and magazines and other periodicals live and die

by deadlines.

The great program you had on your station last week, or even yesterday, isn't news. What's coming up next week might be, if an editor knows about it far enough in advance.

And that word "editor" is not meant to imply singular. Don't live and die by, or for, only the editor of your metropolitan daily. Most of those, because of their very size, get "scanned," whereas local community papers, be they suburban dailies or weekly throwaways, tend more often to be "read." You're equally short-changing your efforts if you ignore, or overlook, ethnic newspapers and specialized or special interest magazines and publications. Your potential listeners, and potential sponsors, are reading them, too.

Most important, or at least more important, though, may be your frame of mind in dealing with editors and columnists. You aren't doing them a favor by giving them a story. They are doing you a favor if they run it . . . no matter how "newsworthy" it might be. On an average day they'll probably have 40 newsworthy stories competing for that one six-inch hole.

As a personal "philosophy," one I've had wherever I've worked, I may be an employee of KMPC and being paid by KMPC, but I work for the press. Serving their needs, giving them what they want the way they want it and when they want it, is the only way I'm going to get my job done.

Cater to the press? Yes. Why send one release to six (or 60) different publications, in hopes that one will (i.e., may) run it, when it doesn't take that much more typing time to do six different versions of that story, each tailored to the format or content or reader interest or even editorial style of those various publications?

Why not? Your job is to get news of your station in print, not to send out press releases.

There's a very simple bit of psychology involved there. (Right, for a flack to have thought of it, it had to be simple.) Ask the editors and columnists you deal with what sort of material they want. Then, if



Use of different kinds of press release paper for different stories helps speed KMPC news to the proper people at various publications, and serves to assure the person opening the envelope that the enclosed story is of interest and importance to him and his readers.

you come to someone with "Here's the story you asked for," it's going to be very difficult for them not to run it.

Also, personal opinion, there is little value in the "shotgun" approach to gaining publicity. Many people (too many people was my opinion when I was a newspaper editor) go under the assumption that if they send out enough releases some of them are bound to find their way into print. More likely, all you do is build yourself a non-reputation for not knowing what news is. And do it often enough and your envelopes won't even get opened, let alone your releases read and considered.

We employ literally dozens of different mailing lists. The fact that your station is carrying the big game between Miss U. and S. State is of interest to the sports editor, not the entertainment columnist, while the city editor could care less about the record tribute you are airing to Kay Kyser. (See Fig. 2)

You're doing your job when the recipient of your press release knows, even before opening the envelope, that the contents are something of interest to his particular readers . . . or else you wouldn't have bothered him by sending it to him.

And, while you're showing concern for him, it's a smart move for you to know his work schedule. There's a good chance that someone who phones your prime time DJ 30 seconds before he's due to go on the air isn't going to get the "warmest" of receptions. Likewise, calling an editor or columnist who's on deadline with "Hi, I had a possible story idea I thought I'd like to talk over with you" isn't going to endear you to your local scribe either.

All very simple, obvious, even logical thoughts. True. Which makes it all the more amazing that so few people seem to think of them.

I'm equally amazed how many publicists, be that their job or be they many-hatted station employees with that among their duties, try to survive, let alone succeed, without a Media Directory, a copy of Bacon's, a copy of Gebbie's, and the other periodicals which list the people

LISTEN TO AMERICA CELEBRATE

. . . with the most comprehensive radio concept ever offered.

Bring your listeners 200 years of American History as America's 200th birthday becomes the focal point of your station's promotion effort.

- * A fifty piece music package
- * KFI's LOHMAN & BARKLEY with 1,040 comedy vignettes.
- * ALEX DREIER with 65 ninety-second historical commentaries.
- * TENNESSEE ERNIE FORD with a 12-hour 200 YEAR HISTORY OF AMERICAN MUSIC special.
- * Graphics, contests, promotions and merchandise. Hundreds of ways to tell your listeners "We Feel The Spirit."



For demo and licensing information, write or call collect.

DIAMOND P ENTERPRISES, INC. 7715 Sunset Blvd., Hollywood, CA 90046
(213) 874-1512

RADIO PRESS PUBLICITY

By WARREN TURNBULL

Public Relations &
Publicity Director
KMPC Radio
Los Angeles

Perhaps you hadn't noticed, but radio doesn't get as much publicity as television, movies and other facets of the entertainment industry in your local papers or in the trade press.

Yes, chances are that you have noticed that and, worse yet, that you have resigned yourself to it.

And therein may lie a large part of the problem.

Too many radio stations either do not realize the tremendous benefits of newspaper publicity in attracting potential new listeners, or else have just accepted second class citizenship to other entertainment mediums, and as a result radio as an industry has had to take a backseat on entertainment pages and in "radio"-tv columns and sections.

And there's no reason for it.

Radio did not roll up and die with the advent of tv as many entertainment editors and columnists seem to believe. Far from it, there is more radio, and in most cases better radio, than ever . . . if radio would just *speak up* and let someone other than its own listeners know about it.

For openers, let's cite some irrefutable facts.

There were 603 commercial radio stations in the United States in 1930. In 1950, at the *birth* of tv, there were 2,835. And, in 1973, there were 6,959!

Supposedly most of them are finding it a money-making business to be in. It's hard to believe, otherwise, that there could be that many masochists in a single industry.

With all of that broadcasting going on, is anybody listening? Yes. There is at least one radio in 98 per cent of all U.S. homes. The *average* American household contains

5.5 radio sets! There were more than 63½ million radios sold in the United States last year! Radio's cumulative weekly reach is 96.6 per cent of all people over the age of 12 in the United States!

