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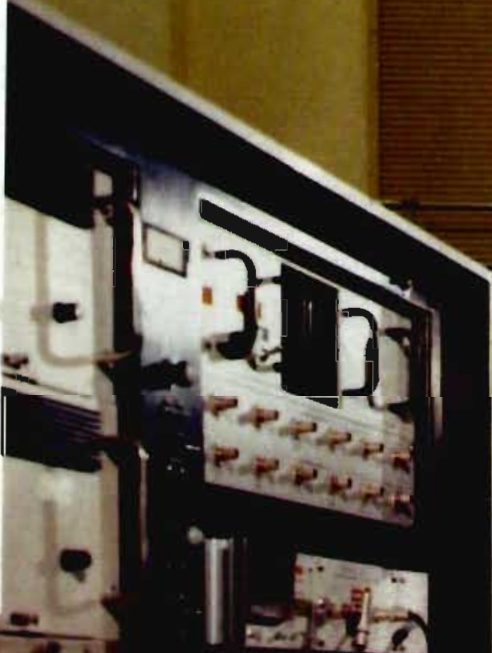
JULY, 197

VOLUME 5 — NUMBER



BROADCAST PROGRAMMING & PRODUCTION

The Magazine of Competitive Radio/Television Broadcasting



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page 6 . . .
THE ROBERT WOLD CONNECTION



Letters

from: **Russ Salter, President**
Salter Broadcasting Company
Aurora, IL

May I take a moment to express the great pleasure I got from reading the article by John D. Price, "Superpowers and Barberblasters."

I am 66 years of age of which 55 have been in full time radio, consultant, engineer, big time announcer at WLS, and WJJD, Chicago, and for 31 years owner of a group of stations.

How well I remember John R. Brinkley, and Norman Baker over at Muscatine. Then one other often comes to my mind and that was KWKH at Henderson, Louisiana, where the loud talkative man ripped the chain stores; and there was father Coughlin (sp?) on Sunday afternoons.

I sure wish you could send a copy of this to Jim Weldon and Mr. Questa. They were greats in engineering.

Presently I am near completion of a history of radio in the Chicago area. This, too, certainly brings back a lot of memorabilia as Chicago and area have a lot of interesting things to talk about.

Keep up the good work. I seldom ever write magazines, but this was just too good to leave unnoticed.

from: **Charles D. Everts**
Laguna Beach, CA

I just wanted to let you know how much I enjoyed the article on WLW and the Superpowers. I hope this will be a continuing feature in each issue.

At the end of the article on WLW there was a reference to a book written by Dick Perry entitled: "Not Just A Sound: The Story of WLW." I have tried to find this book in both the Orange and Los Angeles County Library; no listing. Dalton booksellers does not carry it. The publisher, Prentice-Hall, says it is no longer in print. Any ideas where it can be found? If so, I have enclosed a self-addressed stamped envelope if such information is available.

Again, thanks for the great series of articles.

In response to numerous requests for the WLW book mentioned in Mr. Everts' letter, John Price has been looking for a new source from which it could be obtained... a task more difficult than anticipated. If he is successful, BP&P will carry the appropriate information for interested readers.

— Editor

from: **John C. Reynolds**
Studio Supervisor
WEVD Radio
New York, NY

Last month, it was with great interest that I read the article on WLW's 500 kw transmitter and this month your article on the Border superpowers. During my high school days on an Illinois farm, back in the early 30's, I was well acquainted with the stations you mentioned and still have DX cards from XER, XENT and XEPN. Some four or five years ago, I had the pleasure of meeting Jim Weldon and Nestor Questa, who borrowed my DX cards for reproduction and, in turn, sent some photos which I did not have.

It was my understanding that XEPN was moved to Juarez and became XELO. That old XEPN transmitter finally gave up one January about five years ago. By the way, the salesman that sold us our consoles in 1969 was a transmitter buff and had visited some of the border stations in the early 60's. At that time XELO was running 150 kw... more or less. Few meters worked and the engineer really didn't know how much power he had or how much the modulation was! But, he was covering a good portion of the dial. The output tuning capacitors were homemade from 20-inch pipe, welded, and the tuning plates were made from the aluminum from 16-inch transcription discs.

I understand that the owner of XERF, Villa Acuna, was Dr. Brinkley's gardner! (XERF is 250 kw.)

I have visited WLW and was listening the first night they went on the air (with 500 kw).

Thank you for these articles as they have brought back many memories... and one must keep in mind, broadcasting and super power was still rather new when compared with the developments in recent years.

from: **Harley Drew**
Operations/Program Director
WBBQ-AM/FM Radio
Augusta, GA

Let me say first of all, how much I enjoy reading your fine magazine. It has so many interesting and useful articles and is unlike any other broadcast magazine currently in publication.

I especially enjoyed the recent article on the super-power days of WLW. Not much is written about the history of our business and this excellent article really put me on the scene and brought this interesting episode to life. In short, I loved it!

Your articles on computers are really exciting, too. These things are going to be as much a part of a radio station as the cart machine in the years ahead and your articles on the various systems now available are just great. I especially enjoyed the article in the current issue (May, 1979) on the BIAS system.

On that subject, we are using a system supplied by a small firm in Kansas called Computer Concepts Corporation. We have found it to be a heck of a system for the money. The young man who founded the firm and does much of the programming is a real genius and most interesting to talk to. His name is Greg Dean... and anyone interested can give him a call at 800/255-6350.

Keep up the good work.

from: **Kurt J. Paro**
Chief Engineer
WIKB Radio
Iron River, MI

I just wanted to thank you for the excellent article concerning the "Nation's Station" in March and the equally interesting article on the "Sunshine Stations." I'm glad you chose to feature the good-guys at WLW before reminding us about those that tried to give our RF a stained wave. Although Dr. John made it big in prostate, if he was a Bible-banger, he'd probably still be on the air!

from: **Bob Hensler**
Station Manager
WSST Radio
Largo, FL

I'm writing to you... hoping you can send us a copy of the March issue which contains the first part of the Brinkley story. It's incredible.

And congratulations on having one of the most readable "trade" magazines I've ever come across.

We've had an "Inovonics Multi-Band Processor" for the past two years, and only after reading your article on the "DAI" do I finally

begin to comprehend what it does. Thanks.

from: **James B. Wood, President**
Inovonics, Inc.
Campbell, CA

Thanks to Richard Mahler and his DAP article in your May issue. I'm sorry we missed our chance to be included in your overview of competitors, but if we had made it here's how it would have read:

"Hey, look. By definition an audio processor alters the program signal. The subjective result of processing should correspond to either (a) the designer's idea of what radio music should sound like or (b) his interpretation of how the broadcaster wants music to sound. Although there must be a hundred wrong ways to process a program, there's no one right way. The final decision must rest with the single person responsible for the on-air 'sound' of the station. As the owner, CE or PD, you've got to listen to all the boxes until one sounds right to you."

There. No technical elaboration, just obvious common sense. Incidentally, not covered in Mr. Mahler's article was what a helluva fine guy old Mike Dorrough is. He's knowledgeable, sincere and very dedicated to his product and associated ideals. His wife, Kay, is a very nice person, too; but I don't think she likes me much.

from: **Michael Fred Pierce**
Spanish Fork, UT

Quoting from your article: *Market Memorandum: Provo, Utah (May, 1979)*, "Our valley is a long string of small towns actually, but they're all so close together it's hard to differentiate. Basically, we have to program in terms of the whole county..." — Steve Miner, KABE, Orem, Utah.

In view of the above quotation I find it difficult to understand why you chose to ignore Provo's other radio station... KONI (AM)/KTMP (FM), which is licensed to Spanish Fork. You reported on KABE as being in the Provo market, why not KONI/KTMP? Both stations are licensed to cities other than Provo. One is not much closer to Provo city center than the other. I think you have done KONI/KTMP a grave injustice, and in all fairness, owe them a write-up in your next edition.

KONI is the only country music station in the Provo area, playing the country Top 40 and programming from a country music library of more than 30,000 selections.

KTMP programs "The Natural Sound" format by Peter's Productions.

According to the information I have, KONI equals KFTN in audience size. KTMP has a larger audience than KABE. KONI and KTMP are sold in combination and the combined audience of both stations gives KONI/KTMP advertisers the third largest audience in the Provo market and the largest adult audience of any station in Provo.

Anyone desiring to check my statements can take their own survey if they like. Just call 300 people in Provo, Orem and Spanish Fork at random and ask them what radio station they are listening to and which station they prefer.

KONI uses the phrase "Utah Valley Radio" and "Utah Valley Country" and was the first to do so.

KONI was the first Provo area station to do "mini-concerts," i.e., play three records by the same artist in a row.

KEYY was the station that sparked the many programming changes in Provo.

In writing this letter I am speaking as a reader of this magazine and not as a spokesman for KONI/KTMP which has well served the Provo market for 20 years.

Even though Mike Pierce has written "unofficially," in fairness it must be pointed out to BP&P readers that Mr. Pierce is, in fact, the program director of KONI/KTMP, Spanish Fork. In his reply, author William Cornwall addresses

— continued on page 35

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The Cover:
The satellite launch on April 13, 1974 of Western Union's Westar I — America's first domestic communications satellite — signaled the start of a new era of communications in the United States. Photo courtesy Hughes Aircraft Co.

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The Robert Wold Connection

by Rosemary Marrin

Some scant 35 years ago, when Robert Wold was a young man in high school, the favorite medium of home entertainment was the radio — usually a console model type that took up a larger part of the living room. Around the bulky object the American family sat listening to Glenn Miller, the new, Fanny Brice as "Baby Snooks" and the perennial soap operas such as "Portia Faces Life."

The use of satellites wasn't even conceived yet; even in the Buck Rogers comic strips which portended of space age travel and strange objects of communication that would bring the world into a new era of entertainment.

During this time Bob Wold was a student at Southwest High School in Minneapolis. His avocations were hockey, football, baseball and

journalism. According to these avocations, Bob had two appropriate nick names, "Rock" for being the hardhead catcher, linebacker and goalie — and "Press" for his friends who expected him to put their names in the high school papers.

Bob thought he would follow his the footsteps of his father and older brother and become a reporter so he attended the University of Minneapolis where he majored in journalism and minored in advertising. However, there was a hint of the visionary in Bob even at this time for he was aware that he was interested in communications in a broader sense than just newspaper or magazine work. In fact he often fell asleep in the History of Journalism class and to this day he doubts whether he missed anything.

Upon graduation, Bob decided to try the broadcasting business primarily because it looked like it would eventually be worth more financially than just newspaper or magazine work. Bob started out at KROC radio in Rochester, Minnesota, where he worked in sales for a year commuting from Minneapolis on weekends. He also wanted to keep his fingers in a Minneapolis publicity business he started while in college and his position as public address announcer for the Minneapolis Lakers (now the Los Angeles Lakers).

His second stop, also for a year, took him to Knox Reeves Advertising Agency in Minneapolis, where he developed promotions planning for General Mills products, specifically Wheaties (Breakfast of Champions) and Bisquick. Bob developed new premium ideas for the Wheaties brand — even spending a month in Rhode Island working with jewelry manufacturers in creating new ideas for self liquidating premiums.

Then it was back to broadcasting for another 3½ years, first as Promotion Manager of WTCN TV, Minneapolis (now WCCO TV) for a year, then as top salesman for WBBM in Chicago for 2½ years.

Bob then returned to Minneapolis and joined Campbell Mithun advertising agency where he stayed for 7½ years. Bob was initially in charge of buying all the broadcast time for Hamm's Beer and ultimately became the account director of the Hamm's account. The Hamm's commercials on TV (The Beer Refreshing From The Land Of Sky Blue Waters) were consistently voted the most popular TV commercials in America in a survey conducted by one of the national trade publications, even though Hamm's advertising was exposed to only about 30% of the U.S. population.

While still at C M, Bob became involved in the move of the Washington Senators to Minnesota where they became the Minnesota Twins. He helped buy their TV and radio rights for Hamm's. Even today, Bob's still connected to the Twins by virtue of annually organizing a network of radio stations in northern Minnesota, North Dakota, South Dakota and Iowa which carry the Twins' broadcasts produced by WCCO. Bob's organization of the Twins' network was the forerunner of many special networks he came to create for the transmission of radio and TV programming.

It was also in the early sixties, that Bob organized the first radio network for the Minnesota Vikings with WCCO as the originating station.

Still not knowing that he was to become a pioneer in the development of networks for transmission of programming by satellite, Bob went West in the early sixties to become account supervisor on the Hills Brothers Coffee advertising account for N.W. Ayer, one of the nation's largest advertising agencies.

Bob stayed with N.W. Ayer for nine years and became vice president, manager of Ayer's Los Angeles office. After 16 years at C-M and Ayer, however, Bob felt he had learned enough about advertising agencies and about a lot of different businesses and their promotional problems to go out on his own and capitalize on all of the things he had learned over the past 21 years of working in broadcasting and with advertising agencies.

It was while working for Ayer that Bob noticed the profits apparently being enjoyed in

station
meeting
minutes

by

Howard W. Coleman



TWEAKING NOSES AND KICKING OVER CANS

The incident to be discussed at WAAA general manager Hal Ross' special staff meeting began the night WAAA news director Steve Porter pointed to a large, black-bordered card behind his head, just as he closed his TV report. "You might wonder what this card with the numeral seven on it signifies. Well, it marks the seventh straight day that Pete Marvin, publisher of our own hometown *Argus*, has had his picture on page one of his own newspaper. Congratulations, Pete — will we see you tomorrow?"

The next day's paper was already set, and in the early editions the publisher was once again up front, in a Rotary Club luncheon group. Porter opened his evening show by gesturing over his shoulder: "Yup, there it is — eight. But do you know that in the later edition the editor moved Pete back to the second section!"

It's only fair, though," Porter went on with a smile. "Mr. Marvin only stayed for the introduction, the picture-taking and the shrimp. Just about the time we had our TV film camera set up, he was called away." The TV picture then dissolved to a rear view of the corpulent publisher scurrying down the back corridor of a hotel, as Porter narrated: "Why the hurry? Pete is doing a two-for-one. Having blessed his fellow Rotarians, he's now heading for another luncheon meeting — at the Town Club!"

The picture shifted to a long-lens shot of Marvin exiting through the rear door of the Town Club and jogging down an alley. "And there he goes," Porter continued, "on his way to who knows what? Certainly not yet another luncheon meeting."

Porter looked into the studio camera solemnly: "We are happy to report that the menu at the Town Club did not include shrimp!"

And now the meeting was assembled: Porter plus a serious sales manager and an anxious promotion department head.

"We all know why we're here," Ross opened. "Steve, you've got a great thing going, but you've also got a tiger by the tail. Dick says that several local retailers, our clients as well as the paper's, indicate that Marvin is furious, and that he is going to be very hard to do business with for anybody who buys us."

The sales manager nodded: "Puts us in a real bind with the advertisers who hang on the paper's goodwill for a lot of extra space — features on fashions and furnishings and recipes, for examples."

"In another area," Ross said, "our network publicity people have been shut out completely on any kind of TV column space — the TV editor simply said that we are uncooperative, even negative."

"And," the promotion manager added, "they either lost, or reduced, most of our listings in last night's TV page."

"Sorry to hear it," Porter answered. "But wait'll you see what we have for tonight. Ed has put together a film montage of all those pictures for the last eight days, and we'll play the 'Stars and Stripes Forever' under it, and the narration . . ."

"Steve," Ross interrupted, "that's all good fun, but we have to take a more serious look at the situation that has developed. Bad press handling, clients clearing their throats nervously, the network worried — I know about the great traditions of press rivalry, and I do appreciate humor and satire and the twitting of a pompous competitor."

"But what we have to resolve here is the question of whether this is really in the province of television — can we afford ourselves the luxury of tweaking noses and kicking over cans, even when we know those cans are filled with a garbage the aroma of which will appeal to much of our audience?"

Manager Ross defined a moment of truth: "Can we afford the luxury of," etc.

Is it go or no go?

The Washington Connection

by

Clarence McKee

CRYBABY JOURNALISTS

A series of decisions of the United States Supreme Court during its last term brought a welcome sigh of relief to many observers who believed that the press had become a "Fourth Branch of government" with a power to use and abuse greater than the government itself. Many people believed that the press had grown accustomed to using the First Amendment to our Constitution as a license to invade individual privacy and reveal confidentialities with reckless abandon rather than as a freedom from governmental interference as was originally intended.

In the *CBS-Herbert* decision, the Court stated that there is no First Amendment right barring a plaintiff from inquiring into the thought processes of journalists. In another case, the Court declined to review the contempt of Court conviction of a reporter who had refused to release material obtained in confidence. And, in still another case, the Court overruled a lower court decision which had held that the search of a newspaper file by police with a warrant violated the First and Fourth Amendments to the Constitution, stating that such action did not violate those rights.

Needless to say, these and other decisions of the Court brought an outcry from many in the press who felt that it was eroding the previous First Amendment rights of journalists. They did not stop to consider that perhaps the Court was strengthening the freedoms of the public from unrestrained tactics of overzealous reporters looking for their "first exclusive" or Pulitzer.

These "crybabys" have failed to realize that too many in their profession have assumed an "arrogance of power" not unlike that for which the Federal government was criticized just a few years ago. Indeed, some of the press' excesses reporting secret Grand Jury minutes or Supreme Court decisions in advance of their release, echo the same "do as I do, not as I say" arrogance which led to Watergate. In their zeal to become another Woodward or Bernstein, too many reporters consider a "no comment" by public officials to be an admission of guilt to be pursued with vengeance. If the person does not want to talk to the press, well, obviously, he must be hiding something. It seems that only the press feels that people must talk to the press.

In still other cases, personal bias and prejudice against a particular subject such as big business, the medical or legal professions, to name a few, play a not-insignificant role in how a story is reported in the morning paper or on the evening news. If all we know is what we read in the newspapers or hear on the radio or television, then those who write, edit and report those events have a heavy burden and obligation to the public to assure objective, honest and unbiased reporting and journalism.

Instead of crying over Supreme Court decisions, many journalists should begin a little "self regulation" in their own industry and set their investigative eyesight on the press itself in addition to other areas. For example, where is the bright young reporter who will investigate the impact of the various communications/newspaper industry mergers and network dominance of television on the right of the public to the free flow of information from diverse sources?

He or she is probably preparing for some panel discussion on "How the Supreme Court Hurt the Press."

demands for licensing fees from the sports teams.

"Ad-hoc" television networking, tried over the years with only moderate financial success by various organizations, is a business with unlimited possibilities. The new cost efficiencies of program delivery have arrived coincidentally with a new spirit of station independence encouraged by the FCC which frequently reminds stations that it is they who are the licensees, not their networks, and it is they who should make programming decisions in the public interest, for it is they who must seek a periodic renewal by the FCC of their highly-valuable broadcasting licenses.

Sensing this evolution in the making, Wold, in 1976, began to combine his electronic delivery know-how ("The Robert Wold Connection") with a distribution and program-producing capability. An early customer was Ray Beindorf, a former top executive at CBS turned independent producer, who packaged a 12-hour live extravaganza ("The Great American Celebration") to commemorate our nation's 200th birthday on July 3-4, 1976. Wold cleared enough stations to reach more than 80% of U.S. households. Satellites and lines were used to originate from such diverse locations as Fort McHenry, Wolf-Trap, and the deck of the aircraft carrier Constitution in San Diego Harbor. Beindorf got enough sponsors to make the venture economically as well as creatively successful and a new era of the "fourth" network marketplace for commercial TV had arrived with the impact of a Fourth of July fireworks display.