Those people (i.e., virtually everybody!) have some interest in radio, and yet that interest is not being catered to by the vast majority of daily and weekly newspapers in this country.

Think what a small percentage of each newspaper's readership really cares about bridge, stamp collecting, ham radio, and the variety of other special interests which

get regular columns and features in papers, and you have to come to the conclusion that radio has not been doing a very good job of blowing its own horn.

It is extremely doubtful that 96.6 per cent of newspapers' readers have *anything* "in common" *except* that they all listen to radio.

Please understand that this is *not* a gripe. Far from it. Radio station KMPC enjoys excellent press; anywhere from 200 to 450 KMPC items a month from its clipping service. (See Fig. 1) But that is because KMPC — from Golden West Broadcasters Chairman of the Board Gene Autry to GWB Radio Division President Bert West to KMPC Vice President and General Manager Stanley L. Spero to department heads to on-air talent — has seen the *value* of newspaper publicity in a competitive market, and works ceaselessly to convince editors and writers and columnists and reporters of the importance of radio to their readers, and, of course, the importance of what is being broadcast on KMPC.

Radio, some "non-sponsor" once explained/complained, is not a visible medium. Wrong! Stations which know the value of publicity, as well as how to get it and how to use what they get, are most visible.

Case in point: One recent KMPC endeavor generated more than 230 pictures and stories in daily and weekly newspapers in Los Angeles and Orange counties in a six-week period. An exception, to be sure, (modesty dictates using "exception" instead of "exceptional"), but when was Gunsmoke, Maude or Towering Inferno ever that "visible" in one market in a month-and-a-half?

The point (obviously) being, it can be



THE AUTHOR:

Warren Turnbull, a native of Hollywood, has been public relations and publicity director at KMPC for more than six years. He was previously p-r director for the Los Angeles Lakers, publicity director at Pepperdine College, and worked for three different Southern California newspapers.

THE MOST LISTENED-TO PERSONALITIES IN SOUTHERN CALIFORNIA ARE ON
KMPC 710

KMPC PROGRAM RENTINDER

"Mink Martindale Presents the Cole Porter Story - The Life That He Led," a 15-hour tribute to the life and music of the great composer, will air on radio station KMPC from noon to 3 p.m. Monday through Friday (April 28 - May 2).

Originally aired on KMPC a little more than a year ago, it is being repeated due to "audience demand" which has ranked it high among the listener favorites of the more than 100 celebrity specials which Martindale has presented on his daily KMPC program.

• • •

GOLDEN WEST BROADCASTERS • KMPC LOS ANGELES (KCAL-TV) • LOS ANGELES • KZPD SAN FRANCISCO (KCBS-TV) • PORTLAND (KTVB-TV) • SEATTLE (KING-TV) • TAMPA (WFLA-TV) • LOS ANGELES

Some examples of KMPC press releases.

add to or re-write the headline.

9) Releases should always be typed (or type set), and never handwritten. Releases should be clean, without erasures, strike-outs, or misspelled words.

10) Release should include the basic qualities of good news writing, considering the infamous "5 W's": Who? What? When? Where? and Why? It is important to incorporate these factors in the important first paragraph. Remaining paragraphs should simply further illustrate facts found in the introduction. Release should be written in a terse, to-the-point, style of writing.

11) People whose names are mentioned in the release should always be identified as to title and company.

12) The method of reproduction of the release is important in its appearance and effectiveness. Although time consuming, individually typing each release makes its appearance more tailored to the receiver. Carbon copies should be avoided due to smudging, and photocopying (using your actual letterhead stationery in the machine) is acceptable. Other methods that may be used are mimeographing or instant printing. But keep in mind that any release that has the appearance of being reproduced in large quantities tells the editor that it was sent to many people, and the news was not exclusive to him.

13) Stories should be written, as often as possible, with a local emphasis. The story should be timely, and appealing to as wide an audience as possible.

14) Be sure that the release contains "news" and not simply a disguised commercial plug. Avoid emphasis on the commercial aspects of a story.

15) Be sure the release is being sent to the correct editor.

PUBLICITY PHOTOGRAPHS

Publicity photographs may accompany a written press release. When sending

RAMS RELEASE

FROM KMPC • 5858 SUNSET BOULEVARD • HOLLYWOOD, CALIFORNIA 90028 • (213) 469-5341

FOR IMMEDIATE RELEASE

Heading for the Super Bowl in the opinion of several national publications, the Los Angeles Rams begin their 1975 campaign with a pre-season game against the Dallas Cowboys in the Coliseum Saturday night (August 9), and Dick Enberg and Steve Bartley will broadcast all of the action on KLAC.

KMPC, the regular radio home of the Rams, will be carrying the Angel-Yankee game from Anaheim Stadium.

Air time for the Rams and Cowboys on KLAC will be 6:20 for the Chuck Knox Show, 6:40 for Rams Warm-Up, and 6:55 for the play-by-play.

The Rams host the San Francisco 49ers next Saturday night (August 16) in another pre-season tune-up at the Coliseum which will also air on KLAC.