As numerous additional ad-hoc network projects developed, both regionally and nationally, stations became more interested. Although constrained to satellite access at only a handful of cities where the carriers had installed earth stations, Wold utilized the satellite in every possible delivery configuration. In 1977, David Frost negotiated the right to interview Richard Nixon about Watergate and other matters and had a network created by Syndicast Services. The four Nixon programs were carried by some 175 individual stations "wired" together by the Wold Connection. It was positive additional proof that stations will take alternate programming if the program is appealing. Had the Nixon series been distributed in syndication on tape or film, to be scheduled at various times by stations without the national publicity possible for a simultaneously-aired event, the audiences would have been smaller and the public that much less informed about Nixon's reflections.

The public benefits from a growing diversity in TV program fare. In fact, the new-found freedom in TV program distribution might be only the tip of the iceberg brought about by satellite technology.

In the political arena, in September, 1978, California citizen Howard Jarvis contacted Wold to buy station air time and wire a special TV network for airing of his Federal Tax Revolt message. An investment in production, time and interconnection of nearly a half million dollars for his 30-minute presentation returned well over 1½ million dollars in contributions to his organization.

The era of the custom-designed network has arrived and advertisers are very interested in it to reach specific markets. For instance, the U.S. Tobacco Company annually underwrites one of the nation's grandest rodeos and wants it to be on TV, but only in certain marketing areas where sales of moist tobacco are best.

They hired Wold to produce a telecast of the rodeo using network-quality techniques, and Wold placed it with TV stations in a selected list of 100 southern and western markets.

The Brunswick Corporation also wanted a custom designed network to obtain more TV exposure of bowling, so they contacted the Wold Company who subsequently created a special television network for the Brunswick Open in December, 1978.

Numerous recent sporting events like the Hesston National Championship Rodeo, the Clairol Crown Cup tennis match (in which Chris Evert won the first prize of \$100,000), the Family Circle Tennis Championship, the Honda Ladies Professional Golf Championship, the All-America Futurity (world's richest horse race), the National Hockey League Game of the Week and Stanley Cup Playoffs, and reruns of Notre Dame football games, are all examples of independently-created TV network programs. Many of these programs

'The era of the custom-designed network has arrived . . .'

are underwritten by advertisers who have found they can have their own TV network, however briefly it might exist. The Wold Company works with many of them.

Capital Cities Broadcasting produces and distributes prime-time public affairs "specials" such as a recent review of the energy crisis. In the past, interconnection costs and a tendency of local TV stations "to ride the network" would have made the job of getting exposure for such programming much more difficult.

Major telethons like Jerry Lewis for Muscular Dystrophy, and the annual Easter Seal telethon, are more productive today as independently networked fund-raisers because the cost of interconnection is less.

Many lesser-known special events which have not been able to get onto one of the big three networks are finding life in the new fourth marketplace. Awards such as the Science Fiction Film Awards, the Victor Awards, Mrs. America Pageant and the Golden Globes Awards are on independently created networks.

Fine arts programming is also forging its way into prime time, via satellite transmission. Metromedia, working with Wold, has distributed live productions of operas and ballets. The debut of Carlo Giulini with the Los Angeles Philharmonic was seen live by satellite in England.

Satellite cost efficiency has contributed greatly to the viability of this programming, for which distributors have received considerable applause from both advertisers and viewers.

In November 1978, Wold delivered the first transcontinental stereo radio program by satellite. The San Francisco City Opera salute to maestro Kurt Adler was broadcast in Chicago by WFMT. Wold utilizes the satellite for thousands of radio program transmissions, mostly sports coverage, but this was the first all-stereo, radio-only transmission.

The Wold Company annually arranges several thousands of radio interconnections for local broadcasting stations including: 24 of 26 Major League Baseball teams; 24 of 28 National Football League teams plus both

CBS Radio and Mutual Radio Network; 14 of 17 National Hockey League teams; 17 of 22 National Basketball Association teams; 16 major college football schedules plus Mutual Radio Network; 12 major college basketball schedules and miscellaneous schedules in tennis and soccer.

If the use of satellites for commercial broadcasting purposes is only starting to gain momentum, the application to cable television is already at full speed.

Of America's 74 million households, an estimated 15 million are now wired for cable TV. Started originally as a central-antenna service in rural and hilly areas where broadcast signals were noisy, cable TV has blossomed in recent years to include pay-TV subscription programming as well as relaying broadcast signals.

Home Box Office, a pay-TV service owned by Time-Life, placed its programming on a satellite starting in November, 1975 and encouraged cable operators to purchase earth stations to receive and market the service to subscribers. In 1977 and 1978, the number of cable-system earth stations grew to several hundred and today, about 5 of the 15 million cable homes can be reached through satellite delivery.

This plethora of satellite receivers spawned a whole new cable TV program market which now includes, on a satellite, three fulltime religious programmers, several pay services competing with HBO, and various local independent TV stations. Viewers in such unexpected locations as Alaska, Montana and Minnesota regularly watch an Atlanta television channel which flies to the entire nation by satellite.

The application of satellites is being felt in business and private teleconferencing as well. In August, 1979 Wold will deliver live TV feeds simultaneously from Tokyo, Rio de Janeiro and London to a business conference in the ballroom of an Atlanta hotel. Two-way audio will enable attendees at the conference to question individuals in the three foreign cities, as a part of the conference.

Alaska has been one of the greatest beneficiaries of satellite communications. The largest state in the Union, almost 20% as large as all of the lower 48 states and more than twice the size of Texas, has a population of only 350,000, or less than one person per square mile. Statewide telephone lines, commonplace in the rest of the nation, have been economically impossible for Alaska.

Only since 1970 has communication become efficient in Alaska. The advent of satellites made it possible, at last, for isolated villages to be connected to the outside world for purposes of health-care, education, information, entertainment and plain old everyday telephone calls.

The State of Alaska has financed installation of more than one hundred satellite earth stations in locations with as few as one hundred residents. About 60 of them are equipped to receive a single TV channel. "Charlie's Angels" and the World Series have now penetrated to the icy slopes near Siberia, as has a considerable amount of instructional programming arranged by the State's Department of Education.

Bob Wold's company has worked closely with the State of Alaska. During the first half of 1979, Wold had a management contract to operate the State's publicly funded Television Network Project.

the interconnection business by the then-unrivaled Sports Network which was acquired by Summa Corporation (Hughes) in 1968 and was subsequently sold to Paramount in 1976. Thus in 1970, Bob launched Robert Wold Company in Los Angeles.

With his feel for the industry in terms of utilizing the latest state-of-the-art technical advances, Bob foresaw the use of satellites as a vehicle to deliver more diversified programming at a more economical price.

Bob's company was the first in the U.S. to buy satellite time for a TV program transmission and Bob soon found that gold mine in the sky by leasing some 5,000 hours of transponder time per year on the Westar satellite. Today he travels the United States from end-to-end and from top-to-bottom, literally, from Hawaii to Alaska, via New York, Washington, Dallas and points in between producing programs, creating what the industry terms "alternate or occasional" TV networks, and in general distributing via his land line and satellite connections, thousands of radio and television programs for some 250 clients.

As Bob once pointed out, nearly all of us are familiar with the amazing development of international communications via satellite, starting in the mid-sixties. Important events viewed as they occurred have been memorable: the Olympics from Munich, the first man on the moon, Nixon's visit to Peking, Sadat's visit to Israel and many more. Faces and places once regarded as remote and inaccessible have come to life as the world and its complexities have begun to shrink from the magic of satellite communications.

Satellites are capable of transporting voice, data, video and facsimile with super fidelity at costs that are remarkably low when compared to the hop, skip and jump of terrestrial facilities. Being insensitive to distance, satellites enable TV program distributors to send a sporting event or other program from New York to Los Angeles at no more than the cost from San Francisco to Los Angeles. Programming ideas which a few years ago were unaffordable due to land-line costs (priced by mileage) have suddenly become viable and attractive. A TV program originating in London can be double-hopped (by international and domestic satellite) to a U.S. city (or network of cities) with cost efficiency that was unimaginable as recently as the mid-seventies.

What about satellite use by the major networks? Is Wold involved?

Domestic satellite carriers tried first to sell the major TV networks but with little success. Western Union and RCA (which, incidentally, owns NBC) assumed at launch that their important TV customers would be the three major commercial TV networks which collectively spend over \$50 million with AT&T and other terrestrial carriers to link their affiliates. AT&T, however, fought off this potential loss of revenue by holding down their pricing to the fulltime networks (while seeking rate increases for parttime services bought by individual stations and occasional networks) and by informing the major networks that their video plant could be converted to other uses which would deprive the networks of the flexibility of remote origination of news and sports and the complex structuring of regional networks for programming such as NFL Football. The networks have also been concerned that their affiliates might access alternative program sources if they had a satellite receiving antenna, possibly replacing

the singular umbilical cord by which telephone company facilities tie stations to their respective mother webs.

To date, only one TV network has begun to use satellite to distribute programs to its affiliates. By the end of 1978, the Public Broadcasting System (PBS) had in place a complete system of earth stations which enables it to all but discontinue using telephone "lines." Using Westar 1, PBS can be four networks at once, with its affiliates afforded a programming flexibility previously unknown to American broadcasting.

In May of this year, RCA's NBC network announced that it has begun discussions with RCA, Western Union and AT&T with an expectation of beginning satellite delivery of its programs to affiliates by 1982.

The first TV customer to use domestic satellites was not a major network, as the carriers had originally predicted in their business plans. It was a company which deals mostly in local station programming, the Robert Wold Company. Wold arranged to transmit by satellite a Texas Rangers' baseball game from Milwaukee County Stadium to Dallas-Fort Worth for broadcast by KXAS-TV on August 9, 1975.

As a specialist in aggregating and coordinating production, distribution and delivery facilities for both local and special-network programs, Wold soon followed with the first basketball game and the first hockey game to be transmitted by satellite. By November, 1975, Wold was assisting in the creating of the first satellite TV network (a daily one-hour compendium of national and international news coverage for the Independent TV News Association) and soon had negotiated the first bulk-rate mass purchase of satellite TV transmission facilities (with Western Union).

Today, the fulltime commercial networks do use satellites but only to bring programs from their point of origination to New York where commercials are inserted and the programs relayed by "land lines" to the stations. ABC Television Network, which places all its satellite orders through Wold, has demonstrably increased both its number of remote originations and its use of satellite. Programs such as Good Morning America, and ABC Evening News feature inserts from Chicago, Los Angeles and other locations, fed into New York by satellite. The network's producers have seized upon this economic new flexibility to broaden programming horizons, to the end benefit of the viewing public. Both CBS and NBC also use satellites to bring material to New York. NBC, for example, delivers Johnny Carson from Hollywood to New York before his program goes to affiliates.

Wold's biggest client, ABC Television Network, has saved hundreds of thousands of dollars in transmission costs utilizing the Wold satellite connections.

The remarkable economics of satellite transmission have changed the face of TV program distribution. For local stations, particularly unaffiliated independents which previously had no access to real-time coverage of national and international news and which also generally carry a considerable amount of play-by-play sports, the advent of satellite delivery started by Wold in 1975 has been an economic God-send. News ratings and commensurate revenue from sponsors have risen sharply. Sports coverage has expanded because the reduced cost of delivery from out-of-town sites has helped to offset the increased

WANTED!!!



For the very best Studio Construction and Design available . . .

He is also known for doing work all over North America, giving firm estimates, exacting dates of completion and . . .

NO BULL!!!

He pleads guilty of constructing the following studios :

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- Bill Szymczyk's Bayshore Recording Studios, Inc., Coconut Grove, Florida, new studio
- The Shade Tree, Playboy Club, Lake Geneva, Wisconsin, new studio
- Group Four, Hollywood, Calif.
- KBK Earth City Studios, St. Louis, Missouri
- Village Recorders, Los Angeles, new studio
- Record Plant, Los Angeles, new studio
- Ronnie Milsap, Nashville, Tennessee, new studio
- Captain & Tennille, Los Angeles, two new studios

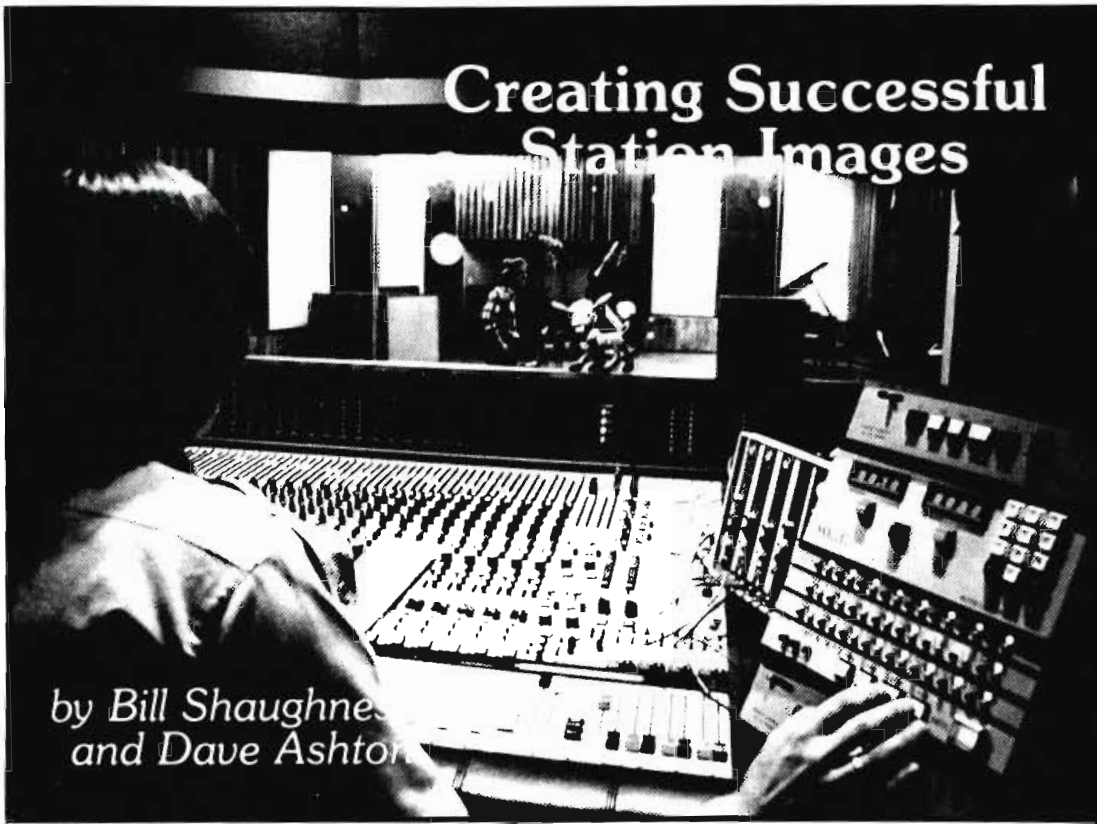
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What Is Station Image

Your station is no more or less than what your market perceives it to be. Your station's actual image resides in the minds of your audience. Everything that involves your station; your format, signal, advertising and promotion, station personalities, etc., helps develop this overall mental image.

Because of this, and in order to fully understand your station's image, you must be aware of the following important points:

- 1 - A strong image is the key to a successful station.
- 2 - Your station's image is controllable. It is the product of your programming and advertising.

Why Is Station Image Important?

Your listeners are consumers. Everyday, your listeners are buying images. The products that have the strongest and best images outsell their competition — even though there may not be any tangible difference between the products.

Your listeners buy your station every time they tune in. They are spending time with your station. They are buying your image.

Research on station image has produced the following conclusions:

- A station with the strongest positive image is usually rated highest; stations with weaker, ill defined images rank near the bottom.
- A station with a strong image will get credit for doing many good things its competitors have done, and may not receive the blame for bad things it does.
- A station with a strong image will often benefit from its competitors' advertising and promotions.
- A station with a strong image can withstand programming attacks by highly skilled competitors.
- Your station's image may or may not reflect what you actually are or what you actually do.

The more competitive radio becomes, the stronger your station's image will need to be. The image your station selects will determine the listening decisions of your audience.

Because, as shown in the conclusions from research, the station with the strongest positive image usually has the highest ratings and is the most profitable, image is important to your station.

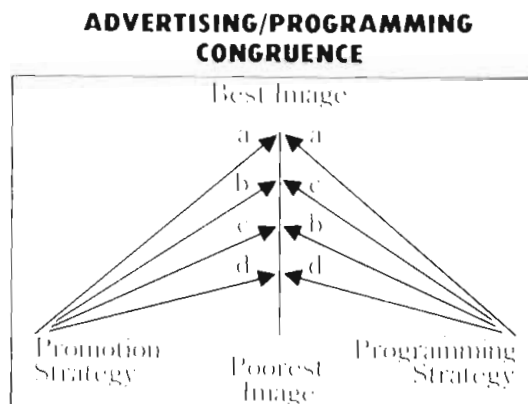
How To Create Station Image

Fortunately, the image your station projects is within your control because you, not your listeners, program and promote your station.

If your programming is properly positioned with the right format, or if you are switching to a new format, it is up to you to make certain that all potential listeners know exactly what your position is. This is the job of station promotion.

Synchronization of Promotion and Programming

Your station's programming and promotion must display synergism in order to achieve the optimum image in your listeners' minds. This chart shows why:



- A - Perfect promotion and programming strategy.
- B - Programming does not meet expectation created by promotion (program imbalance).
- C - Promotion does not properly communicate programming strengths (promotion imbalance).
- D - Program and promotion imbalance.

Fantastic promotions can't overcome poor programming, and conversely, great programming may not be noticed due to misguided promotion.

So, in order to build a strong image, you must first develop a plan that will coordinate your promotion and programming efforts, and provide an overall direction for all your departments.

How To Develop The Image Plan

To begin with, prepare an outline of the goals and objectives your image building plan should accomplish. Once you have determined the direction you wish to go, develop a theme that will coordinate your promotion and programming toward this end.

Some suggestions for possible themes to work from include: "More Music," "All News," "Personality," or "Community Spirit."

The "More Music" theme is heavily programming oriented, and can build your image as the station that offers: more music (as the name implies), strictly limited commercial time, tight news delivery, and limited announcer patter.

With "All News" you can promote your station as your community's news and information center, featuring sports, news and commentary, in-depth special reports and opportunities for your listeners to call in with questions or opinions.

The "Personality" approach works best when your on-air announcers' interaction with your listeners and your music are considered equally important. This "Personality" theme affords you the opportunity of informing your community of area happenings through your announcers, thus reinforcing the interaction aspect mentioned above.

But the theme that works with virtually any format is "Community Spirit." This particular theme shifts the emphasis of your campaign to the community and credits it with the vitality of your region.

Any successful advertising campaign or promotion requires *involvement*. The most vital factor to the success of this, or any theme, is the participation of your community. Once the public becomes involved with this theme, your station, as the source of its origin, will develop a clear position as the "Community Spirit" leader.

This is the key to this theme. Every person who lives in a community grows to think of their surroundings as the best of all places to live. Being aware of this, you can begin preparation on your campaign.

How To Prepare Your Campaign

In order to insure a successful campaign, your promotional plans should include art, music, civic and client consideration, as well as a coordinated sales plan and contest promotion. Some useful suggestions concerning the scope of this task are as follows:

- 1 - Visual aids are important to your campaign.
 - Contact an artist and explain your goals and objectives to him.
 - Have him listen to your programming, and talk to your personalities and other members of your station's staff to get the mood you wish to convey. Afterwards, he will be able to create a visual treatment of what he has heard to fit your theme and station.
 - Tell him how and where you plan to use the graphics he is to develop, such as in newspaper

Via satellite delivery, newspapers and magazines are achieving timeliness and production cost reductions. The Wall Street Journal sets type and makes up pages in Palo Alto or Chicopee. Three-and-one-half minutes later, the image has been recreated, ready for printing, in Denver, Seattle, Riverside, Orlando and South Brunswick. Facsimile by satellite.