• • •

GOLDEN WEST BROADCASTERS • KMPC LOS ANGELES (KCAL-TV) • LOS ANGELES • KZPD SAN FRANCISCO (KCBS-TV) • PORTLAND (KTVB-TV) • SEATTLE (KING-TV) • TAMPA (WFLA-TV) • LOS ANGELES

photographs, note the following:

- 1) Photos should be reproduced with clarity and sharpness, usually in the form of an 8"x10" glossy, black and white.
- 2) Photographs should tell a story in themselves, aimed at the interest of the readers. Like the news release, avoid the appearance of a commercial plug.
- 3) Action shots or on-location backgrounds are better than photos that were obviously posed.
- 4) Photographs should come with an

KMPC 710 PRESS Information

FOR IMMEDIATE RELEASE

John McElhinney, pilot-reporter for radio station KMPC Airwatch and a 20-year veteran of the Los Angeles Police Department, will be at Brentwood School (740 Cresta Green Way, Los Angeles 90049) on Wednesday (April 23) to put on the 17th in the station's series of Junior Airwatch Traffic Safety programs.

McElhinney will bring a KMPC Airwatch helicopter to the school; talk about the aircraft and his job reporting traffic from the sky; then put on a program for the elementary school students on traffic, bicycle and pedestrian safety.

The students then get a close-up look at the helicopter, an opportunity to talk with McElhinney and ask questions of him, and each student who has heard his presentation receives a Junior Airwatch Safety Program membership card which serves as a further reminder of the basic safety rules.

• • •

GOLDEN WEST BROADCASTERS • KMPC LOS ANGELES (KCAL-TV) • LOS ANGELES • KZPD SAN FRANCISCO (KCBS-TV) • PORTLAND (KTVB-TV) • SEATTLE (KING-TV) • TAMPA (WFLA-TV) • LOS ANGELES

attached sheet of paper containing a caption or explanation, describing the photo and identifying the people in it. Typically, the caption is typed on the bottom half of a sheet of paper, taped to the upper edge on the back of the photo, folded in half so the typed copy partially covers the photo itself.

- 5) Photos should be mailed in an 8½"x11" envelope with a cardboard stiffener enclosed to avoid cracking or bending of the photo. □

The Great Hits

Turns memories into money for your station.

AUTOMATION... FROM

more music enterprises inc
(213) 985-3300

5315 LAUREL CANYON BLVD.
NORTH HOLLYWOOD, CALIFORNIA 91607



Some "bibles" of an effective publicity campaign . . . directories of newspapers, magazines, house publications, etc. It's just as important to know where to send a story, and to whom, as it is to know the how and what of writing the story.

and publications to which you should be sending information. (See Fig. 3.)

And you don't have to be journalism-educated, newspaper-trained to do the job. Sure it helps; but it's no way a requirement. Simple tip: Occidental Life Insurance in Los Angeles (Occidental Center, Olive at 12th Street, Los Angeles 90015) has a free 25-page booklet, "So You've Been Elected Publicity Chairman." It's designed for the poor soul who just got stuck with the job at the local PTA, Moose Lodge, Little League or United Crusade. But, those same simple guidelines can serve as a pretty effective basic education for anyone dealing with any editors.

If you know the basics, and if the editors and columnists you are dealing with know the scope and extent of interest in radio, you have just launched a love affair!

Now, take advantage of it; don't abuse it.

The fact that Adolf Eichmann has a show on your station, 6 to 10 a.m., six days a week, isn't news. (Unless, of course, he happens to be *the* Adolf Eichmann.) The news documentary about a local problem which you are airing next week is news. So is the guy who just won a six-month supply of fertilizer in your "mystery voice" contest, because newspapers care about local people, and the more local people named in that paper the more people reading it. And don't overlook what you're doing in the fields of public service and community involvement. If you think of those only as a cross the FCC has given you to bear you're overlooking a heckuva publicity vehicle to gain newspaper space for, and call attention to, your station.

Okay, perhaps belatedly, let's back off for a moment and ask the (oft-asked) questions. Is it worth all the bother? Is publicity important, let alone helpful, to your station? Do we need to expend time and money for something which can only show up on the debit side of the ledger?

And, yes, etc.

Good questions. Fair questions. Questions which I know are asked at a lot of stations or, worse yet, no longer asked because they long ago got "No" replies.

Yes, thank you, I know how "blessed" I am to be working for a station like KMPC and a corporation like Golden West Broadcasters which are so very publicity conscious.

And, yes, quite naturally, I would answer each of those questions with a loud (and sincere) "Yes!" Loud? A resounding "Yes!!"

Your successful publicity efforts can help you with three important publics. And, in that context, "help" is an understatement. A decided understatement.

Everything you do on the air, from the talent you hire to the contests you run to the format you program to the specials you produce to, well, fill-in-the-blank, is done to keep the listeners you have. Publicity (and, I feel, even more than advertising) reaches people, some of who don't listen to your station, and gives them a reason to listen. Unlike advertising or your own on-air promos or anything else, publicity is somebody else (even if that somebody else is only running your news release word-for-word) saying something good about your product or at least calling attention to it. It's a mark of "acceptance;" not you blowing your own horn.

And, another non-startling fact, sponsors and potential sponsors read. Your best slide presentations and promotional literature and mailing pieces and you-name-it are still you talking about you. But when they read about you in the trades and in their local papers, then they know that what you are doing on the air really is special, important and newsworthy, or they wouldn't be reading about it.

And please don't forget that third "public," the people who work for you. Sure a DJ or a sportscaster likes to see his name in print . . . we all do. But you also make account executives happier when they're trying to sell a product which is newsworthy. And you can make engineers and secretaries and the girl in traffic feel more important to be associated with a

station which is continually "in the news." And an on-going and successful publicity campaign can be a very important morale factor for that important "employee public" which you need to keep just as happy and satisfied as you do your sponsors and your listening audience.

And, as stated earlier and hopefully now substantiated, the more stations making editors and columnists aware of the reader interest in radio which does exist, the more and more and more news space it is going to mean for all radio stations.

PREPARING THE PRESS RELEASE

1) Prepare copy on 8-1/2" by 11" stationery or letterhead.

2) Typed copy should be double or triple spaced, upper and lower case, appearing on one side of the paper only. A margin of at least one inch should be maintained on both the left and right sides.

3) Releases comprised of more than one page should have pages numbered, or simply show the word, "more," at the bottom of each page (except the last page). Paragraphs should end at the bottom of the page and not run onto the next page.

4) To indicate the end of a release (on the last page), place three consecutive "number symbols" (# # #) after the last line.

5) Prepare only one story per release. If a second story is to be sent, write another release.

6) The name, address, and telephone number of the sending person (or company) should appear at the top of the release. If an outside agent is sending the release, his name, address, and telephone number should be included.

7) The release date (when the story can be published) should be noted at the top of the page. When a story may be run at any time, or at the media's convenience, typically write, "For Immediate Release" at the top.

8) The release sender may include a story headline at the head of the story to expose the important facts. Often, the receiving editor will re-write the headline to suit his needs . . . so leave space at the top of the story where the editor may

BEAUTIFUL MUSIC

With most beautiful music stations you can be in your home or car and think you're in your Dentist's office. This syndrome could even go so far as to cause sharp pains in your upper left molar. RPM takes the greatest easy listening instrumental artists performing the top hits of the past ten years and blends them with soft contemporary vocals. The result is the most interesting adult music format for you. Call for full details and demonstration tapes full details. RPM Radio Programming/Management 15552 Arbor Place Southfield, Mi. 48075 (313) 557-3246.

The Automated Programming People
RPM

able package, and features highest reliability, state of the art integrated circuitry design throughout, assuring high standards of performance and dependability.

Model 7960 is a 4 bus switcher with re-entry and an independent preview option. The control panel is available in 3 standard configurations; 9, 15 or 21 inputs. Custom panels are available with up to 29 inputs, additional key, preview and program busses, machine control, audio breakaway, etc.

The 7960 standard features include: 9 wipe patterns, wipe modulation, colorized wipe borders, wipe key, presettable wipe limits, two mixers, remote controlled, and NTSC or PAL versions available.

7960 Options include: positioner, including circle, square and diamond patterns, spotlight, chroma keyer, downstream keyer, preview bus, non-synchronous inhibit, color matte and black burst generator, and soft wipes and keys.

Prices for the Model 7960 switcher begin at \$13,375 for the nine input version and \$16,375 for the 21 input version.

TELEMET, 185 DIXON AVE., AMITYVILLE, NY 11701.

Circle No. 122

HALLOWEEN RADIO PACKAGE FROM O'CONNOR CREATIVE SERVICES

O'Connor Creative Services, North Hollywood, is producing and syndicating the first annual radio "Halloween Horrorthon," with veteran actor John Carradine as host of the shows.

The package will feature five 30-minute "sheer fright classics, including 'The Monkey's Paw' and 'Telltale Heart,'" according to Harry O'Connor, president. "All five are newly produced in stereo with originally-written music and contemporary sound effects," he said. The package is designed to be aired once a night beginning Sunday, October 26, with

Broadcast Buffoonery



"... and now an important announcement: Due to a powure failure, we are temporarily off the air."

all five 30-minute dramas running back-to-back on Halloween night, the 31st.

O'CONNOR CREATIVE SERVICES, 4455 LANKERSHIM BLVD., NORTH HOLLYWOOD, CA 91402.

Circle No. 123

INOVONICS RECORDER ELECTRONICS UNIT HAS "BETTER-THAN-NEW" FEATURES

Model 375 Tape Recording Electronics features full remote control and three-speed equalization. It has a "linearized" recording amplifier and phase-corrected reproduce circuitry for low distortion.



An optional sync reproduce amplifier has independent equalization for optimum performance in both playback modes.

The Model 375 plugs directly into most Ampex recorders and is easily adaptable to most other machines.

The price of the unit is \$690.

INOVONICS, INC., 1630 DELL AVE., CAMPBELL, CA 95008, (408) 374-8300.

Circle No. 124

"EARTH STARSHIP" NEW SCRIPT SERVICE FROM EARTH NEWS

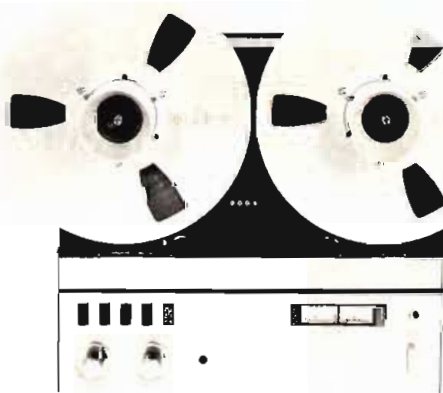
Earth News Service has announced their new radio news script service called "Earth Starship." Earth Starship is a daily service covering news of recording artists and pop music, for radio stations involved in rock formats. Subscribing stations will receive six pages of news daily for use in newscasts.

EARTH NEWS, 210 CALIFORNIA ST., SUITE 306, SAN FRANCISCO, CA 94111.