U.S. News and World Report uses a similar technique to achieve the timeliest possible regionalization of its printing.

Will more national newspapers develop as a result of this new production capability? Was the ill-fated west coast edition of the New York Times merely ahead of its time?

Will syndicated pages and sections be created in one location and sent by satellite to local newspapers for printing and distribution?

Wire services are also moving into satellite distribution. Associated Press and United Press International plan to offset sharp recent increases in telephone line costs by networking their material to subscribing media by satellite. Experimentation is already under way.

Both wire services, as well as the Mutual Radio Network, are also in development of satellite distribution for radio broadcasting material. With high-fidelity stereo and multi-channel capability offered through satellites, new forms of national radio programming are coming soon.

Another one of Wold's current projects involves Hawaii. In December of 1979, Wold began daily transmission of national network programs from the mainland to TV broadcasting stations in Hawaii. Reception from the satellite in Hawaii is being furnished by another

Wold Company, Satelink Incorporated, which operates a 10-meter earth station near Honolulu. The advantages of satellite delivery of programs to Hawaii are two-fold. In addition to the considerable savings in cost utilizing satellite delivery, the three affiliated TV stations in Hawaii can now present their viewers with mainland programs on a same day basis.

Even the Armed Forces are interested in satellite communications as a means of encouraging troop morale.

The American Forces Radio and Television Service, a function of American Forces Information Service attached to the Defense Department, is currently planning world-wide satellite distribution of a 12-hour daily TV program schedule.

AFRTS, which now distributes network programs on videotape (some 4,000 tapes weekly) to its broadcasting locations, is responding to a critical defense need to improve morale of troops who are paid in dollars which no longer buy much in foreign locations. Faced with the enormous cost of shortening tours of duty and losing trained personnel, the Defense Department hopes "live" television will be an important antidote.

If suitable arrangements can be worked out with the many countries which host U.S. military bases, AFRTS will utilize domestic and international satellites in the creation of the first fulltime, worldwide television network.

Has satellite technology brought about a "fourth network?" According to Wold, if there is a fourth network, it has been developed by Spanish International Network who have demonstrated they know how to use satellite to really improve their programming and

profitability. Currently, they bring in programs direct from Mexico City, from Televisa, and send them to their stations in New York, Miami, and Los Angeles from their own satellite transmitting station at San Antonio.

Wold foresees a very exciting future for the use of satellite by both media and advertisers. Without question, compared to other methods of transmission, Wold has discovered that satellite transmission offers significantly greater economy, better quality, more immediacy and topicality — and generally provides a platform on which new forms of media and entertainment can flourish.

Satellites are just one aspect of the emerging technology in home recorders, videodiscs, fiber optics, stereo and quad and all those other buzz words.

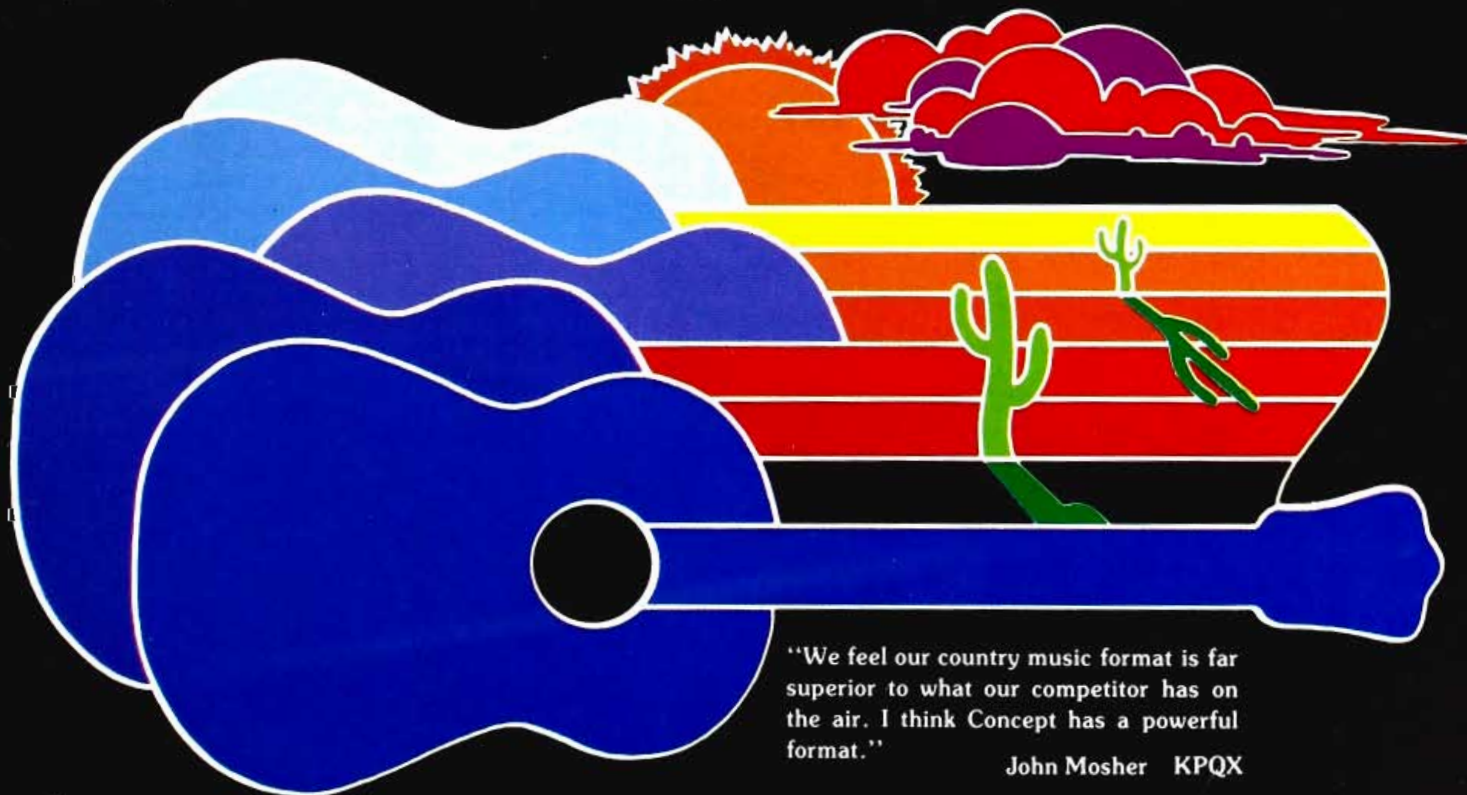
But where we go, no one really knows. Current use of satellites might conceivably be compared to early vintage autos. The excitement about direct satellite-to-home broadcasting implies that anyone with access to a transmitter could become an instant "network" and that anyone with an antenna could become an instant "affiliate." What often seems far-fetched can become a reality. No one knows now what would happen to the major networks as we know them today if direct satellite-to-home transmission becomes a reality.

Whatever happens down the road of satellite programming, it will have a far-reaching impact on all forms of communications, including broadcasting.

As a matter of fact, the next decade in the broadcasting industry should be the most innovative and exciting in its brief but turbulent history. ■

Introducing Concept Country

Other Concept formats include Contemporary MOR, Adult Rock and Album Rock.



"We feel our country music format is far superior to what our competitor has on the air. I think Concept has a powerful format."

John Mosher KPQX

If you are interested in country music programming, you should hear Concept Productions' new Concept 4 — Country. Designed and consulted by one of the nation's leading country music programmers, it effectively balances all elements of country music. Concept 4 is responsive to the trends of country music without forgetting its roots. For more information circle the appropriate number on the reader information card or just give us a call.

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Want more details?
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Keep in mind that to be successful your promotion must:

- Be localized.
- Evolve naturally.
- Have as much emphasis placed on image, as well as possible monetary considerations.
- Maintain theme consistency.
- Be exposed in your market as frequently, and forcefully, as possible, in order to gain instant recognition and long-term acceptance.
- Involve your audience on a personal level whenever and however possible.
- Be exposed to your community on a variety of levels of perception, visually and aurally.

An Image Builder That Works

The following is an example of a total station promotion, based on the "Community Spirit" theme, that is currently working for seventeen stations nationwide.

It's called "Someplace Special," a marketing plan that synchronizes the efforts of the station's programming, promotion, sales and public service departments for maximum profits. It's produced and marketed by TM Productions in Dallas.

'... "Someplace Special" unified the entire promotional efforts of our station ...'

"Someplace Special" helps each station achieve, then retain a distinct, highly respectable, and visual, position in the community. The plan was formulated so as not to interfere with programming flow, incorporating a variety of programming aids such as Image IDs, thematic music and features to maintain theme consistency throughout the day.

"Someplace Special" also enables each station to fulfill its public service commitment in a meaningful and entertaining manner.

Where The Idea Began

The concept of "Someplace Special" began in Pittsburgh, Pennsylvania, on station KDKA, the result of an announcer's spontaneous ad-lib. The morning man remarked on-the-air that he was tired of the rude comments outsiders were making about Pittsburgh. He ended his reply to these jokes with the phrase, "Pittsburgh, Someplace Special."

The community's response was immediate, and overwhelming. The listeners' approval was so sincere that the station adopted "Someplace Special" as the KDKA theme and began promoting it on the air. They developed graphics and printed posters that were dispersed around town to spread the "Someplace Special Fever."

KDKA offered the theme to the Chamber of Commerce, who accepted it with great enthusiasm. They recognized "Someplace Special" as a great opportunity to promote their city and spread good will.

The theme eventually evolved from a station promotion to a city promotion. More posters were placed around town, proclaiming Pittsburgh as "Someplace Special." And,

although KDKA's call letters were not on the city posters, the community still associated them with the theme, since they were the ones who initiated it. As a result, KDKA received plenty of free publicity and established itself as the community spirit leader. Pride and chauvinism proved to be the key to community response and the promotion has been successful for the past five years.

Other stations couldn't compete with KDKA and the "Someplace Special" theme. One particular station enlisted the services of Dallas-based TM Productions to come up with an effective campaign that would counteract "Someplace Special's" popularity.

TM's President, Jim Long went to Pittsburgh to see what could be developed to compete with and surpass "Someplace Special." The focus group research he conducted revealed that the "Someplace Special" theme had the highest recall of any promotion ever measured by TM. In addition, the enthusiasm and almost total community involvement headed by the Chamber of Commerce had already reached the point where nothing could take its place.

With this in mind, Long secured the rights to develop a syndicated "Someplace Special" promotion package.

What Goes Into Each Campaign

1 - Art: A full set of graphics including camera ready art for billboards, presentation folders, letterhead for stationery and envelopes, business cards and printed ads, is provided with the package. The logo features the highlights of the city's skyline or some other recognizable landmark at the end of a multi-colored rainbow. This package enables the station to utilize the logo in all media and outdoor advertising.

Vicki DeHoush, of KABR in Aberdeen, South Dakota, commented that the logo is being used by local merchants, one of their colleges, civic leaders and others. She added that the Chamber of Commerce adopted the "Someplace Special" logo as the city letterhead and plans to use the theme during their upcoming centennial. "We have had tremendous response from our community to use the logo. Because of the wide circulation and variety of uses, our logo is easily recognized by everyone in the community," she added.

Television: To help the station look good on TV, they are provided with animated spot components that will make their locally produced commercials look as if they were done as national spots. The components were produced in Dallas by animation specialists. TM supplied the basic artwork and the theme music that was used to develop the spot concept. Several preliminary concepts were drawn up, one was approved, then made into a story board. Each frame of the story board was photographed on an Oxberry Animation Stand and special effects were added. A print of the entire spot was made, edited and transferred to videotape. All the station has to do is plug in their slides or film and they have a customized spot.

2 - Music: To compliment the theme, TM developed a musical image song that promotes the idea of the city being "Someplace Special." This "city song" serves as a gift to the people in the community from the radio station. The lyrics convey the positive message of the promotion throughout the day.

A set of IDs accompany the city song. These

IDs are added to the station's programming and help establish the station as the community spirit leader for the campaign.

All music for "Someplace Special" was written, performed and produced in three of TM's Dallas studios.

To begin with, TM's staff of specialized writers combined their efforts to arrange the music and write the lyrics. Once the music was completed, musicians and singers were hired to begin recording.

Instrumentals: Instrumentals were recorded in TM's largest studio, "A," a free floating "room within a room," that provides unsurpassed acoustic quality. Recording was done on a 24-track MCI JH-500 console (28 in, 24 out) that features light beam readout, Spectra-Vue display and auto-locator. It can be converted to 16 or 8-track, and is completely stereo sub-mastered. The mono and stereo MCI mixdown decks feature return to zero and have quadruple memory locator functions. The studio also features two EMT echo chambers and a separate MCI 16-track deck.

Vocals: Vocals were cut in TM's second and third largest studios, "B" and "C." Studio "B" is equipped with the Audiotronics "Son of 36 Grand" quad console (20 in, 16 out) and "C" utilizes the API 2061 (20 in, 8 out) console. Each studio has an AKG echo chamber and was used to record solo and group vocals.

Each studio used Neumann, Sony, Shure, RCA, Electro-Voice and other top quality microphones for all instrumental and vocal sessions.

'... "Someplace Special" began in Pittsburg, Pennsylvania on KDKA ...'

When all sessions were complete, the multi-track tapes were mixed down to mono or stereo, equalization was adjusted, reverb added, and the whole mix balanced. In addition to the whole cut, shorter versions were mixed out to include in the package's library.

3 - Special Programs: Instructions are provided for producing "Specials" — short program features that highlight special people, places and things that contribute to the quality of life in the community. These specials have developed a high degree of listener loyalty to the stations. Jan Yates, WTVN, Columbus comments, "Since we began our 'specials,' the community has been calling in every day with suggestions for new topics. We don't have to look for the stories anymore, because they come to us in abundance." To help keep the listeners aware that the station is the community leader, "Someplace Special" contains audio components to be used in the production of "Community Calendar" and "Entertainment Calendar" programs on a regular basis. Both calendars demonstrate the station's interest in the city and its activities.

4 - Sales Plan: Another part of the promotion consists of a unified sales support system, complete with sales portfolio to help tie the radio station and the city together under one theme. This system contains everything the sales person needs to present the idea of

and magazine ads, billboards, stationery, etc. (This is important since the possible applications of the theme's visual treatment often dictate its design. A logo may be perfectly suited for use on a billboard, but be impractical on stationery.)

- Ask to see several pencil sketches that show a variety of ideas.

- Choose the sketch you feel best conveys your theme. (Select only one. Multiple graphics tend to dilute the impact of your campaign.)

- Have the artist then prepare a color comprehensive (comp) that will illustrate how your final art will look.

- Once you approve the comp, have the artist supply camera-ready art (mechanicals) for reproduction.

It is important to the effectiveness of your campaign to coordinate your graphics for use in all media. By doing so, you'll appeal to all your community's senses, gain more frequency, increase your campaign theme's penetration into your marketplace, boost cost efficiency and attain constant recognition from your community.

2 - Develop music to support your theme.

- Music can dramatically increase the recall of your message. (Jingle commercials are far more effective in primary message registration than commercials with no music or music background only, according to figures from a 1978 study by McCollum/Spielman & Company, an independent research firm.)

- A well-produced musical image — music that sells — heightens the quality of your overall image.

- A strong musical theme increases memorability, believability, and adds a touch of

class to the product or service.

A word of caution. Before you consider using local talent to create your musical masterpiece, you should weigh all advantages and disadvantages. Local singers and bands might be fine for producing that one shot jingle for the corner supermarket's "Dollar Days" event, but there's more to a musical image than putting words to music. It takes research, special skills and training to produce musical campaigns that will result in an image different from similar formatted stations. Contact a reputable production company, with arrangers and musicians who are image specialists. Have them develop theme songs for you so that the lyrics talk to your city and compliment community pride while conveying your message. Together, you can create a musical theme that compliments your format, rather than provides a sharp contrast with it.

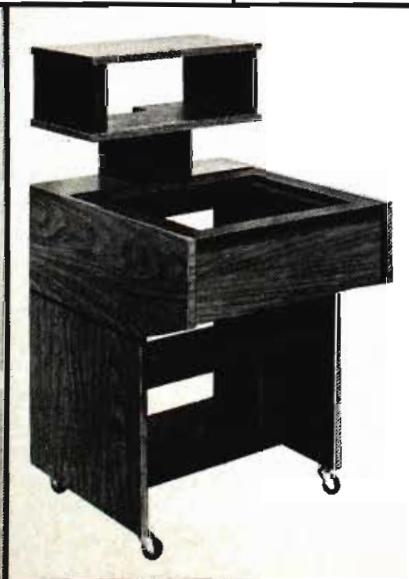
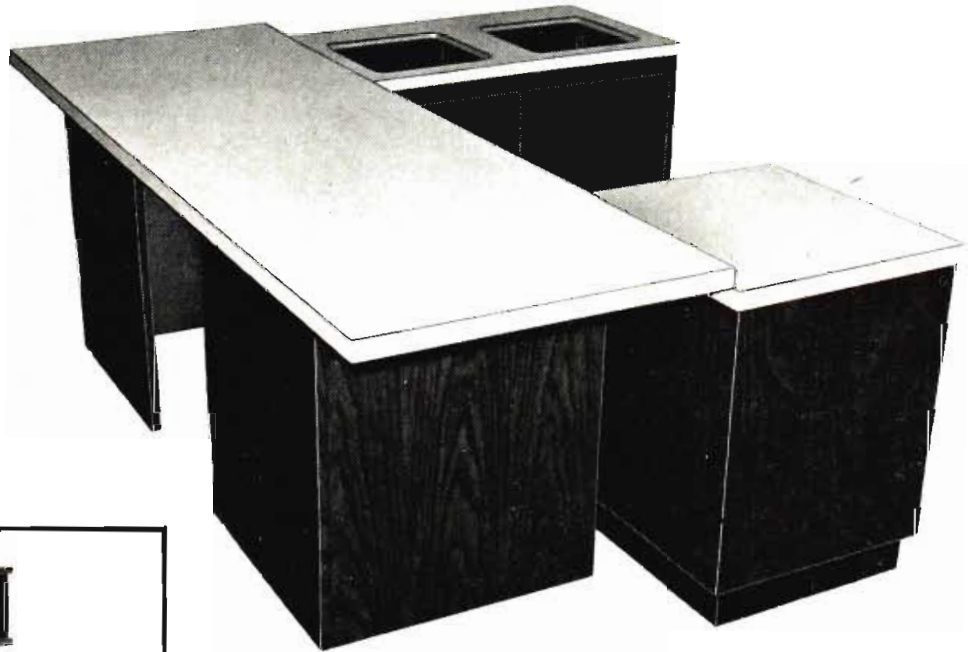
3 - Present your theme to your mayor and the Chamber of Commerce. In light of their civic consciousness and responsibilities, they should be more than happy to lend their support to your community spirit efforts. Once you've gained the backing of prominent city officials, you're ready to introduce your theme to the public. Strive for a "media blitz," rather than a gradual introduction of the theme. Contact your local newspaper(s) with a ready-to-print feature story, article or advertisement with accompanying graphics and/or pictures to coincide with the introduction of your theme on-the-air. Run contests and special programs highlighting people and places in your community to test public approval of your efforts. It is extremely important for the theme to be accepted in the community before you attempt to merchandise it.