Circle No. 125

REVOX PRESENTS NEW VERSION OF A77 DECK

Revox Corporation announces a new version of its well proven tape deck which features speeds of 7½ and 15 ips for professional applications and is equalized as per NAB.



Other features include balanced line inputs 1.55 V for peak level modulation (514nW/m). Levels preset, without mixing facility.

Balanced line output preset to 1.55V cannon XLR type connectors. Output for loudspeakers, unbalanced lines and adjustable headphone outputs are also provided. Tape tension is adjustable for work with self supporting tape stacks.

Price: \$1550.

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

Circle No. 126

"UFO REPORT" RADIO SERIES LAUNCHED BY CRS

Creative Radio Shows, Los Angeles, has announced the availability of "UFO REPORT," a new syndicated program available either as a daily 5 minute feature, or as a 1-hour special.



"UFO REPORT" explores UFO sightings, background, mystery, and actual stories of people who have come in contact with UFO's. Information is reported on a scientific, factual basis. Each program has commercial availabilities for local sales and profit.

"UFO REPORT" is produced through the courtesy and direction of Aerial Phenomena Research Organization, Inc. (APRO), a federally recognized scientific and educational organization dedicated to the eventual solution of the phenomenon of unidentified flying objects. Hal Starr, Director of Public Relations for APRO and a veteran of 37 years of radio and television, will supervise and narrate "UFO REPORT."

"UFO EXCLUSIVES" are also included in the package — whenever a major sighting or event regarding UFO's occurs, you will receive a special segment, on the spot report, always keeping you up to date.

The entire series will be customized for your station, tailored with your call letters. Licenses are granted exclusively in each market area, with prices based on market size.

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

Circle No. 127

EBS ENCODER FROM AUDIO SERVICES, INC.

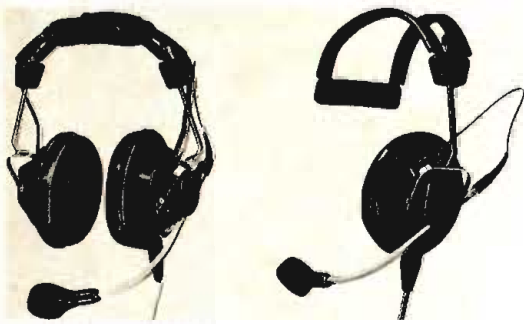
The ASI EBS Encoder meets or exceeds all F.C.C. specifications for transmitting the new two tone EBS Attention Signal for test or alerting purposes. The unit's all solid state crystal controlled circuitry provides tone generation stability well within prescribed tolerances.

The Encoder is easily installed in the station's audio chain at a point appropri-

NEW PRODUCTS & SERVICES

TELEX CAMERAMAN'S HEADSET

Professional headsets specifically designed for communications in television studio and camera intercom systems are now available from Telex Communications, Inc.



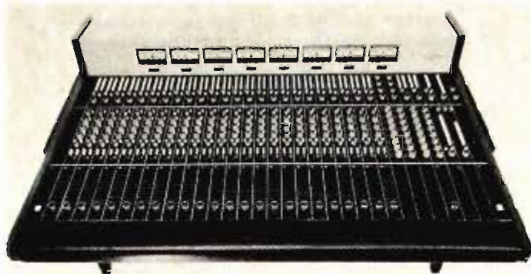
High quality headsets feature magnetic receivers with boom mounted carbon microphone and compatible with existing Western Electric circuits. Available in single or dual side configurations, with or without in-line push-to-talk switch. 275 ohm receiver on left side, binaural units have 625 ohm receiver on the right side. 12-foot cord, unterminated. TELEX COMMUNICATIONS INC., 9600 ALDRICH AVE. SO., MINNEAPOLIS, MINN. 55420.

Circle No. 120

GRANDSON II ANNOUNCED BY AUDITRONICS

GRANDSON II, MODEL 110-8, is a new expandable, completely modular professional recording/remixing/on-air audio control console from Auditronics, Inc. of Memphis. Designed for budget 8 track and 16 track recording/remixing and on-air applications, the free standing unit is expandable to 24 mixing positions — 48 inputs — in only 50" width. It offers complete metering, two echo send/receive channels, talkback communications, separate control room and studio monitoring, either 8 or 16 channel monitor matrix, test oscillator, simultaneous stereo and 8 channel outputs, two independent headphone cue foldback circuits, and a full line of matching accessories including a plug-in patch bay.

A full capacity production system at a moderate price, GRANDSON II, eliminates the need for jury rigged consoles to



handle 8 track recording and can be expanded to full 16 track capability.

The unit is provided with 8 program output channels and 8 VU meters; all program inputs and outputs are transformer isolated. A stereo pan-pot and multi-station switches at each input position provide assignment to one or more program output busses simultaneously. Monitoring functions and muting circuitry are TTL logic controlled and may be programmed by the owner to meet specific requirements.

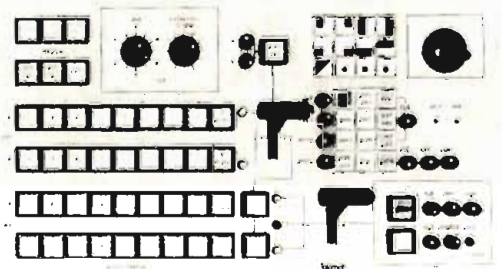
Each input position provides a linear motion attenuator in either mono or stereo configuration as required and a stepped sensitivity control to accommodate levels from -70 dBm to +20 dBm. Mono input positions are available with an optional 3 knob, six frequency equalizer providing 12 dB boost or cut at 80 Hz or 150 Hz, 1.8kHz or 4kHz, and 7.5kHz, or 12kHz, In/Out switch with LED indicator, and Hi-Lo Cut Filter. Stereo inputs provide for one line level pair and mono in-

puts provide switchable selection between two inputs which may be either microphone or line level. Solo function with LED Indicator on each input may be used without interruption of program. A simple strapping change on the input module P.C. Board permits altering solo function to a pre-fader cue function for broadcast applications. An On-Off switch with LED Indicator and controls for Echo sends A and B appear on each Input Module.

AUDITRONICS, INC., 180B S. COOPER ST., MEMPHIS, TN., 38104. Telephone: 901-276-6338.

Circle No. 121

TELEMET ANNOUNCES NEW BROADCAST PRODUCTION SWITCHER



Telemet has announced "Model 7960," a totally new TV broadcast production switcher. The 7960 combines the latest in production effects, a modularly expand-

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Robert W. Morgan's "Record Report"

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

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CIRCLE #130 ON PRODUCT INFORMATION CARD

Circle No. 130

appeal of a brand of music showcased and spotlighted by every media today but radio. In its obsession with rock, the broadcaster has stopped seeing the world around him. Television has not. You'll find the artists of 'The Entertainers' all over TV and the Vegas showrooms. The same people listen to radio."

"The Entertainers" will be produced in announced and unannounced versions. **RADIO ARTS, INC., SUITE 105, 4001 WEST ALAMEDA AVE., BURBANK, CA 91505**

Circle No. 132

COMPACT AUDIO CONSOLE UNVEILED BY SPHERE ELECTRONICS

SPHERE ELECTRONICS has announced their new ALPHA 1 & 11 Pro-Quality mixing Consoles. Equipped with 8 input channels, the ALPHA 1 has stereo outputs and the ALPHA II features 4 mixing busses. Designed for broad use in Television, Radio, Film-Sound, and all Recording work, the small size (22"W, 23"D, & 9"H) combined with numerous functions makes it an ideal remote mixer or equally at home as a permanent sound system.



Professional quality throughout, the ALPHA series contain long-throw, conductive plastic faders, solo input, program echo and return, independent cue mix, program echo pan (optional 2 or 4 buss assign color-coded and illuminated push-buttons), full monitoring control, and an optional Hi/Lo equalizer — all housed in an expandable input, attractive, new package. Self-powered and XL's in and out. Write for descriptive literature on this innovative system.

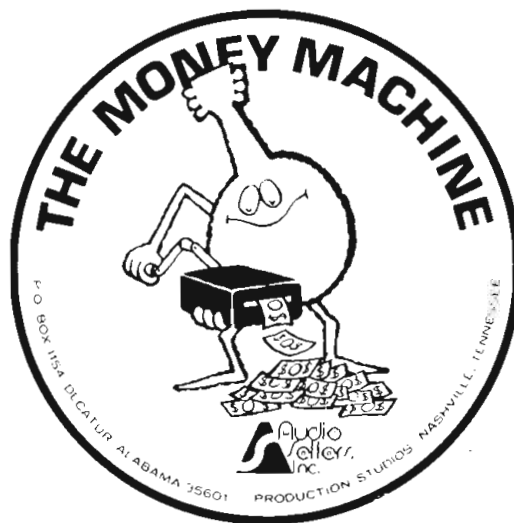
SPHERE ELECTRONICS, 20201 PRAIRIE "A", CHATSWORTH, CA 91311.

Circle No. 133

AUDIO SELLERS' NEW PRODUCTION LIBRARY AND JINGLE PACKAGE

Audio Sellers, Inc. of Decatur, Alabama and Nashville, Tennessee announces the availability of their new commercial production library, "The Money Machine." Designed as a "total concept" library service, it includes over 200 music beds for production: twelve image campaigns for advertisers that can be customized: station IDs: custom voiced commercials: seasonal and holiday client jingles: production emphasizeers: and sales promotions in the initial shipment of stereo/mono discs. Because a great many stations are looking for bicentennial product, the

library's initial shipment also includes special emphasis cuts that will be helpful to stations. The library has been available since the end of June with approximately



35 stations around the country signed so far. Subsequent shipments are sent monthly with a total of 15 additional discs per year.

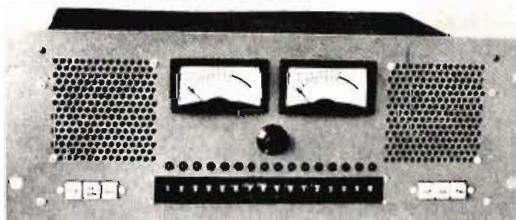
"Turned On Country" is the title of the new package of "Country" ID jingles produced in conjunction with WYDE, Birmingham, and W W V A, Wheeling, West Virginia by Audio Sellers, Inc., of Decatur, Alabama and Nashville. Featuring a total of 10 cuts, and constructed as a "Grid" package, the music flavor is a total mix of what modern country stations are looking for.

AUDIO SELLERS, INC., 405 FIRST FEDERAL BUILDING, BOX 1154, DECATUR, ALABAMA 35601.

Circle No. 134

DIGITAL AUTOMATION SYSTEM FROM AUDIO/VIDEO PRODUCTS

The Series 2000 DIGIMATION digital automation systems are designed for AM, FM, CATV, SCA, and other audio applications. Up to eight sources of reel-to-reel or cart machines may be connected in any configuration. The units feature solid



state audio switching, built-in 25Hz tone sensing for all sources, adjustable silence sensing, a priority interrupt function, internal monitor amplifier and speakers (switchable to PGM, CUE, and AUX), and bridging unbalanced inputs with 600 ohm balanced outputs.