4 - Put your logo and theme graphics on T-shirts, posters, bumper stickers, matchbook covers, playing cards and any other piece of merchandise you can think of to use to increase the theme's penetration in your community. Use this merchandise as prizes in contests, or giveaways. Contest questions should be community-oriented, such as, "which building is the oldest," or "what citizen earned a certain award or honor?" Throughout the day you can include community trivia, supplying the answers to future questions. This will keep potential contestants tuned in, giving you more opportunities to promote your theme.

5 - Put together a sales kit, using your theme's graphic design on the cover. This kit should include your rate card, coverage map, personality and/or format information sheets, and recent press clippings concerning the success of your theme in the market. For merchandising purposes, be sure to include posters and point-of-purchase cards that prominently display your call letters, theme logo and graphics. Your salespeople can add their theme business cards and presentation examples on theme stationery to personalize each package. This type of kit will give your sales staff all it needs to present, and prove, how effective your community spirit image really can be, in relation to each individual merchant's business.

Present the theme to your clients and offer them the opportunity to tie-in to the campaign, using the graphics in different locations to show their solidarity with the community. Such a "borrowed image" will bring them closer to both the community, and your station.

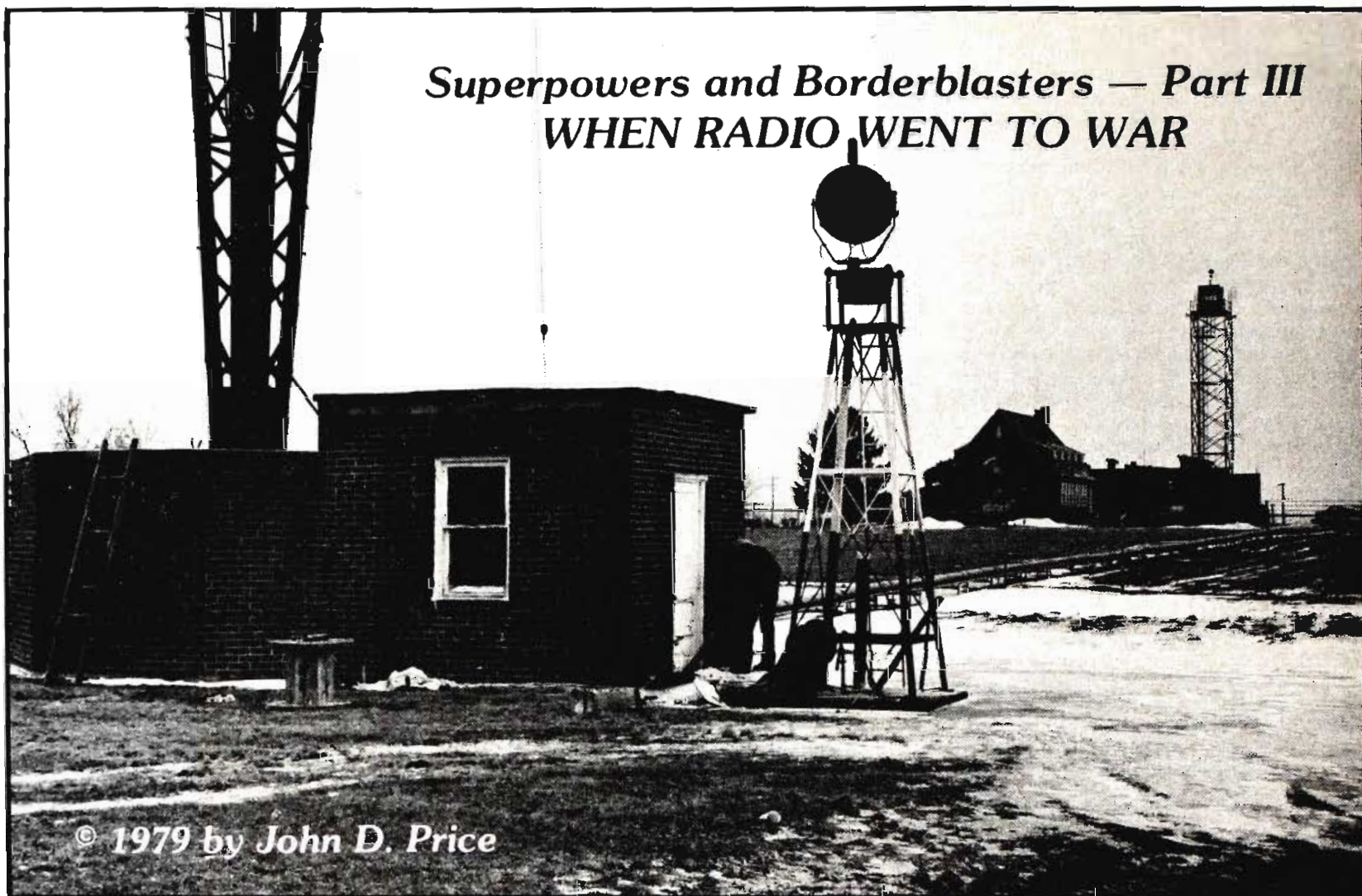
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Superpowers and Borderblasters — Part III WHEN RADIO WENT TO WAR



© 1979 by John D. Price

Photo reveals beacon near transmitter tuning house of WLW and guard house, at site of original Voice of America broadcasts.

The clouds of impending doom gathered over Europe in 1938, but clouds of another type covered America. They were electromagnetic, and the only invasion was within the minds of listeners along the back roads of this country. They rained a torrent of Bible-thumpers, isolationists, personal (very personal) advisors — and of course the prostate cures of John R. Brinkley. They came from the border stations.

Doctor, and his XERA, were the undisputed kings of the X-station art. His call was sweet and charming; at times alarming (“Prostate cancer” is on the rise!), and, with all that power, all-encompassing.

When asked the true power of post-1938 XERA, Jim Weldon is quick to say “five hundred kilowatts.” Almost too quick. Records from the time show XERA’s authorization to be for 850 kw, and it is impossible to assume that Doctor would be content with anything less than the most.

Perhaps the answer lies in the strange antenna which the station used (see *BP&P*, May/June, 1979). It is quite possible that the reflector element behind the main longwire made the effective radiated power a full 850 kw to the north. In any case, Weldon, Nestor Questa and the engineering crew had done their job well. Doctor could smuggle up to the radio of any infirm American from Florida to California, not to mention Devil’s Lake, North Dakota.

XERA ran quite well, too, from available reports. Little down time, constant and high modulation. The antenna transmission lines tended to arc easily, but that is the case with any high power installation. On humid nights, the electrical lines might corona often — a

deathly blue arc that would slide slowly up the fan-shaped array, extinguish itself near the top, then begin again near the earth. Such RF arcs also radiate a tearing, frazzing version of the audio which is modulating them. We can only imagine the terror of the people of Villa Acuna as they watched the monster belching the fiery voice of El Medico into the soft summer night.

But a thousand miles away, the infirm man of the house would get only the message. Finally, with the aid of a special offer or a “limited discount,” the decision would be made, the house would be mortgaged and the pilgrimage would begin. Older residents of Del Rio still remember that Sunday night’s casual entertainment was a stroll to the train station to watch the patients arrive.

On the mezzanine of the Roswell Hotel, Minnie Telitha Brinkley was waiting. “Here come my men!” she would call.

The blood pressure of the AMA was at the boiling point. Lawsuits filled the files, and exposés filled the pages of medical journals — the latter spilling over into such general magazines as the *Saturday Evening Post*. It became a battle of the best connection, but the AMA had nothing like that big radio station. It was the stone in the gall bladder, and surgery was necessary.

But even with all the forces of Good and Decency on the AMA’s side, the wheels continued to turn ever so slowly. In the meantime, Doctor continued to rake it in. His income was estimated at one million dollars annually, coming from the clinic, the Brinkley Pharmaceutical Association, XERA’s time sales, plus numerous investments, including XEAW, Reynosa.

Remnants of the splendor still remain in Del

Rio. The mansion stands empty, now that Mrs. Brinkley resides in a retirement home. It boasted “Doctor Brinkley” on its wrought iron gate, around the base of the fountains with their changing colored lights and up the staircase railings. The inbuilt pipe organ was three stories high and cost \$20,000.

(A retired Air Force officer recalls how, during his barnstorming days in San Antonio, he would get an occasional call from dry Del Rio. Doctor was out of Lone Star beer again. Off would go the pilot, smuggling several cases of the brew. On one trip, Doctor discovered the pilot could play the organ. “Can you play Red Wing?” The pilot could, and fired up the pipes. So it went: Lone Star and Red Wing until the wee hours, when the slightly tipsy flyer headed back to San Antonio.)

The pilot was not the only one flying high. The Lockheed Electra was at the landing strip. Herb Hake, retired radio/TV director at the University of Northern Iowa, recalls seeing the yacht “Dr. Brinkley” tied up in the boat basin at Port Arthur during Hake’s early teaching days. “I saw the goat gland specialist returning the scrutiny of the curious from his vantage point on deck,” comments Hake.

Accounts of the Brinkley auto fleet vary, but all are in the double digits. The flagship was Doctor’s favorite Cadillac, which bore the name of the owner no less than thirteen times from the hubcaps to the radiator bauble.

Within the hacienda, the rosewood dining table had “Doctor Brinkley” inlaid at each place setting.

At night, dozens of lights glittered and glowed within and without. As a backdrop to this tableau, the three big towers of XERA rose into the twilight, beckoning the afflicted, infirm

"Someplace Special," and has already proved to be an effective sales tool.

The portfolio, which contains individual commercial theme images and a retail graphics kit, has aided the stations sales staffs in selling long-term contracts. The clients are pleased with their association with "Someplace Special" and the longevity of the promotion.

5 - Contest Promotion: A big attraction to "Someplace Special" is the contest promotion and the "Someone Special" card that draws the merchants and listeners attention.

Through the use of a credit card-like membership card, the stations have been able to accomplish two things: one, they created traffic at participating clients' stores by making the cards available only at their locations; and two, the stations have attracted and held more listeners since they must listen to win. The "Someplace Special" stations promoted the contests by running ads in their local papers, announcing the type of contest, rules and locations to get "Someone Special" cards. As a result, more listeners tuned into the station and stayed with them.

Someplace Special Results

Here are some examples of how "Someplace Special" is helping build station image.

Art Scott, Programming Service Director for KLDK, Denver, states, "Someplace Special" has given us a specific image to relate to our community. They know us as the special station that broadcasts to a special city. Listenership has increased because of the enthusiasm the theme creates and our position has been strengthened to where the community knows we're 1090, 'Someplace Special.' The theme is a focal point for everything we do, from our commercials to our station IDs, and has brought a special unity to our station," he added.

Bakersfield station KAFY's program director said, "Someplace Special" unified the entire promotional efforts of our station into one theme, one image. Our Chamber of Commerce adopted the theme and is excited and proud of their new 'city image.' Together, we are busy finding ways of spreading this image throughout the area."

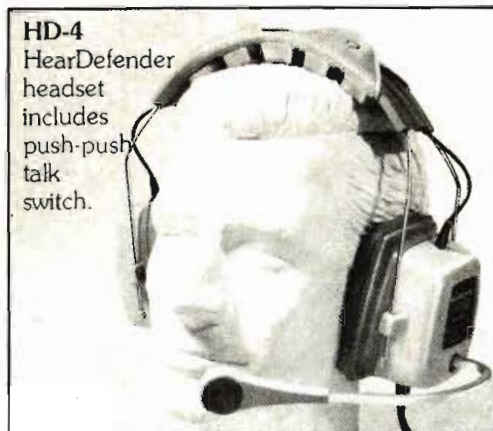
Linda Moore, of station WHFD in Ohio, reported their newly begun campaign is receiving numerous requests from area businesses to tie-in with the theme. "One of our banks has started building their image as the bank that treats each and every depositor as someone special. Our technical college has already placed posters around all industrial sites for recruiting purposes. As for us, we're excited to have found a specific theme that has given our station one image to build and project, as well as one image for the public to accept."

In Columbus, WTVN Promotion and Public Service Director Jan Yates commented, "The 'Someplace Special' campaign has helped us make people aware that their environment is really special to them. We've received lots of response from the public on anything we do with the campaign. And our departments combined their efforts to strengthen both our image and the city's image."

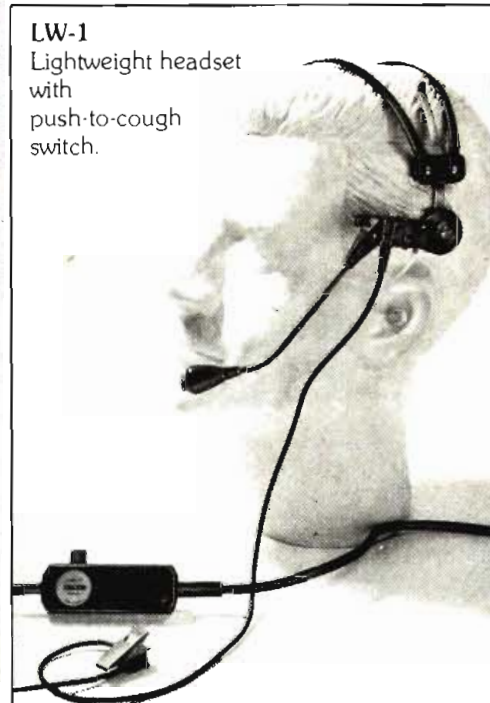
In conclusion, careful planning and execution of a total station promotion will help create a strong image that will make your station successful. TM Productions, in Dallas, can provide you with more information for making your operation truly "Someplace Special."



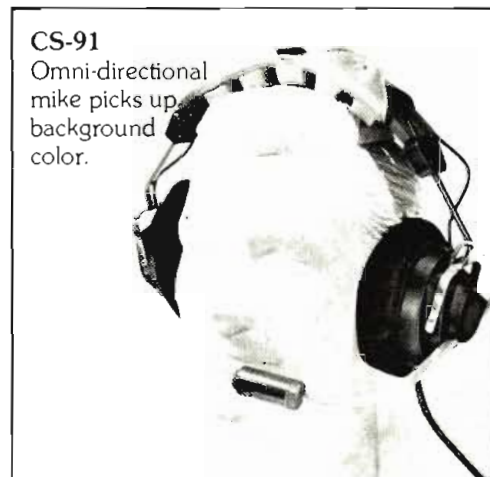
LW-1
Fits all eyeglasses



HD-4
HearDefender headset includes push-push talk switch.



LW-1
Lightweight headset with push-to-cough switch.



CS-91
Omni-directional mike picks up background color.

Play by play, Color or Interview.. Sportscaster Headsets cover them all.

Sportscaster Headset CS-91

Perfect for booth, track or field or whenever you want background color and the excitement of a crowd added to the clear sound of an announcer's voice. Omnidirectional dynamic mike. Binaural headphones receive cues and monitor program while screening out ambient noise. Equipped with "push-to-cough" switch.

Sportscaster HeadDefender™ HD-4

For interviews in a speedway pit or play-by-play on the sideline, the announcer's voice cuts through the din with this noise cancelling electret mike. High noise attenuating monaural receivers deliver clear cues, monitor the program and eliminate the tendency to shout over the noise. His voice sounds crisp, clear and natural. Equipped with push-push talk switch.

Sportscaster Headset LW-1

In an open broadcast booth or in the hush on a tennis court, the announcer's natural voice is transmitted crystal clear with a close-talking, noise cancelling electret mike. Unobtrusive even on camera, this super lightweight single side receiver headset is worn with headband or clips to eyeglass bows. Unmatched for comfort and equipped with push-to-cough switch.

In the booth or in the crowd, on track, field or court, Telex Sportscaster headsets cover it all. Write for free information.

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BP&P 13



AMPEX

AMPEX ATR-700

VU

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RECORD

and anxious.

The residents of Del Rio never quite knew what to make of Doctor and his entourage. He became president of their Rotary chapter, and he bought uniforms for the Villa Acuna police force. Goodness knows he brought many new dollars into the little border city. The Brinkley Public Library was certainly a cultural addition, and the whole world knew about Del Rio, Texas, "in the valley of roses, resting on the pillows of Peace and Love!"

Ted Tinning of Melbourne, founder of the first Australian DX club recalls hearing the original XER as early as 1933. The station not only sent QSL cards, but would sometimes read letters from faraway listeners over the air.

For reasons not agreeable to everyone, Doctor and XER/XERA made Del Rio a household word. It was also mentioned often in the offices of various associations and commissions.

While the AMA pleaded with the American public, the FCC was working on the Mexican government. A key action would be the massive frequency reallocation slated for 1939, in which almost all radio stations in the United States, Canada, Mexico and Cuba would shift to the dial positions they have today. The treaty, with ratification by each country, required the border stations to either change frequency or power, or both. They would also have to move deep within the interior of Mexico. It took two years of arm-wrestling before Mexico "agreed," but no report of an honest-to-goodness formal ratification exists.

The big day was April 1, 1941. *Broadcasting* published instructions for the 3 a.m. changeover. A lot of ears were cocked toward the border.

What did they expect to hear? The treaty showed XERA, Villa Acuna, and XENT, Nuevo Laredo, as simply "deleted." XEAW, Reynosa, was to move from 1010 and that town to Monterrey and 1570. XELO at 800 with 50 kw from Rosarito, south of "Tia Juana," to Nogales. That would put it south of Tucson, and remove the signal from the West Coast.

The monitoring reports didn't quite show it that way. XELO continued to blast northward from Plaza Rosarito, although probably not up to its full 50 kw. XEAW still pumped 100 kw out from Reynosa. XENT and Norman Baker kept haranguing as usual. But where was Doctor Brinkley? The silence from Villa Acuna was deafening.

And well it should be. Apparently Mexican federal agents had descended on the station for a second time, cut the power lines and were physically removing the transmitter from the building. It was crated up and shipped to Mexico City, while El Medico fumed and cursed across the river. The scene must have reminded onlookers of XER's demise in 1933. Unlike 1933, XERA did not reappear. 1941 was not a good year for Doctor, and the loss of his link with the gullible was a mortal blow for both his career and his personal well-being. Medical officials had already revoked his license to practice medicine in Texas leaving him only Arkansas with the welcome mat out. Two hospitals were established in Little Rock, and the Doctor had embarked on a frenzied schedule that included weekly commutes via plane. Weekends were spent in Del Rio where hours of transcriptions had to be cut to feed the monster across the river. These were played back during the week while the work went on in Little Rock.

The pace was hectic, and it was beginning to tell. Now the station was gone, and dubious prospects, switched from Del Rio to Little Rock to silence, stopped coming in droves. Lawsuits from the AMA were joined by ones from past patients, whose "troublesome old cocklebur" seemed none the better after treatment.

In December, 1941, Brinkley wrote a very telling letter to his San Antonio lawyer. Always the organized man, he numbered the paragraphs:

"1. The Mexican government confiscated radio station XERA, tore it down, boxed it up to be shipped to Mexico City. Last June 4th I went to Mexico City to see if I could do anything and failed. Returned to Del Rio June 20th, had a coronary occlusion . . . My doctor ordered me to bed for 60 days; but . . . I carried on . . . My left leg was amputated above the knee on August 28th. I had heart failure on September 1st and for 15 days was given up as hopeless. While I was unconscious the indictment was returned against us in Little Rock . . .

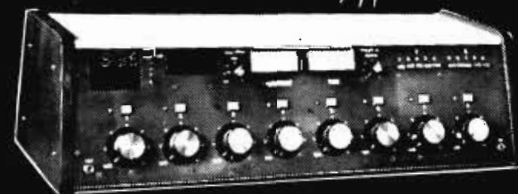
2. I am in bankruptcy and everything I owned has been sold.

3. Mrs. Brinkley is in bankruptcy and all of her property is tied up.

4. My brother-in-law is supporting me and my wife . . . Since the indictment, people quit coming to the hospital in Del Rio, which stopped the salaries of Mrs. Brinkley and Doctor Osbourne . . .