The unit is available in either a mono version (\$1,550) or stereo (\$1,950).

Delivery is eight weeks.

AUDIO/VIDEO PRODUCTS, 9336 FOSTORIA ST., DOWNEY, CA 90241.

Circle No. 135

RPM UNVEILS ROCK N GOLD FORMAT

RPM now offers an all new format service called ROCK N GOLD. ROCK N GOLD is a high energy blend of the greatest rock hits from the past ten years. A full selection of current top hits is included in ROCK N GOLD. The format package will be ready for air near the end of September. About five stations have signed for the new package. ROCK N GOLD is the first RPM format service to be recorded in 100% quadraphonic using the SQ matrix system.

The complete list of RPM formats is: ROCK N GOLD, PROGRESSIVE MOR, CONTEMPORARY BEAUTIFUL MUSIC, STANDARD BEAUTIFUL MUSIC. RPM, 15552 ARBOR PLACE, SOUTHFIELD, MICHIGAN 48075.

Circle No. 136

NEW 450 MHz WIRELESS MICROPHONE FOR BROADCASTERS

Television Equipment Associates has announced development of "The Director," a new wireless microphone for the broadcast industry. The system is supplied in the 450MHz frequency which is a legal frequency for broadcasters under FCC rules.



The equipment has been designed to provide maximum reliability and minimum interference from "dead spots." Principal applications are news, sports and studio production. Due to the high operating frequency combined with the efficient output from the transmitter and high receiver sensitivity, the user will find a large reduction in interference from man-made sources such as electrical machines, vehicle ignition and other radio frequency sources giving a cleaner and more reliable radio link.

A sturdy spring loaded plug is supplied for microphone input, and a wide range of dynamic and electret mics can be used. The transmitter will supply power for several types of electret lavalier mics. The

ate to the broadcast service with which it is used. For AM broadcast use, the unit may be located at any point in the chain while for FM or television use, the unit should be installed between the station's audio processing equipment and the transmitter.



Convenient front panel level controls allow each of the two tones employed to be separately adjusted to attain prescribed modulation levels with any transmitter. A three position mode selector enables the unit to be switched out of the normal operating mode to either of two test positions. The "Bypass" mode allows the Encoder's output to bypass the program lines, feeding it only to an auxiliary output on the rear panel. This makes testing of the Encoder possible during hours of normal programming without the necessity of patching the unit out of the audio chain. If the station also employs the separately available ASI EBS Receiver, closed circuit tests of both units can be conducted by connecting the auxiliary output of the Encoder to the "Line" input of the Receiver. The "Level Set" position of the mode switch is used for setting tone modulation levels during on-air test hours or while the transmitter is terminated into a dummy load.

The Encoder is completely self contained in a rack mountable housing requiring only 3½ inches of vertical rack space.

AUDIO SERVICES INC., 3140 EAST JEFFERSON AVE., DETROIT, MI 48207.

Circle No. 128

OLDIES LIBRARY EXPANDED

"THE MUSIC DIRECTOR" Programming Service has expanded their basic oldies library to include titles from 1970 through 1974. The library — available only to Radio Stations — now covers a 15-year span from 1960 through 1974 and is available on 15 reels of tape in either mono or stereo.

The entire package includes 221 "cream of the crop" oldies, and may be purchased in its entirety, or by separate years.

THE MUSIC DIRECTOR, RECORD REVIEW DEPT., BOX 103, INDIAN ORCHARD, MASSACHUSETTS 01051.

Circle No. 129

ELITE SERIES CARTRIDGE MACHINES INTRODUCED BY RAPID-Q

Garron Electronics will be exhibiting in Booth 75 at the 1975 convention of the National Association of FM Broadcasters to be held in Atlanta in September.



Our standard RAPID-Q line of tape cartridge machines will be on display, as well as the all new ELITE SERIES RAPID-Q. The ELITE is built around a solid cast frame. It features a brushless design Hall Effect motor. All new mechanically and electronically, the ELITE still maintains the RAPID-Q tradition of being the smallest cartridge machine on the market.

GARRON ELECTRONICS, INC., 1216 KIFER RD., SUNNYVALE, CA 94086.

Circle No. 131

RADIO ARTS INTRODUCES "THE ENTERTAINERS"

Radio Arts, Inc., recently formed Los Angeles radio program service company, announced today that its first format "The Entertainers" will be available late this fall.



"The Entertainers is true adult MOR," said Radio Arts' President Larry Vanderveen. "Unlike today's typical version of MOR, it is more than a rock substitute. 'The Entertainers' emphasizes the all time greats such as Frank Sinatra, Tony Bennett, Barbra Streisand, Andy Williams, Jack Jones, Steve Lawrence and Eydie Gorme. It includes a healthy representation of today's top new stars; Olivia Newton-John, Helen Reddy, John Denver, Charlie Rich and others. Instrumental and group contributions come from people like Ray Coniff, TJB, The Lettermen, Carpenters and Henry Mancini."