5. . . . My doctor treats me free of charge otherwise I would go

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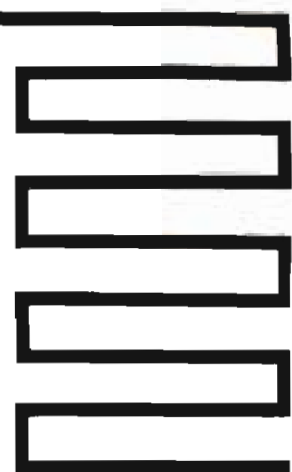
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AMPEX ATR-700



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Name _____
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 Station/Company _____
 Address _____ Office Home
 City _____ State [] [] Zip [] [] [] [] [] []

PLEASE CHECK APPROPRIATE CATEGORY

44000: 0100 0110 0120 0130 0140 0150 0160 0170 0180 0190
 0200 0210 0220 0230 0240 0250 0260 0270 0280 0290
 0300 0310 0320 0330 0340 0350 0360 0370 0380 0390
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 0600 0610 0620 0630 0640 0650 0660 0670 0680 0690
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SEND INFORMATION ON ITEMS CIRCLED BELOW:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120

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Use the ATR-700 for full or half-track monaural, or full-range stereo, and you'll get a response that's virtually flat from 40 Hz to 18 kHz. And every switch and control is clearly marked on the compact front panel for easy identification. The back-lit meters show you the situation even when the room lights dim, and switchable equalization means instant setup for most situations.

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without treatment.

6. *I have been in bed since August 23rd. My weight fell from 175 to 130. The amputated bone is diseased and the leg has never healed properly. I am in constant pain . . .*

7. *My doctor says I am living on borrowed time . . .*

8. *On December 22nd my heart failed again . . .*

9. *Wallace, you may, like others, think Mrs. Brinkley and me have some money hid away. You may forget I paid Uncle Sam \$550,000 income taxes during 1939 and 1940. This forced me to sell my plane and yacht . . . besides we borrowed on our lumber yard, citrus groves and made personal loans, all of which was applied on taxes and attorneys fees . . .*

10. *Until we were indicted we could borrow money, but since the indictment even our personal friends will not take the chance.*

11. *I have some cash reserve on insurance policies, but Uncle Sam has a lien against these.*

12. *Mrs. Brinkley had to borrow the money to make her appearance in Little Rock October 20th. Unless we can get some relief we will not be able to educate our son.*

13. *I believe you have suffered the agony of a Federal Indictment and trial. The loss of all my property, radio station facilities, bankruptcy and other injustices naturally prevents me from getting better even if I had a chance."*

The diagnosis was correct. The June 1, 1942 issue of *Broadcasting* announced simply "Dr. J.R. Brinkley, Border Operator, Claimed By Death." It noted that a federal court had adjudged him bankrupt, listing debts of \$1,118,064 and assets of \$315,500. The end came on May 26th. It was the final sign-off.

Remember that radio had all the power of today's television in 1942, and much more credibility. The ability to say things on the radio that were generally frowned upon north of the border helped the remaining blasters to stay alive and well.

XEAW, which had started the whole furor twelve years earlier as XED, was required to move from 1010 to 1570 kc, but did so with typical foot-dragging fashion. For awhile it operated on both frequencies! KLRA, Little Rock, pointed out that its pending switch from 1420 to 1010 would be of little gain under the circumstances, and the FCC broke precedent by allowing it dual-frequency operation for a time. Finally, XEAW shifted its 100 kw to the new slot.

Then it showed up on 1050, a new Mexican 1-A clear channel assignment. But then XEG, Monterrey, started using 1050, legally, with 50 kw. So there was XEAW, all fired up with no place to go.

"Give us the tools, and we will finish the job!"

Winston Churchill's impassioned plea was answered by America's Lend-Lease Program. (You remember Lend-Lease. That's when we thought they'd pay us back. Silly old us.)

To stave off the Wermacht and the Luftwaffe, Britain called for tanks and guns and planes and a transmitter. Not just any transmitter, but a biggie, capable of speaking from Iceland to British submarines across the wide Atlantic.

Word came from the State Department: "Find a transmitter for Britain!" The boys at the FCC could point to only one U.S. powerhouse, WLW in Cincinnati (see *BP&P, March/April 1979*). For reasons we shall see, the Office of War Information said "hands off"

to the Crosley 500 kw outfit.

But there was another, blasting northeasterly from Reynosa with enough soup to give WBZ fits and knock the Commissioners' hats off in their own parking lot, some fifteen hundred miles away. (It was the 100 kw Doherty built by Nestor Questa and Jim Weldon as Dr. Brinkley's backup borderblaster.)

By this time, control of XEAW had passed from the Brinkley estate to one Carr Collins, of Mineral Wells, Texas. His "Crazy Water Crystals" were a good account on several borderblasters until he got his own facility. An inspection team was dispatched to his transmitter site, and an offer was dispatched to Mr. Collins.

One can almost imagine Brother Collins with a fine cigar and a twinkle in his eye, replying to an official, "what will you take for your powerful facility south of the border?" One should also remember that Mr. Collins had transferred only half of his interest in the station to Baylor University, thus combining personal gain with a reputation as a patron of higher education.

One hopes that he savored the moment, eyeing the men who had blasphemed his fine facility, now standing before him with their hats in their hands. One hopes that the words came just as Nestor Questa remembers them:

"Gentlemen, I won't take one penny for that transmitter. You may have it for the noble Britons. Just give me fifty kilowatts, fulltime, north of the border. Corpus Christi would be a nice place."

Look in your yearbook. You will find WBZ's 1-A clear channel broken by fifty gallons at 1030 in Corpus Christi. That station, FCC records show, signed on in 1942 with the call letters KFBU. Baylor University, and Carr Collins, got their way.

But Britain didn't get its transmitter. See, this wasn't a factory-built rig, all boxed up in neat, shiny cabinets. Matter of fact, there were only two men in the world who could break the monster down, crate it up, follow it to Iceland and reverse the process. One, Jim Weldon, was now engineering director for the Office of War Information in Washington and was far too busy with his official duties. The other, Nestor Questa, was a Mexican National. For the Estados Unidos to darken one of Mexico's finest, then borrow one of their best RF engineers and spirit him across the border was a little too strong for those times and places. The big rig went north, but only as far as Corpus. Uncle Sam kept his promise to Carr Collins, and Nestor Questa became a U.S. citizen.

It isn't clear how Britain talked to her submarines, but it wasn't with XEAW.

Researching broadcasting's first half-century reveals a labyrinth of fact, fiction and intrigue, connected loosely by dim memories, industry news of the time and the additive power of facts from different sources. Some stories must remain unconfirmed, at least at presstime. But they are too good to pass by. Here are two:

In the early days of XED, the station's signal drifted considerably. It often snuggled up against WSM, hetrodyning against the latter's 650 kHz and adding all manner of squeals to the Grand Old Opry. Finally, WSM's engineers are said to have called the border station, requesting XED to check its crystal for proper operation.

"It cannot be our crystal," came the reply.

"We do not have a crystal." The Nashville engineers recovered quickly. "Let us send you one."

The unit was dispatched, and duly installed by XED. There was great joy in Nashville that night, for the crystal shipped to Reynosa was for a new frequency up the dial, far away from 650!

It has often been reported and never denied that America's clear channels were used for military purposes in a way never imagined by the wee-hours listeners at home. About 1942, it appears that a deal was struck between Uncle Sam and Uncle Bill — Paley, that is. A midnight-till-dawn program of music began on the CBS owned-and-operated stations, plus certain other clears.

You may have enjoyed "I'll Never Smile Again" — the voice of a young Frank Sinatra blending so smoothly with the Pied Pipers. But the fact that it was followed by Chopin's Polonaise as performed by Jose Iturbi told someone somewhere that so many troops would move from here to there tomorrow. It was heard and noted off the skywave of WBBM, KNX, or WABC, a radio service unnoticed by Rosie the Riveter returning home after a long graveyard shift in Santa Monica.

A well-documented service of WLW when radio went to war does exist. The station still returned to 500 kw operation at midnight, using the experimental call sign W8X0. Ed Dooley and others who were on the staff remember a curious series of announcements during those wee hours:

"Pelican! Pelican! (Morse code.) This announcement is from the United States Government. Please do not call this station regarding it."

The exact wording may have varied slightly from the above, and no one remembers what the code message was. Best bet is that "pelican" was the code name for an early form of Conelrad (or EBS) alerting system, whereby other clear-channel stations could relay W8X0's signal throughout the country.

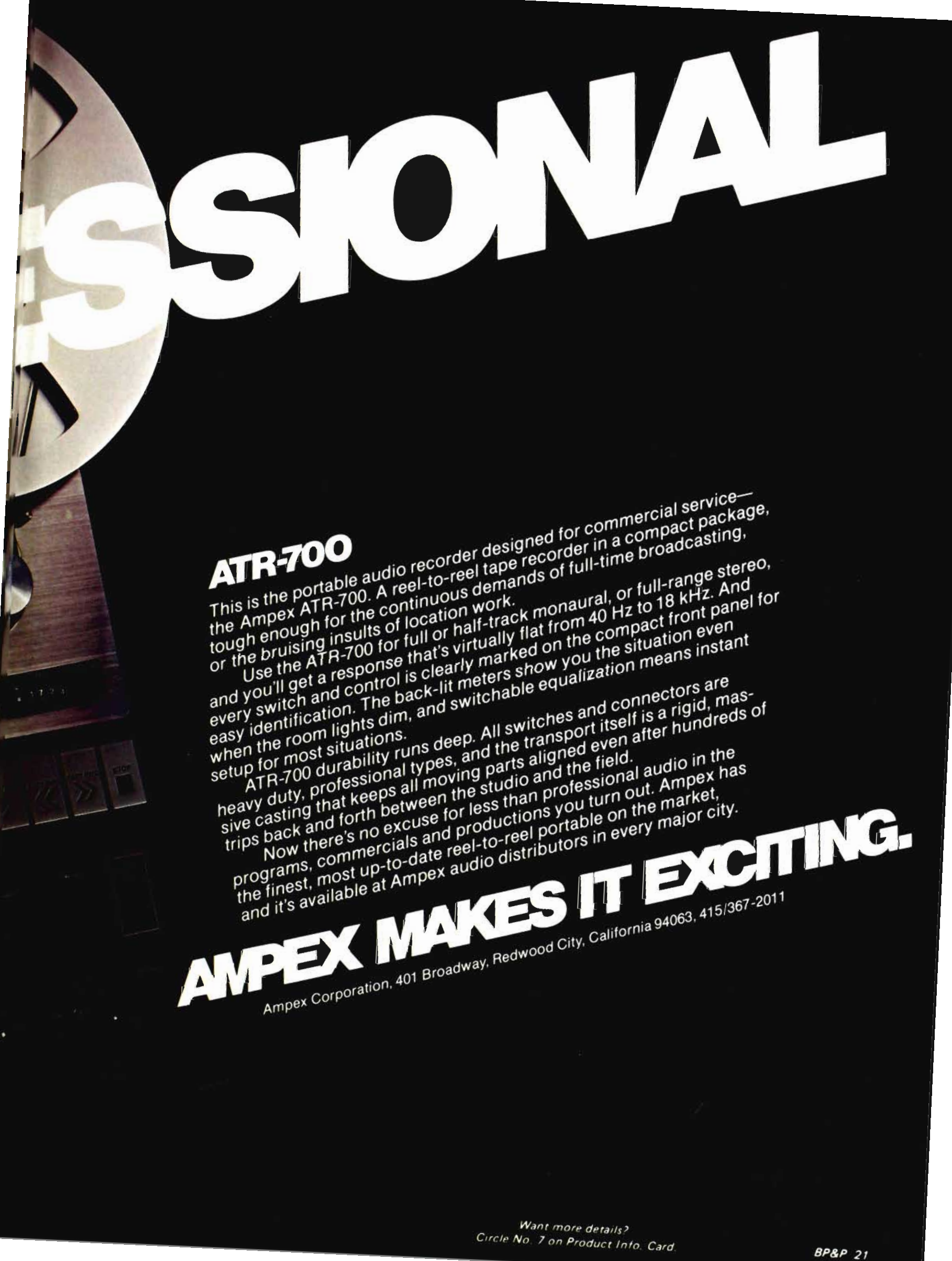
Sensing that this was the time to strike, Crosley attorneys stepped up their constant work to get WLW restored to fulltime 500 kw operation. An application was even presented for 750 kw operation, of which the big monster at Mason was capable (*BP&P March/April 1979*). Just after both were again turned down by the FCC, that decision was reversed by the OWI.

"Psychological Warfare" were big words then, and there was a definite possibility that the 500 kw rig would be shipped overseas. Using each final section as a separate 250 kw shortwave transmitter was also mentioned. Clyde Haehnle remembers that some crating began, but it was quickly abandoned.

Go to the WLW transmitter building out at Mason, and Jim Wagner will point out two rectangles of floor tile that don't match. Those were the resting places of two shortwave transmitters prior to the years when radio went to war. And thereby hangs another tale.

By 1940, "Cadena Radio Inter-Americana" was in operation by the Crosley Company. WLWO (50 kw) started shortwave service in Spanish and Portuguese in August of that year. It was joined shortly by WLWK, and both evidently had 75 kw in short order. The transmitter farm started to sprout rhombic antennas pointing South, and initial commercial buys were announced.

Things were never quite the same after December 7, 1941. Commercial shortwave



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up to 150 kw. Gradually the farmers in Devils Lake could hear the call for Carter's Chicks and the music of the Raney Family.

It was almost like the good old days.

But new days were ahead: A Continental 150 kw transmitter was on order, and a call-letter change was in the wind. Holt suggested X-ROK, and XEROK was born. The April, May Arbitron showed XEROK with 45 percent of the listening audience in El Paso. The station had been X-rocking since the previous December 15th.

Late at night, the preachers still warned of brimstone, and after them came Spanish-language programming that could keep displaced Mexican citizens up to date on the news of the homeland no matter where the crops took them.

Bill Branch's best was torn apart and scrapped. Only a few big brass meters, thankfully in the hands of such serious collectors as Mike Dorrough, remain. Behind the transmitter house, several G.E. high-voltage transformers sit rusting in West Texas sun. The half-wave tower, which replaced the shorter one about 1947, still radiates XEROK, but the signal carries the Bee Gees instead of Gene Autry.

At Villa Acuna, XERF is a mere shadow of XERA's heyday. Sr. Walter Buchanan, El Director General De Telecomunicaciones in the late fifties, granted the station a power increase from 50 to 250 kw. An RCA Amphiphase was installed, but used only a short time, reportedly never at full power. Now, the station uses only 50 gallons, non-directional, from a little CCA.

Paul Kallinger's fine country music is restricted only to any time periods not sold for

religious programs and patriots-for-profit. The station, like XERA, operates at night only. The old Brinkley building still stands, but it is used as a car repair shop. Only three big concrete pylons attest to the world wide radio operation that once hurled its skywave across the hemisphere.

At Nuevo Laredo, another concrete tower base beside the road to Monterrey is the only mark left by XENT and bad, bad Norman Baker.

XEG, in Monterrey, uses 10 kw days with local programming, then switches to 150 kw at sundown for a full schedule of thumpers and evangelists. Teo Bichara, who also owns XEPRS, Rosarito, certainly qualifies as the gentleman of border radio operators. As XERB, his Rosarito facility hosted Wolfman Jack in the sixties.

XEROK in Juarez, last of the true superpowers, seems to drift with the times, unable to particularly exploit either its fine local or global nighttime coverage.

XEAW, XERA, and XENT are the calls of low-powered stations in respectively, Monterrey, San Cristobal las Casas, and La Paz. Do their owners know?

It is a quiet ending to a tumultuous story. If nothing else, we have proven that there are many more questions than answers along the way. Can you fill the voids in the history of these "special" stations of radio's first half-century? Do you know:

If any transcription, of the hundreds which must have been cut, exists? Of John Brinkley? XENT? XEPN? XELO?

What were the "Pelican" announcement heard during WLW's nighttime superpower operation during World War II? Does a

transcription exist?

Did "Music Till Dawn" really serve a purpose in relaying messages to commanders via the selections played?

What ever happened to Norman Baker and XENT?

What ever happened to XERA's 500 kw transmitter after it was dismantled in 1941, and shipped into the interior of Mexico? Could it be on the air today? Wait. We may just have a flash on that one: Next time you're south of the border, plan to stop at San Luis Potosi, about 400 miles northwest of Mexico City. There, XEWA, licensed for 150 kw at 540, relays "La Voz de la America Latina" from XEW in the capital city. Find the transmitter building, and look carefully at the old standby equipment. Allow for new tube types and other modifications. Take many pictures and send copies to Jim Weldon at Continental Electronics.

Better yet, listen carefully below the crisp, staccato words while the government speaks of progress, oil and money. You may just hear another voice, soothing and winning, through the soft summer night:

"Come to Del Rio, in the valley of roses, resting on the pillows of Peace and Love. But don't let your doctor two-dollar you to death — he belongs to the Amateur Meatcutters Association . . ."

And far to the northeast, up across the Ohio River, another voice, warm and mellow, may answer with words of an

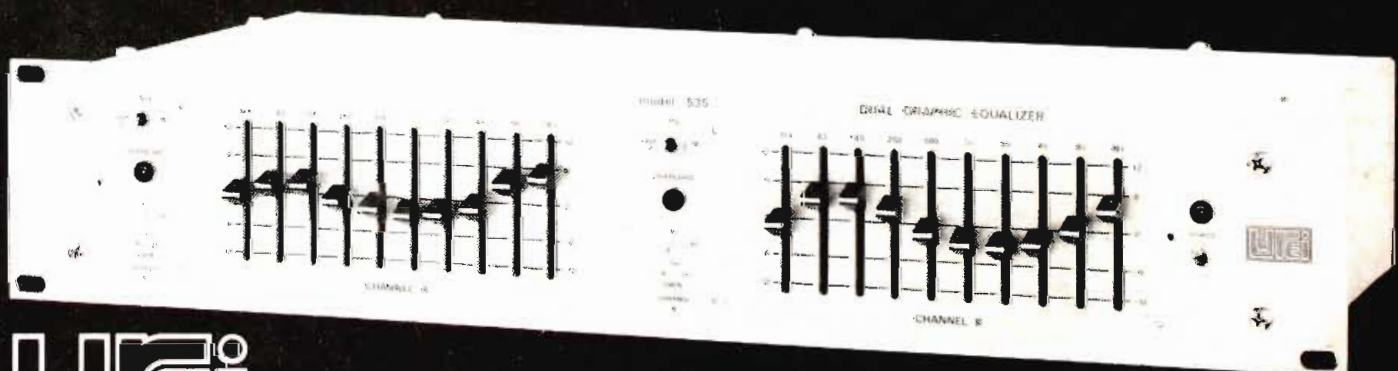
"Enchanting white ribbon/Twined in the hair of night/Where nothing is but sleep./ Dream on, sleep on./Care will not seek for thee./Float on, drift on,/Moon River . . . to the sea . . ."

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programming was stopped not only by Crosley, but by NBC, CBS and General Electric, all of whom had a total of fourteen stations. Now the programming came from Washington, and Americans with shortwave bands on their radios heard a new term on the air: "The Voice Of America." It started, like so many other things did, out at Mason, making that little burg a very historical radio place.

Psychological Warfare proved to be a valuable tool for Our side, especially in the face of a great deal of propaganda from Their Side. Lord Haw Haw, Tokyo Rose, Axis Sally all hurled invectives of unimaginable intensity toward the United States — and toward her fighting men everywhere. Uncle Sam needed his own voice.