The format was produced by Chuck Southcott, Radio Arts' program manager. Southcott's MOR credentials are among the best in radio. He was previously program director of KGIL in the San Fernando Valley, the station Billboard magazine named middle of the road radio station of the year in 1974. Southcott is also holder of a Gavin award for best non rock program director in the country. Says Southcott, "The Entertainers is genuine MOR. It recognizes the tremendous

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An encyclopedia of radio promotion, covering contests, outside stunts, fun promotions for special days, weeks, etc.
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RADIO PROGRAM IDEA BOOK by Hal Fisher. All the programming ideas you need to build and hold an audience. A virtual thesaurus of ideas on radio showmanship to help boost ratings.
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ORGANIZATION & OPERATION OF BROADCAST STATIONS By Jay Hoffer
An exhaustive examination of the responsibilities and capabilities required in each job classification. A guide for station executives and managers.
Order No. 533 Hardbound \$12.95

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

RADIO ADVERTISING-- HOW TO WRITE AND SELL IT. By Sol Robinson
This comprehensive volume presents an extremely practical approach to radio advertising sales- to obtain better results for the salesman, station, and sponsor.
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THE BUSINESS OF RADIO BROADCASTING By Edd Routt. How to operate a station as a profitable business and serve the public. The first text to deal with broadcast station operation from beginning to end.
Order No. 587 Hardbound \$12.95

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

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

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

DIMENSIONS OF BROADCAST EDITORIALIZING By Edd Routt. Complete volume covering why broadcasters should editorialize, how to establish editorial policy, how to write and present forceful editorials, and how to avoid legal complications resulting from violations of the FCC "Fairness" rules.
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appeal of a brand of music showcased and spotlighted by every media today but radio. In its obsession with rock, the broadcaster has stopped seeing the world around him. Television has not. You'll find the artists of 'The Entertainers' all over TV and the Vegas shows. The same people listen to radio."

"The Entertainers" will be announced and unannounced. **RADIO ARTS, INC., SUITE 100, WEST ALAMEDA AVE., BURBANK, CA 91505**
Circle No. 132

COMPACT AUDIO CONSOLES UNVEILED BY SPHERE ELECTRONICS
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Professional quality through the ALPHA series contain long-life conductive plastic faders, solo input, echo and return, independent program echo pan (optional 2-way), assign color-coded and illuminated buttons), full monitoring control, optional Hi/Lo equalizer — all in an expandable input, attractive, rugged design. Self-powered and XL's available. Write for descriptive literature on this innovative system.

SPHERE ELECTRONICS, 100 PRAIRIE "A", CHATSWORTH, CA 91311.

Circle No. 133

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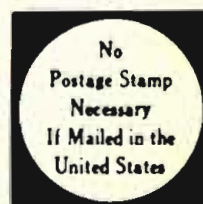
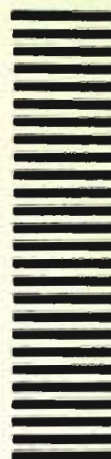


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The transmitter will supply power for several types of electret lavalier mics. The

transmitter case is a metal extrusion and fits either into a man's shirt pocket or can be worn on the belt in the leather case provided.

The receiver is optionally line or battery powered, and provides either line

4 or 2 output track system. All three mixers incorporate quad pan faders in each input source channel.

The PML426 can be incorporated with either the PML422 or the PML424 and combining all models will give a 14 input

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108	118	128	138	148	158	168
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transmitter case is a metal extrusion and fits either into a man's shirt pocket or can be worn on the belt in the leather case provided.

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Circle No. 137

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THE R.A. NEILSON CO. has been formed to serve both Manufacturers and Sales/Service organizations in the professional Audio and Video industries. A full-service Agency, The R. A. Neilson Co. offers Marketing Services in Research, Advertising, Sales Promotion, Industrial Design and Technical Writing. Also, a Personnel Search and Placement Service will specialize in creative and technical personnel exclusively for the Audio/Video business. Mr. Ron Neilson, President, has previously held the position of Marketing Manager for Quad/Eight Electronics. Prior experience includes sales and technical positions with Gauss Electrophysics (Div. MCA TECH.), Allison Research, Triad Transformer, Western Gear Corp., and Minneapolis Honeywell.

R.A. NEILSON CO., 3378 OAK GLEN DR., LOS ANGELES, CA 90068.

Circle No. 138

LAMB LABORATORIES PML422 MIXING CONSOLES

Revox Corporation introduces its new Lamb Laboratories PML422 series — the PML422 is a four input, two output unit incorporating input sensitivity preselection, separate low, mid and high frequency equalizers, echo send/return controls and adjustable output limiters.



The PML424 is the mirror image version of the PML422 designed to increase capability to 8 input, quad/4 or 2 output.

The PML426 provides six input channels — thus combined with the PML422 or the PML424 10 input, quad/4 or 2 out configuration can be achieved.

These mixers are robust, high grade, portable professional units capable of unusual flexibility. Circuit performance is not only of high order but also forms the nucleus of a tailored multi input channel

4 or 2 output track system. All three mixers incorporate quad pan faders in each input source channel.

The PML426 can be incorporated with either the PML422 or the PML424 and combining all models will give a 14 input quad/4 or 2 out configuration.

Revox Corporation states that as the parameters and possibilities of its mixer series are so extensive, they will send the actual operating manual to all interested parties, rather than standard literature. The operating manual includes an interesting section on the use and application of microphones.

Price: PML422 \$675; PML424 \$675; PML426 \$625. Accessories: LPS10 power supply (powers up to three mixers) \$65. Rigid carry case \$45.

LAMB LABORATORIES, 155 MICHAEL DR., SYOSSET, NY 11791.

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or call 413-783-4626

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