It is little wonder that the first transmitter farm that the VOA could call its own was at Bethany, Ohio. That's just down the road from WLW's Mason spread. Guess who built the first six transmitters for it? Right again.

Jim Wagner likes to point out that big transformers in the Crosley transmitters have run for over thirty years without a failure, while similar ones in other transmitters are out for re-winding often. Down in the wire room, by the basement workshop, the answer still waits for another building session: spools of *square* insulated wire, used by Jim Rockwell and his crew during those war years.

The first VOA building at Bethany still stands: a foyer big enough for a tennis match filled with Art Nouveau fins and grills. Sweeping steps lead to dual catwalks in front of the transmitter banks. The foyer has been filled with additional equipment during the years, but the effect can be reconstructed.

Of the six transmitters, three were only finals so that a total of three programs could be fed to a total of six frequencies in any combination. Jim Dooley remembers that each transmitter used to have its own call sign, and a bank of turntables were used for the station break announcements. They would be simultaneously started at ID time, each feeding the correct announcement to its transmitter.

Outside, the antenna farm resembled a man-made forest. Wartime restrictions on metal forced Rockwell to use wooden poles — 800 of them. A complex of 216 carried switching units so that any one of the six transmitters could feed any one of the twenty-four rhombic antennas. Those antennas needed supports up to one hundred feet high, so two poles would be joined at their wide ends by metal straps. A hundred-foot crane was dumped on its face three times before all of them were properly set in the ground.

Dooley recalls that the rhombics were equipped with tuning stubs and re-entry lines. Manual knife switches with wooden handles could be activated to tune the antenna for each frequency used. (Most antennas of this type have simple bleed resistors, which make them a wide-band device while lowering the efficiency.) Many is the time Dooley had to jump in the jeep, take his cue from the transmitter via walkie-talkie, and throw the antenna switches while the carrier was momentarily off. "You had to trust your partner," he remembers.

Measuring the standing waves in open transmission lines carrying 200 kw could be exciting too. "My meter was on a long pole, but just getting it near those lines would sometimes cause an arc. To have a three-foot flame yelling at you in German was quite an experience," he remembers.

Seventeen months after FCC go-ahead, the Bethany VOA installation sprang to life, blanketing Europe with our side of the story. And in Berlin, the little housepainter was heard to curse "those bastards in Zinzinnati!"

While the war effort was in full swing north of the border, German-born Bill Branch was curiously absent from any border station. (Remember that he had built the original XED, Reynosa, and the low-powered XER before Brinkley and Jim Weldon arrived from Kansas. Branch owned part of XEPN, Piedras Negras, before the station burned in December, 1939. He then built XELO, Plaza Rosarito, just south of San Diego.)

It is known that, about this time, a powerful communications center for the German submarine fleet was established on the west coast of Mexico, not far from Guadalajara. It has been rumored, but never proven, that Branch's absence from the border scene was connected with the installation, although the term "submarine station" will be with us again.

But the radio treaty that crystallized in April of 1941 moved XELO, of which Branch was part-owner, to Nogales. And XELO records exist showing that Branch was conducting extensive topographical research in 1942. Enough persuasion was applied (item: Mrs. Branch was probably a Mexican national) that the 1-A clear-channel allocation could finally be moved to Juarez, which would provide a much better shot eastward for any station which wanted to reach that section of the U.S.A.

A 1943 snapshot exists showing the XELO letters on a small building, a partially-constructed cooling tower and a quarter-wave antenna. By late 1943, the station was evidently on the air from this location with a power of 50 kw.

Portions of the transmitter at this time may have come from XEPN — salvaged after the fire there. Highly detailed drawings — many of them — show that Branch then launched into a building program for an even better XELO. Transmitting equipment would follow the mold of prior Branch installations: a Doherty circuit using mostly components built on-site. Every nook of the 150 kw transmitter was carefully thought out and documented.

Branch's construction took some interesting twists: mercury-splash rectifier tubes, usually used for electric street-railway systems, provided the high-voltage power. These were cascaded in series until the final B-plus voltage of something like 18,000 volts was reached. Starting the transmitter required the manual shaking of each tube until the internal arc started. This procedure could be extremely hazardous when the final tube in the series chain was reached.

Air-gap capacitors used the aluminum from old acetate transcriptions, and welded lengths of 20-inch pipe. Observers agree that the workmanship was provincial, but definitely not shoddy. Branch's drawings refer to "wooden hose racks" to be used for tuning coils — and other common materials.

It appears that the voice of XELO began to speak with 150 kw about 1944. Reports persist that the high-power sections of the transmitter came from the "submarine stations." Draw your own conclusions.

The station used Clint, Texas, as a mailing address, and many shipments of Carter's Chicks, Crazy Water Crystals and Raney Family gospel records made their way to listeners who had responded to the pitch. Preachers offered radio prayer cloths,

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autographed pictures of "J. Christ of Biblical Fame" and glow-in-the-dark statues.

Downriver, Paul Kallinger came aboard the wavelength of XERF, Villa Acuna. Calling himself "your friendly neighbor along the way," Paul became a fixture of the replacement for Brinkley's XERA. The station used the channel no longer needed by Carr Collins' XEAW, now removed to Gringolandia, beaming a non-directional 50 kw/1570 out of the old Brinkley building, using the XERA towers.

XENT evidently ground along at Nuevo Laredo, but accounts of that station's (and Norman Baker's) activities are almost non-existent.

One black day in the early fifties, Bill Branch's pride and joy bit the hand that built it. With an 18,000-volt bite, Mr. Branch's career as a builder of borderblasters was at an end. His station carried on, under the direction of his daughter Billie, and son-in-law Jack McVeigh. But without Bill's loving care, the power and quality began to slip. By the middle sixties, most of the big Weston meters (one of Branch's big splurges) no longer worked. As the untended transmission line became more and more dilapidated, less and less power could be used without arcoverers. XELO, last of the really big shows, was about thirty kilowatts strong.

The McVeighs, like Carr Collins before them, had their hopes across the river, and were granted a construction permit for a 10 kw daytimer on 1060 in 1972. The Mexican air staff and programming simply moved to KAMA on July 13th.

XELO had a new owner — or rather a new leasee for the sales rights. Sam Young, Jr., Fred Schneider and Morrie Kemp formed World Radio, and the first order of business was a facelift for the ailing giant across the river.

Wisely, the new owners called Art Holt in Bethlehem, Pennsylvania, for assistance. Art combined a knowledge of high-power broadcasting with a special love for borderblasters: his father had taken the young Art across Texas many years before to see the colossus of Villa Acuna.

Once Bruce Earle was sent to Juarez with simple instructions: "It worked once. Make it work again."

Earle found the product of Bill Branch's art fascinating. Driven by the belief that AM radio could be hi-fi, Branch had pursued an unusual course for stations of his ilk: superpower and quality. The basic Doherty circuit had been modified with feedback circuits, even in the RF stages, to lower distortion and increase the signal-to-noise ratio.

An impedance-matching network was used at both ends of the transmission line for maximum power and audio bandwidth. "Mr. Branch was gone, but his monster taught me a lot," says Earle. "He must have been one intense man."

The old rig rallied to loving care and attention. Over-built as it was, such things as brittle insulation and rusted conductors could still withstand the strain. Gradually Earle and the XELO technicians coaxed the brute back

The second pilot got a 50/50 reaction from people on staff and at the station, but the true test was yet to come. Hubbard Broadcasting has long depended on Frank Magid Market Research in the development of its top rated Eyewitness News and nationally syndicated Country Day programs. After producing this, the second pilot, management decided to turn the tape over to Magid for focus group analysis. The program was shown to several groups of teens from various age groupings and one group of parents. While they watched the show, the Steamroller staff watched them through one-way mirrors. Although the research process was very painful, it paid off. Magid reported that though technically a little rough, the concept of the show was sound and that it had great commercial potential.

By now the teens were itching to get on the air and, quite frankly, the rest of the staff was too. In spite of not having an air date, they continued to work on program material.

A man on the street segment entitled "How's School?" contrasting student comments and educational theory, and proposed by Dr. Leo Buscalia, was very strong. Another music segment on a local group about to break on the national music scene also showed some real potential.

Just about the time the staff was beginning to seem a little down, they got a great Christmas present; the show went on the air Friday, December 22, 1978 and got a pretty good response. The show was given a midnight time slot on the first Friday of every month and the staff geared up to meet a monthly production deadline.

The first of the year brought some changes in the production staff. Golfus left to do a national radio series and the first group of interns returned to their regular school program. Two new producer/trainers were added to work with the teens, with the promise that the one who did the best job would be added as an associate producer. Other changes included the addition of a new staff of teen interns and the expansion of Thoele's role to include promotion and public relations. The teens picked up the added responsibility of doing the vast amount of research necessary to complete a regular documentary feature every month. Lynch left the hostess spot to complete her BA, and Ann Beeson was selected, after several series of auditions, to take her place.

KSTP aired the second show in January which included the school piece and an interview with the rock group Heart. By now the show was starting to make a few waves. Although top rated in the Twin Cities market, KSTP has had the reputation of being conservative. The station's conservative image took a real beating with the continued production of Steamroller and the announcement of a planned affiliation switch from NBC to ABC which was scheduled to take place in March.

The topic selected for the February show also assaulted the conservative image of KSTP as Steamroller tackled the implications of sexuality for teens. One of the new field producers, Don Morstad took on a segment which dealt with Teenage Health Consultants, a training program for teens which addresses sexuality as one of its programmatic priorities. The other segments of the sexuality show included sound bites of Elinor Hamilton, Ph.D. and Mary Calderone, Ph.D., both experts in the field of human sexuality.

Cohen described the developments surrounding the production of the sexuality show. "As we expected, the sexuality show was becoming a sensitive proposition from all angles . . . every move we made was watched closely, by the station management and social service groups in the community as well. Sex can be viewed as a dirty word and we found out just how careful we had to be in using it. Our first problem came when we tried to shoot transitions in a well-established downtown bookstore. As soon as they heard the word sex, they thought maybe we should shoot someplace else. We did. And the same thing happened. A classic confrontation. After some careful explaining we moved Marc and Ann away from the X-rated books to a position in front of a Farrah Fawcett poster which wasn't much better, but we were able to get our shots. The incident was an example of what we were trying to say in the transition. As soon as teens say the word sex, adults turn blue. There happened to be a reporter there from the local paper, so the incident added an interesting touch to the story he was writing."

'As soon as they heard the word sex, they thought maybe we should shoot someplace else . . .'

Shooting the sexuality show wasn't the only problem. Its content brought the staff their first and only taste of censorship to date. A scene which included Marc holding an unrolled condom had to be re-shot and some of the language in a man-on-the-street segment had to be edited. The final product, however, turned out to be a gutsy piece of work. In spite of some negative feelings on his staff, Stan Hubbard told Thoele that he thought the show was controversial and that he liked it. The word from the top became "keep it controversial."

Feeling cautious after the sexuality show, the staff decided to keep a lower profile for a couple of shows and come back strong on a controversial topic in May. The emphasis on the April and March productions was more on becoming technically competent and gaining audience support by being informative and entertaining. The March show was on the future of television, which was an engaging and informative program. The April show addressed entertainment options for teens in the Twin Cities and was probably the most technically competent work the staff had produced up to that point.

Several changes in the staff have contributed to the improvement of the production process. An intern was assigned to handle the supervision of each of the major areas of the operation of the organization. David Lynch was added as a staff coordinator and internship coordinator to do organizational development on a part time basis. His contribution resulted in a smoother running organization and increased job satisfaction on the part of the interns. Sue Pilarski has also come on as associate executive producer handling public relations with recording artists and record companies. Her work has resulted in a noticeable improvement in the quality of

the guest artists on the show.

The May show included interviews with the Tubes, George Carlin, Melissa Manchester and George Clinton of the funk group, Parliament-Funkadelic. The addition of stars of this caliber has contributed mightily to the show's appeal. The May show was also the first time Steamroller attempted to program for a full hour, a special for the May sweeps. The ratings aren't back as this is written, but everyone feels that the show should top the 22 share that it pulled in February. In addition to top quality entertainment, the May show also tackled the touchy issue of teens and money. One segment of the show addresses the problem of teen burglars and the following show will follow them through the courts.

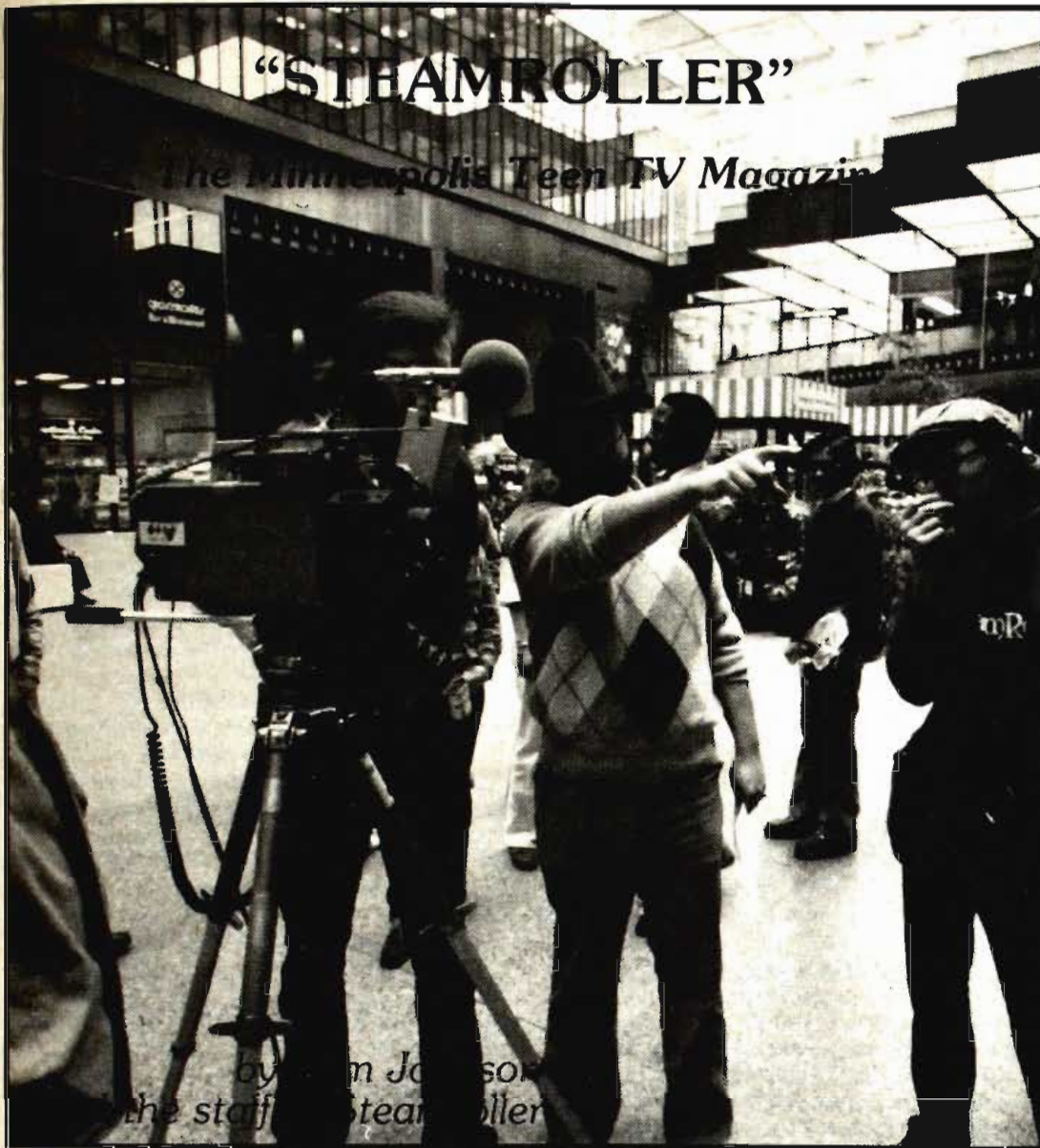
Topics for the summer include legal rights in June, health for July and sports for August. Segments and interviews for each of them are being shot well in advance to begin to speed up the staff's production capability. Steamroller seems to finally be getting its production process down to a well-oiled operation which will be capable of producing more than one show per month.

The internship and other educational aspects of the show have improved as well. The internship is now a registered course with both the Minneapolis and St. Paul school systems. It has been nominated for the Industry and Education Cooperation Award by the State Department of Education. This summer interns continue to earn high school credit by working on the show. Currently teens who work on the show receive three high school credits for an average of fifteen hours of work per week. All of the interns are not high school students. Some of them are first year students in college and vocational school students in the area.

Steamroller is attractive to the educational community because it provides an opportunity for students to receive valuable experience in the television industry. The internships allow young people with demonstrated ability to try their skills and explore their interests while still in school. Activities like Steamroller confront young people with the reality of the world of work in a manner which facilitates the development of good career skills. The interns rotate through the program on an average of every three months, with some of the post high school students spending as many as six months in special circumstances.

As the program has developed, the interns' response to the experience has been uniformly positive. The major complaint of the students has been that the show is only produced once a month. Since the beginning of the program, three of its graduates have been offered jobs using the skills they refined at Steamroller. Two of them have gone into TV production and one into the art department of a major corporation. Each of them had received glowing recommendations from the production and educational staff of the show which had a positive effect on their employability.

The graduates of the program often return to visit and catch up on the latest developments in the program. To date, some twenty young people have taken advantage of the opportunity to work on the show as interns or talent. Currently, the staff is gearing up for an influx of new staff for the summer. It is always somewhat sad to see the people on staff have to move on, but they have all agreed to a termination date as part of their original contract with the staff.



What would you do if you were given a TV show?

Mary Thoele of Minneapolis' KSTP-TV has an answer because since last June she and a largely teen and volunteer staff have been working to develop an information and entertainment format program for the Twin Cities' teen audience.

Last spring Ms. Thoele, a former family therapist at Hazelden Foundation, Center City, Missouri, was approached by Stan Hubbard, KSTP's owner and general manager, with the idea of producing an information and referral program for a teenage audience. Thoele's response was to gather several groups of youth workers, teens, and community leaders to meet with Hubbard and explore the concept. By midsummer the show had evolved into an educational opportunity as well. By consensus the people involved in the initial planning felt that teens should play the major role in producing the show as well as being the focus of the program material.

In spite of initial resistance on the part of some of the station's management, Hubbard agreed to the concept in theory and Thoele was given the go ahead to produce a pilot program. At this point, several critical decisions were made: producer Buddy Cohen was hired to handle the technical aspects of the program, and Sam Johnson was hired as an educational consultant with the task of designing a mechanism for teens to produce the show while receiving high school credit. Several talent consultants were also brought in

to begin to develop a group of young actors and musicians.

After some rather stormy initial meetings, Stan Hubbard threw up his hands and told the fledgling staff of Steamroller that they were on their own. "You've got the run of the station," he said, "but I don't have time to argue with you about how to do it." At that point Ms. Thoele and her staff began the process of designing and refining the educational and production processes associated with the show.

Cohen, the show's producer, had this to say about that stressful period, "A monumental task loomed ahead of us. I knew from previous experience that if the management wanted a pilot as soon as possible, it meant yesterday.

"After meeting with Twin Cities social workers, teachers, people from the theater community and various agency heads, we came up with a combination format that drew on the best aspects of *60 Minutes* and *Saturday Night Live*. One thing was clear though, teens wanted to be entertained just like adults. Why should they watch some heavy-handed documentary that could just as well be shown in school?"

One positive thing that came out of those days was the name *Steamroller*. When asked why the name was chosen, Cohen responded, "It was a group of kids and myself who came up with the name . . . one day we were just sitting around the office and it came up. The one thing we picked up on was the positive forward motion and energy of all the kids who worked

on the show. In retrospect, I really don't get the connection but it sounds good and seemed like a great idea at the time."

Another positive thing that happened that fall was the addition of Ms. Gina Boitel to the staff as office manager. Gina has served the staff in a variety of ways since coming on board. For the first series of shows she handled the fashion coordinating, she's done production assisting, scheduling for auditions and the major coordinating tasks associated with making an office like Steamroller's work effectively. With much of the staff on a parttime basis she's had no easy job making ends meet, but as more often than not, Gina can be counted on to come through in the clinches. Her perspective on the show's development reflects the long and in-depth involvement she's had in the process. "I think the show has come a long way and I'm very proud to have been associated with it. Being as close to it as I have I know I'm not objective but I don't care. Doing this show has been fun from the first pilot right on up until our May blockbuster."

The first pilot was a bomb. Partly because the idea was new and no one was really sure just how the show ought to look, but the staff of Steamroller kept plugging away. One great asset of the first pilot was a young actor named Marc Goldstein who was just out of high school and looking for something new to do. Goldstein, a teenage admirer of Robert DeNiro, stood out among the green actors in the first pilot and was brought on staff to host the show. Another standout in the pilot, Molly Lynch, was tapped to work with Marc for a shot at fun and TV fame.

While Cohen and the production staff were working on the format, Thoele and Johnson put the finishing touches on the Steamroller Internship Program. "We decided the only way to get kids involved without a big budget was to offer some kind of school credit. Sam's (Johnson) job was to design a training opportunity that would meet the approval of local school districts and allow kids to come to the station during the day," said Thoele. By September the Internship Program was on paper and had preliminary approval from the State Department of Education which afforded Steamroller a staff of twelve young people ranging in age from fourteen to twenty.

The program called for the teens to spend an average of fifteen hours per week in the Steamroller offices working on every aspect of the show's production. The teens worked in promotion, production, public relations, and community relations. "We had to rotate assignments," said Thoele, "because it seemed everybody wanted to work in the production department right away."

Meanwhile, with the addition of more consultant help in production, the program format was beginning to take shape and Steamroller began to pick up momentum.

With a refined concept and a teen staff which was learning by doing, Steamroller began to build up steam. By October of 1978, Steamroller was ready to do another pilot. Armed with a KSTP camera crew the young team shot their first nationally recognized rock group, Tom Petty and the Heartbreakers. The Petty concert footage and a post-concert interview, were combined with a mini-documentary on drug abuse with a 28-year-old subject and a disco production number featuring a local group to comprise the second pilot tape.



Ask many people what comes to mind when the city of San Diego is mentioned and they will respond instantly: the famous zoo, the huge naval installation, a semi-tropical climate, the gateway to Tijuana and Baja California.

All are indeed part of this vibrant, growing city hanging onto the southwestern corner of the continental U.S. Also playing a part in the community are 17 commercial radio stations covering the programming spectrum from all-news to all-disco. With a population within its borders of more than a million, and about as many within earshot, San Diego constitutes a "medium" market for the broadcast media . . . but one that is growing by leaps and bounds (a population growth rate of 7.4 per cent a year at last report).

A few unusual characteristics make the San Diego market atypical, however.

Just two hours north of San Diego (120 miles) by car begins the enormous metropolis that is Los Angeles. A number of L.A.'s most powerful stations capture San Diego listeners.

Driving south for half an hour brings the listener to the Mexican border.

While a number of the 10 Mexican-licensed radio stations in the Tijuana area program exclusively for the Spanish-speaking audience (bear in mind that at least 20 per cent of San Diego residents are Mexican-descended), several do not. In fact, a few of these stations (XETRA and XEPRS, for example) command a significant audience north of the border with their English-language fare. Due to the number of stations involved in our survey, however, BP&P decided to limit its discussion to those broadcasters licensed to San Diego alone. We'll acknowledge the presence of border stations in a separate upcoming issue, in addition to Spanish-language radio within the U.S.

KFSD-FM — 94.1 MHz; 100 kw.

An interview with program director Dave Madson.

KFSD-FM has studios in downtown San Diego, with its 100 kilowatt RCA transmitter on Mount Soledad in La Jolla. Production and air equipment include a CETEC series 10

console, ITC cart machines, Ampex decks, Pioneer turntables and Audio-Technica cartridges.

The total staff is 13, and the station is owned by Lotus Communications. The format is classical.

BP&P: What is the station's format philosophy?

Madson: One of entertainment. Many, many classical stations use what I refer to as the "white tie and silk glove" approach, wherein people pontificate, and explain and try to inform. We don't do that. We just play the music, and regardless of how profound or serious it is, it's still basically entertainment. We stay generally within the established repertoire, which is quite wide, but I would say in time of composition roughly from 1600 to the present day. As we get into the 20th century, we get a little selective. Certain things we don't play at certain times of the day, or certain things we don't play at all, because they're not entertaining. So we stay within the basic repertoire and try to satisfy as many people as possible. And the listeners are very vocal. It's kind of a group effort.

BP&P: What is your rating position?

Madson: I would say generally fourth or fifth overall audience . . . which is pretty good for a classical format.

BP&P: Who is your audience?

Madson: We just did a survey awhile ago. I don't think we did age, but it basically breaks down from 25 to 49. It's roughly 60 per cent male, 40 per cent female. The audience is highly educated . . . roughly two-thirds of the classical listenership has education beyond high school . . . I think the national average is somewhere around 15 or 20 per cent. At the same time, something like 78 per cent has incomes of \$15,000 or more . . . it's a highly educated, highly affluent audience. Fifty per cent have more than \$30,000 in income. It's a professional, technical, managerial audience . . . the lawyer, the architect, the engineer, the teacher.

BP&P: Do you run promotions or contests?
Madson: Definitely. We're just in the middle of the San Diego Opera Verde Festival. It's in the second year, and we've been conducting a contest giving away some concert tickets and some Verde opera records. And it's not the usual 14th caller type of things . . . we ask questions about Verde and then we have to get the right answer before we give the prize away. So it's a quiz, plus we have a random drawing at the three sponsor locations. Later in the year . . . in August, September . . . we'll be giving away a cruise, ranging from \$1,500 to \$2,000. We do that every year . . . at least one. And it will be a big promotion.

BP&P: What is your personality line-up?

Madson: We don't have BBC-type announcers. We pronounce names correctly, but we still speak English. It's not a question of trying to sound fluent in all of the different languages. We're correct, but at the same time casual, direct and friendly. Myself, I'm on in the mornings, five to noon. Dan Erwine is on noon to seven p.m. Late night is Lars Hoel. Weekends it's J.D. Stevens in the morning. Brian Stuart is on weekend afternoons.

BP&P: What is your news and public affairs commitment?

Madson: It's about five hours a week of news . . . public affairs we do about two hours a week. Everything news we use is off UPI. We have a local program Sunday night at 10 p.m. called "Focus on San Diego." That's thirty minutes. Sunday morning at six o'clock we have a program called "From the Midway," from the University of Chicago. It's a lecture series, and we get a lot of positive reaction from that.

BP&P: What is the market like in San Diego?

Madson: It's somewhat difficult . . . there are too many rock and roll stations, not enough variety. Now there's a public station that plays classical music affiliated with San Diego State University. But again they also have their public affairs programs, so the listeners have to depend on a station like ours any time they want it. We're never more than five minutes away from music. But basically we have an audience that for the most part doesn't listen to other radio stations; for the most part doesn't watch as much TV as most people. We do have some crossover with people who listen to the rock and roll format, and most of our listeners do listen to the other classical station . . . the public station. But basically, we're the only game in town.

KFMB-AM — 760 kHz; 5 kw.

An interview with program director Mark Larson.

KFMB-AM is part of a three-station AM/FM/TV complex. Its studios are located in San Diego, and the transmitter is in Santee, a suburb in the east county. The transmitter is an RCA running 5,000 watts day and night. The station has filed application for increased power, and a Collins transmitter with a 10 kw capability is on order. The station is owned by Midwest Television, Incorporated, and has a staff of about 50. Production and air equipment includes Gates boards, the Circuit Research Labs processor, ITC cart machines and Ampex reel-to-reels. The format is adult contemporary.

BP&P: What is your format philosophy?

Larson: That's kind of hard to put into a

Most people on the permanent staff are expecting the educational aspect of the program to begin to become as important and well-developed as the production phase is now.

Much of what the interns learn is acquired through hands-on experience with adult supervision. For example, the teens assigned to production start out observing and move up to serving as grips on the location shooting. On a recent shooting session two of the program's best young grips, Jason Sands and Chris Guzman, both age 15, worked in Minneapolis' IDS Crystal Court. Jason's a veteran grip, however, having worked for the promotion department as well as KSTP's daytime talk show, *Twin Cities Today*. He's also one of the youngest Steamroller staff members and has a reputation as an excellent assistant because of the devout attention he pays to the tasks at hand in the grip assignment.

A recent segment entitled "You've Got A Great Job" featured area teens with such interesting jobs as gorilla attendant at the zoo, a veterinarian's assistant, and a teenaged fire breather! This one segment alone took several teens about 60 hours total work time to organize, research, and give the leads to the producer to schedule shooting. Although it is often a thankless part of the internship, every teen has developed a healthy respect for doing research.

'Since it's beginning as a public service show, "Steamroller" has moved into the ranks of commercial programming.'

All of the talent on the show is drawn from the population of teens available in the Twin Cities area. The two primary hosts are Marc Goldstein and Ann Beeson. Both of them are just two years out of high school. Ann attends the University of Minnesota and receives credit for her Steamroller experience. Marc does a fair share of the field production and editing. His development in these areas has been fostered extensively by his experience on the Steamroller staff.

A valuable asset to the show, young comedian and musician Peter Himmelman, writes a major portion of the comedy performed on Steamroller. A recent show also featured members of his up-and-coming rock group, the Sussman-Lawrence Band. Comedy and music play extremely important roles in the concept of Steamroller. Each show has a comedic commentary, most of which has been written by Peter. The May show featured two original songs by Peter, one of which was performed by the Sussman-Lawrence Band in a film segment which Marc edited. Peter's comedy ranges full scale from the wild and woolly sight gags to his often biting, socially analytical humor. Himmelman and the band have great futures ahead of them, too.

The teens' talent has not gone unnoticed by Stan Hubbard, the station manager and owner. He has commented more than once that he's got his eye on several of them. Steamroller training and experience have proven consistently to be assets to the young people involved.

Overseeing the development of the teens work and skill development has been the major responsibility of David Lynch who worked this spring as Staff Coordinator. He and Ms. Thoele have worked out a reasonably simple organizational scheme. As the show has evolved, jobs have had to be redefined and people reassigned. Currently the staff has fairly specialized and focused assignments.

Ms. Thoele supervises the whole organization and pays specific attention to promotion and relations with the public. She makes every effort to keep the program and the concept in the eye of the viewing public and the necessary supporting audiences in the other parts of the community. Another critical part of her job is representing the show to the station's management which she has done with great sensitivity to the concepts underlying the show's commitment to teens. "I feel the show has to be entertaining and engaging — not preachy and heavy-handed," says Thoele. "The material needs to be pungent and fashionable — away from the classroom lecture and information approach. Above all, our show needs to have a positive impact to justify its existence!"

Ms. Thoele is completely behind the idea of teen-produced television. "We need teens at every level of the show's operation, from administration to production or this will become another adult-produced show for teens," she feels. In order to assure teen input, most of the shows production decisions are made in small groups.

Thoele also is thankful for the interest and support of Stan Hubbard. "He's been behind us 100% since the beginning, and provided everything we've needed — staff, cameras, equipment, and moral support. Almost every time I see him in the hall he asks, 'Are you still having fun?' " With the continued support of Stan Hubbard and the growth of the show's popularity, it seems that Steamroller will become a Twin Cities institution before very long.

So far the community has been very supportive of the show. Thoele acknowledges the significant role youth serving agencies have played in the show's progress. "The community has been very cooperative and organizations have helped us create and refine Steamroller. We couldn't produce it without them."

Since its beginning as a public service show, Steamroller has moved into the ranks of commercial programming. Its appeal has made it a natural for sponsorship. The staff feels that with the proper sponsorship they could begin to explore some of the possibilities that the concept affords.

What does the future hold in store for the show? Most staff members seem to think that the goal of a weekly or bi-weekly production schedule is realistic. In addition, the notion of trying to distribute the show has crossed more than a few minds. As the show has developed, the quality of the production has clearly improved to the point that it could be syndicated with no qualms about its ability to attract an audience.

The interviews with entertainment figures have tremendous appeal which coupled with a from-the-inside-out perspective on teen issues have combined to indicate that success is just around the corner. One option that the staff is considering is attempting to develop a network of Steamroller clones across the country with Steamroller central in Minneapolis-St. Paul


producing training materials, production hints and providing produced segments on topics and people of interest to young people. Such an arrangement would allow local stations to receive public service production credit if they used less than 50% of the pre-produced material per show. Another possibility is a Steamroller for the adult community as well. Sound interesting? We'll have to wait and see.

Stan Hubbard is in many ways responsible for the rapid growth of the program concept. His support and commitment have kept the show afloat during its early stages of development. Now that it is looking like a success, he too, is receiving many well deserved kudos for the courage he had to take a risk on an untried concept. This type of pioneer effort in developing television programming will probably not go unrewarded.

In most respects, the staff and interns at Steamroller are a testimony to the untried talent of youth all over the country who have yet to have a chance to test the limits of their ability in real life situations. The current staff hopes they can begin to provide opportunities for more young people to gain the kinds of experience and training the program provides.

If the Steamroller concept sounds interesting, the folks at KSTP would be happy to answer any questions you might have about the show or the production process. They can be reached at Steamroller, in care of KSTP, 3415 University Avenue, St. Paul, Minnesota 55114.

They stand as living proof that teens are a good investment which can pay big dividends in the production of quality programming in the public interest. ■



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and-win type of contests. And we've got another contest where we're giving away a new soft surfboard which you can use on the beach any time of the day. All you have to do is be listening to B-100 at the beach when we drive up and we'll give you one. And we give them away all summer long. Plus we're giving away 500 or 600 tickets to Disneyland this Friday night, and we've got a movie premier that's coming up. I mean it's just constant . . . we've got a million things going on all the time. We're very community oriented, and we do a lot of public affairs and public service promotions with different people around town.

BP&P: What's your personality line-up?

McCartney: Six to 10 a.m. . . . Shotgun Tom Kelly. I don't know how you'd describe his style . . . he's just a personality. Ten to 2, the middle of the day, is Glenn McCartney. The same thing can be said for him also. It's not a particular style . . . it's that the jocks are very one-to-one. That's what we do. Two to 6 p.m. is Danny Wilde . . . 6 to 10 at night is Kevin Anderson. Ten to 2 is Trev Lyne Ryan, and 2 to 6 a.m. is Dave Sommers.

BP&P: What is your news and public affairs commitment?

McCartney: On the FM, it's not that heavy. We do like five minutes an hour from 1 a.m. to 5. And then we do about three-and-a-half-minutes an hour in three different segments from then 'till 10, and that's all we do, newswise. Public service announcements, one per hour, you know.

KEZL-FM — 102.9 MHz; 1.95 kw

An interview with program director Steve Sands.

KEZL is known as FM-103, with studios located in San Diego. The full-time staff amounts to four staff announcers and a production manager, with a weekend crew of three. The station owner is the Combined Communications Corporation. Air equipment consists of an 8-channel Collins board. The automation system, or "tape assist," is a Schaeffer 800. The tape decks are Ampex, and the microwave system is by Mosley.

BP&P: What is your format?

Sands: Beautiful music. Bonneville is our consultant, and if you know what Bonneville is like, it's basically just beautiful music. Now, this is matched flow . . . it's not random select. So when a reel goes up it will go for about 12 to 13 minutes, then it will bounce back to another segment of another reel for about 12 or 13 minutes. So that's the matched flow situation. I would say beautiful music has almost turned to an AOR approach as of late. It's a very laid-back but one-to-one personal kind of a thing, as opposed to being a staff announcer type of approach . . . very friendly, one-to-one.

BP&P: What is your rating position?

Sands: We just got some prelims in. KEZL has been number three in the market in the past book and we have maintained that overall 12-plus. Based on the prelims we pulled a 5.3 12-plus.

BP&P: What is your news and public affairs commitment?

Sands: We have, I'd say, about a five percent news commitment. We alternate every other hour about two-and-a-half-minutes of news . . . local, state, regional and consumer informa-

tion. In the morning, our modified format has news every half-hour. The public affairs commitment is about normal for most stations. What we're doing is the League of Women Voters, informational things, and we have a consumer fraud thing we're doing with the DA's office on the weekend.

KITT-FM — 105.3 MHz; 120 kw

An interview with program director Ken Edwards.

KITT-FM, or K-105, has studios in San Diego. The station's 120 thousand watt Collins transmitter is located atop Mt. Soledad. The staff includes four regular on-air personalities, two weekend announcers, and three office staff.

On the air the station uses an 8-channel Collins board, with a new Collins board on order for their production studio. Cart machines are all ITCs, and all the music is on cart. The station owner is Mel Wheeler, who also owns stations in Denton, Texas and Roanoke, Virginia. The general manager is Wally Reed and the sales manager is Tony Lupo.

BP&P: What's the station format?

Edwards: The format is 100 per cent solid disco . . . we're the only disco station in San Diego. The station had been off the air for almost a year-and-a-half, and when we came back on, we started testing music. We started testing disco music, and the response was phenomenal. So we went ahead and decided to go 100 per cent solid disco. Disco is not only a music phenomenon, it's also a social phenomenon. It's just sort of happy, upbeat music . . . it doesn't make a social comment. It's done a lot of things in regard to getting people back into the clubs and the social atmosphere. There's disco music, disco jewelry . . . it reaches all the way in. We have people that are 55, 65 years old who call us up and say they enjoy it because it's bringing back some of the dance routines they were doing. And then the young kids are finally getting into it. It's a phenomenon. It's a thing we thought might happen here in San Diego, and we got on it way before anyone else did.

' . . . there are too many rock and roll stations — not enough variety . . . '

BP&P: Who is your audience?

Edwards: We're very, very high in teens. And it looks as if we're going to do very well in females. It's hard to say exactly who your audience is now . . . I mean it's so diversified.

BP&P: What's your personality line-up?

Edwards: In the morning, 6 a.m. until 10, Frank Cesar. From 10 until 3 is myself, Ken Edwards. And then from 3 until 8, Erik Garcia. From 8 to 1 o'clock in the morning it's Larry Darnell. We don't try to be personalities so much as we just let the music carry us. Basically the approach is very straight, one-to-one, mature sounding. We don't want to scream at people, but we don't want to sound like a "laid back Lenny" either.

BP&P: What's the station's news and public affairs commitment?

Edwards: That's an area of concern for us right now. The jocks do the news on the air.

We did have a news director but because of a change in direction he's no longer with us. We do news once an hour . . . a two-minute brief newscast, just to let the people know what's happening in the world at that specific time. We call it a K-105 News Update. And then at night, we have an extended newscast, about four minutes.

KGB-AM/FM

**AM—1360 kHz; 5 kw Days, 1 kw Nights
FM—101.5 MHz; 50 kw**

An interview with programming head Rick Liebert.

KGB-AM and FM share a total staff of 52, with studios in San Diego. The AM station uses an RCA BTA-5T transmitter and a Collins 212-G console; the FM station uses an RCA BTF-20-E1 with a McM Martin 802 air board. Production equipment includes a Tascam model 10 console in one studio, and a locally made board in the other. The cart machines are Gates Criterion, and the reel-to-reels are Ampex AG-440's and 350's. As of this fall, the stations will have new equipment and new studios, with Audiotronics production studio consoles, Autogram air consoles, ITC Series-99 tape cartridges, and MCI GH-10 reel-to-reels.

BP&P: What's the format philosophy on the AM station?

Liebert: To provide a good broad spectrum of accessible music.

BP&P: What is your personality line-up?

Liebert: Larry Himmel, six to ten a.m. Ten to two, Christopher Cane. Two to six, Ed Hamlin. Six to ten, Gary Cocker. Ten to two is Kathy Aunan. And two to six is Trinidad Garcia.

BP&P: What is the personality line-up on the FM station?

Liebert: Linda McInnes, six to ten a.m. Ern Gladden, ten to two. Two to six p.m. is Jim McInnes. So six to ten is Greg Faulkner. Ten to two, Bruce Tucker. And early morning is Wendy White.

BP&P: How do you select records?

Liebert: Just by the sound of them.

BP&P: What kind of promotion do you run?

Liebert: The KGB chicken is a six-foot tall talking chicken with skinny yellow legs, and a goodwill ambassador of San Diego. The KGB home-grown album is a forum for local musicians to be heard by the community. We press the best twelve songs we receive into an album and sell about 50,000 copies a year. The KGB Sky Show is fireworks . . . big fireworks exploding in the air to music in synchronization with what we're broadcasting on the radio station. So people bring their radios and watch fireworks explode in time to music we're playing. KGB field is a soccer field we're constructing in Balboa Park, for use by all citizens.

KSDO-AM — 1130 kHz

San Diego's own all-news station for the past several years has been the AM side of a combo operation boasting 5 kw during daylight and 1 kw in nighttime hours. The station calls itself "Newsradio" and incorporates some approaches to the format that are unusual. To find out more, we talked to news director Joe Gillespie.

nutshell. We're the new breed of MOR station, especially with this market being basically a younger market. We're targeted 25 to 49, but also do very well 18 to 49. We do a lot of sports, we carry baseball. We have a heavy emphasis on personality.

BP&P: What is your rating position?

Larson: Overall rating? Our AM is number one in the market with a 8 share, and our FM, B-100, is number five in the market with a 5.1.

BP&P: What kind of promotion do you run?

Larson: Since I've been in charge for the last 15 months we've started a continuous promotion philosophy. We used to do something in the rating period and let it fall by after that, but now we try to get involved in some kind of fun; at times off-the-wall types of promotions, and we all have a lot of fun with it. We have the "I Love You, San Diego" thing, which is trademarked coast to coast. They have that in various markets with the T-shirts and that sort of thing. We throw an "I Love You, San Diego" party every month, where we just go on the air and say, "Hey, stop on down between five and eight" at such-and-such a night club or hotel or whatever, and then we provide them with all the beer, etc.

BP&P: What is your personality line-up?

Larson: Hudson and Bowers, mornings, 5:30 to 10. They're basically a comedy team, although there's heavy emphasis on information . . . we've got a guy who does traffic and that sort of thing. They have done a night club act outside . . . they're really into the community. Most of their comedy is topical in terms of its relationship to the city or current events. Clark Anthony, mid-day. A little kind of an extra that he does is poetry. We've published a couple of books of his poetry, which turned out to be a big thing. He's a witty guy, but he doesn't really lean so much on comedy. He's real consistent, and has a little more emphasis on music than we have in the morning. Afternoon we're back to more music and personality with Scruff Evans. He previously worked in Denver, and we hired him last summer. He does a lot of phone bits. He calls a lot of bizarre, off-the-wall people from around the country, that sort of thing. And Bill Ballance from six to 11 does what he does best, which is talking with people about almost anything but current events. Mainly about emotional relationships . . . you know, when did you first know he was going to kick you out the door? . . . that sort of stuff. And, surprisingly, his male numbers are very strong, too. In fact, he had a newspaper article here in this morning's edition where he says, and this is true, 75 per cent of his callers are women — average age is 27. The average age of the male callers is 35. He's zapping it right in on the target demos. And then all night, 11 o'clock to 5:30 is Dave Love. He will also use the phones occasionally, but he does things with various personalities. He'll get a call from, say, someone who's done a concert somewhere in the country . . . he'll do a little celebrity interview.

BP&P: What system of record rotation do you use?

Larson: We've got a kind of intricate rotation system set up here. I've got five different oldie categories based on strength and tempo. Currents are broken down into three different categories, plus there's a recurrent category.

The fastest rotation is two-hours-forty-five minutes on the currents. That would be in, like, the top eight. Our play list ranges from 35 to 45 songs . . . it's really not fixed, depending on what's out. In our third category, which is more-or-less a risk category . . . that may have eight songs in it one week, the next week it may have 14, depending on what product's out. We use research very heavily. We've got our own house research system, and girls who do calls out, and our own computer and program.

BP&P: What is your news and public affairs commitment?

Larson: What's interesting about public affairs . . . just in March, rather than having the tactic of burying it where no one can hear it, we've kind of shuffled everything around, taking the standpoint that if we've got to run it, we might as well make it decent. We run it from 3:30 to 8:30 Sunday morning. Now that's pretty much the same as it's been for a number of years. There's a couple of news programs in there and we have some religious programs. But Sunday night, which starts at 8:30 and runs until after midnight, we've turned into what we call "KFMB Sunday Night Specials." About half of our public affairs programs are now produced locally in the building. We also promote it on the air a lot from Thursday through Sunday, plus carted promos within Padres baseball games. And for the first time, by doing that, we're getting better guests. For example, Shana Alexander was on one weekend, as was Vincent Bugliosi. And we had David Horowitz on last weekend. And for the first time we're getting calls on Sunday night in what used to be a dead public affairs block.

BP&P: What's the market like from a competitive standpoint?

Larson: In the last two years, it's gotten extremely competitive. I came out here in 1976, and at that time it was still this kind of "Well, it's a resort town" atmosphere. Some of the news departments in town still have that idea, as if nothing goes on here at night, and so they don't do news after midnight, or whatever. But you've got a market of one-and-a-half or 1.7 million people, and a lot of the stations here cover L.A. And we get up into L.A., depending on where you are and what local interference you have. After the last book last fall, there were like four or five stations that changed format two weeks after the book came out. There's always something going on here, and nobody really gets complacent. Plus we've got the competition of the Mexican stations. You've got X-TRA-FM that started up with a little pop-stand transmitter, and all of a sudden they boost up to 100,000 watts beaming across the border. We've also got, of course, X-TRA-AM and another Mexican station which is rhythm and blues, but it's been leaning toward disco lately. And there's a fourth one that's coming on, too. So we're essentially in what is a 37-station market, with those stations and the signals from L.A. So it's a rat race!

**KCBQ-AM — 1170 kHz;
50 kw Days; 5 kw Nights**

An interview with program director John Fox.

KCBQ-AM has studios in Santee. The transmitter is an RCA 50-BTA. Air and production equipment includes locally made boards, ITC cart machines, and Ampex reel-to-reels. The station has a total staff of 62, and the owner is Charter Broadcasting.

BP&P: Who is your audience?

Fox: I would say young and older adults. Mostly adults, though. We're talking mostly 18-plus . . . no teens.

BP&P: What kind of promotions do you run?

Fox: We have a continuing on-air promotion . . . it's called "Take Stock in San Diego." We give stock in San Diego-based companies . . . every day, on every show, forever. That's just a standing thing that we do. It's been very effective for us. It gives us a good posture in our community, not only with our listeners, but also with the businesses who advertise with us. And we just completed a party that was a great deal of fun called "Siesta Fiesta" . . . we had a fiesta on Siesta Island. We had mariachi bands, and kits, and hot air balloon rides, and sold beer . . . and we gave the entire proceeds to the Big Brothers of San Diego. And we just completed a thing here where we gave away 180 vacations. We sent 60 people to a dude ranch in Arizona, 60 people to Reno, and 60 people to Las Vegas. We were also involved with the psycho-kinesis experiment with about 200 stations across the country, for Skylab. It didn't work, but it was a lot of fun.

BP&P: What is your personality line-up?

Fox: We lean toward high personality profile . . . very much into communication and information . . . community involvement. Charlie and Harrigan do mornings for us, six to 10 a.m. For the last three years they've owned the market. Then it's followed by Tony Maddox from 10 to two, followed by Steve Goddard from two to six. Between six and seven we have a sports talk show with Jerry Gross, which has just become a huge success. It's something we instituted the first of this year. From seven to midnight, Dean Goss, and from midnight to six is David Goode.

BP&P: What is your news and public affairs commitment?

Fox: Very, very heavy. News and public affairs. We have a public affairs talk show on Sunday evening between 10 and midnight, discussing things that affect our community directly . . . even if it's an international situation, such as the anti-nuclear situation, the SALT treaty, whatever. The news runs at the top of the hour 24 hours a day, except in the morning and afternoon drive when we run it twice an hour. And we also have traffic reports morning and afternoon drive from a fixed wing aircraft.

KFMB-FM — 100.7 MHz; 30 kw

An interview with program director C. C. McCartney.

KFMB-FM, better known as B-100, has studios in Claremont Mesa, California. The station uses a 30 kiliowatt Collins transmitter, and has a total staff of 13. On-air and production equipment includes RCA boards, Gates cart machines, MCI and Ampex reel-to-reels, Sennheiser microphones and Russco turntables. The station is owned by Midwest Television.

BP&P: What's the station's basic format?

McCartney: Top forty . . . top tracks is what it would be called. It's the top hits, mixed with the top oldies hits.

BP&P: What kind of promotions do you run?

McCartney: Well, we do different things every day. Right now we're doing a lot of call-in-

somewhat to concentrate more on the older audience, which we already had anyway. Traditionally, the station has skewed 40-plus. But we have made some changes.

BP&P: *What are those? How do you select your music, for example?*

Dodd: We have a playlist of 35 records, with three different rotations. One is fast, another medium, and obviously, the last is slower. The slowest rotation is about seven hours and the fastest about three.

Music is selected on the basis of some research, such as phone calls, but primarily it's through what's listed in three or four trade papers and the use of our own ears.

Being an adult station, we don't feel the need to jump on a record right out of the box.

BP&P: *What's your personality line-up, and how free are they to be real personalities on the air?*

Dodd: From six to ten a.m. is Ernie Myers, who's been here since 1960. Don McCullough is on from ten to three p.m. He gets into the phones a little bit and has guests once in a while. From three to seven p.m. we've got Ken Copper. In the evenings it's Rick Martel, followed on the all-night shift by Scotty Day.

Music selection by jocks is very limited at this point. They used to have more latitude on things like album cuts, but as we've tightened up our music, the control over repetition has become more important. Their choices now are only moving a record for reasons of timing and picking oldies, from what's available.

They are quite free to express themselves as personalities, however. They are encouraged to be entertainers and companions.

BP&P: *Any public affairs?*

Dodd: We try to concentrate our local public affairs effort into mini-documentaries that run during the week in listenable times, rather than hour-long blocks.

We try to make them interesting and feel the two to three minute format lends itself to that. All public service announcements and most PA is local. We're very strong in our local commitment, in addition to the pre-packaged material we also carry in the usual Sunday night block.

BP&P: *As a personality-oriented station, do you do a lot of remotes?*

Dodd: Yes, we think it's important to get out and among our listeners. For instance, we do remote broadcasts from fairs, stores, and fund-raising events. The best are the charity remotes . . . which we do a lot of.

BP&P: *Can you give me an example?*

Dodd: Not long ago the San Diego Aerospace Museum was burned down. We were up there next to the ruins asking for people to come by and drop off their donations within hours. People seem to enjoy that sort of thing.

We do an average of four or five remotes a month, including the commercial ones at furniture emporiums and so on.

BP&P: *Are there aspects of the San Diego market that you feel are unusual?*

Dodd: It's really an amazingly fast growing city. There is an enormous turnover of people here that you don't see in a place like Minneapolis, for example. People do not tend to grow up listening to the same station all their lives like they do elsewhere.

The heavy military involvement here is one cause of this. Another thing is that people just like living here and are constantly immigrating. This means few stations here ever get more than about an eight percent share of the audience. Many stations here are rated about even . . . the fragmentation is just incredible. In San Diego, I don't think you're ever going to see a station getting anything like a 12 share. Most programmers are busy trying to reach 50,000 new people every year.

KJQY-FM (K-JOY) — 103.7 MHz

"K-JOY" is a 20 kw automated facility using a modified Microprobe Sequencer to run four Scully 285-B decks. Production is done via a Pacific Recorders board and Ampex 440-B recorders. The station recently upgraded its transmitter facility to include a new RCA transmitter and four-bay antenna (previously an eight-bay array). There is very little audio processing of music programming . . . a split program feed line allows commercials and announcer sources to be enhanced . . . which gives KJQY a consistent "high-fidelity" sound. It uses the catchphrase "a place to relax" to promote its beautiful music fare.

Our conversation was with program director Mike Burnette, who has been with the station for the past several years.

BP&P: *What can you tell us about your basic format?*

Burnette: It's a beautiful music format. We use music of the FM-100 plan, following their format guidelines pretty closely. We began it in fall, 1977.

'San Diego . . . has got to be one of the most competitive markets in the country. . . . There have been, in the past year, three brand new radio stations . . .'

BP&P: *What about ratings?*

Burnette: We are number two in total persons 12-plus, according to the June report. Among adults, it's number one for women and two among men.

BP&P: *When did you change your call letters from KOZN?*

Burnette: About the first of June, 1979. We discovered people will fill in call letters with all sorts of stations . . . they don't really know if those are the correct ones for the station they listen to. Our contest callbacks were showing that they *did* remember the FM-104 identity.

BP&P: *Who do you think listens to K-JOY?*

Burnette: We target for adults 18 and over and it seems to be working that way. I think our greatest strength is 25 to 54 year olds. More inclined toward women than men.

BP&P: *Is the station heavily promoted?*

Burnette: Yes! We run on-the-air contests, every advertising media there is, and are involved in community events. We have representatives who tour local offices to make them aware of the station and award prizes to listeners. Office listening is very important to us.

BP&P: *Just who are these people on your air?*

Burnette: Midnight to six is John Gibbs, I'm on from 6 a.m. until noon, noon to six is Fred Misman, and six to midnight is Richard Barnes. Fred is production director and Richard is our public affairs director, with the help of John.

BP&P: *Do you program news heavily in both drive times?*

Burnette: Not in the afternoon. In the morning we have newscasts every half hour. Other times it's news every other hour.

KBZT-FM — 94.9 MHz; 1.9 kw

An interview with program director, Dene Hallam.

KBZT is also known as K-BEST. The station is owned by Force Communications and has a staff of 21. The format is Oldies and Rock.

BP&P: *What is your format philosophy?*

Hallam: Basically we're aiming for 25 to 49 year olds, and we are just trying to be a mass appeal radio station. We play quite a bit of late '60's oldies . . . '64 to '70. And we play a lot of '70 to '78, and we have a sprinkling of currents and a sprinkling of '55 to '63.

BP&P: *Do you run promotions or contests?*

Hallam: We don't believe in them . . . in this market.

Basically the jock's job is to sell the radio station on the air, and be very friendly and very musically informative. The morning show is open. Mid-day I have Jonathon Lang. Afternoons I have Dana Lauren. Seven to midnight is Gary Hamilton, and overnight Wes Owen. Basically my philosophy is that you have some stations where the jocks sound all alike, and other stations where all the jocks sound different. At some stations, everyone sounds like a Chevrolet Impala, and at other stations you've got a Chevy Nova, and you've got a Toyota, and you've got a Mercedes, all different kinds.

Here my philosophy is everyone's got to be a Chevrolet, but one guy can be a Nova, one guy can be an Impala, and one guy can be a Chevette, one guy can be a Stingray. There's a common denominator there, but everyone sounds a little bit different. Dana's a little more up in the afternoon, and my morning man's a little more up, and my mid-day and evening and overnight people are a little more laid back.

BP&P: *What is the market like from a competitive standpoint?*

Hallam: I think San Diego, this past spring book, has got to be one of the most competitive markets in the country. Everyone did heavy TV advertising, everyone changed a little bit. There have been, in the last year, three brand new radio stations . . . my station, which was a religious station . . . it didn't show in the book. There's X-TRA-FM, which is 91-X, which didn't show in the book. And you have KITT, which is a disco station, and they were dark for two years. So if you want to talk about competitiveness, San Diego is a synonym for competition. There's three beautiful music stations, two on FM, one on AM. They all came within fractions of a point of each other. It's very, very, very competitive.

KIFN-FM — 98.1 MHz; 28 kw

An interview with program director, David Moore.

KIFN-FM, promoted as "San Diego's Mellow FM," is a 28 kilowatt station with a staff

BP&P: What does "Newsradio" mean to you?
Gillespie: We do all-news from 5 a.m. to 7 p.m. with an emphasis on San Diego and its people. We do a sports talk show from 7 to 9 p.m., CBS Mystery Theatre from 9 to 10 p.m., a local news talk show from 10 p.m. to 1 a.m., and we carry Larry King's all-night talk show from Mutual the rest of the morning.

We also broadcast the San Diego Chargers football team, San Diego Clippers basketball team, and a lot of other sports — especially during football season, when we carry a lot of college games.

BP&P: What are your news affiliations?

Gillespie: We are a CBS and Mutual Network affiliate. We subscribe to UPI Audio.

BP&P: How much of the network news and public affairs material do you use?

Gillespie: Sure, we use things like Spectrum and Newsbreak from CBS . . . in fact we clear most of their material. We also use much of the sports package offered by Mutual.

BP&P: Any special types of reporting staff?

Gillespie: We have a fulltime business editor, a separate sports department, airborne traffic reporters, and lots of street reporters.

BP&P: How many people are we talking about?

Gillespie: KSDO-AM's programming staff is about 25, both on and off air.

BP&P: How are they rotated on the air?

Gillespie: My morning host does 6 to 10 a.m., working with two different anchors. I do something called "Mid-Day" from 10 till noon and one to three p.m. . . . it's news but we do two live in-studio interviews an hour about all manner of things, including new books, political affairs, and consumer interests. We draw on a whole stable of experts on various subjects for those segments.

BP&P: What is your current ratings position?

Gillespie: We're consistently number one in the morning.

BP&P: Tell me about the sales staff, and how they promote KSDO-AM.

Gillespie: We advertise on billboards, in newspapers, on television. Some on-the-air promotion.

For example, during the gas shortage here we went out during morning drive time and served people coffee and doughnuts in the gasoline lines. We've done some fun things on-air . . . like doing the traffic reports from a hot air balloon or a bi-plane.

BP&P: Who are you competing with for your audience?

Gillespie: We're competing on several different fronts in several different ways.

We're competing indirectly against Los Angeles (KNX, KFWB) for the all-news listener. That's why we stress a San Diego orientation.

In the collection of news, we're in competition with other broadcast stations and newspapers. But there is no other radio station mounting a gigantic local news campaign, so we are mainly competing with TV and paper. There is some competition among radio for traffic reporting, though.

BP&P: Do your hosts operate their own

boards on the air?

Gillespie: Yes, entirely.

BP&P: It sounds like there's a philosophy underlying all this — is there?

Gillespie: We think we're different than a lot of all-news stations in that we have "human beings" working here, not just mechanical people that spit out words. At the same time, we're not into "happy talk."

There's a fine line you have to walk.

I consider most of my people broadcast journalists, not just announcers. They can cover news as well as read it on the radio. To be on the air here, a person must be an effective communicator . . . not just sound like you're on the mountain preaching to people. We do a lot of stuff live — from the field whenever possible — and the people on air have to be able to handle that effectively. We want our listeners to be put "right there." I call this "discovery" radio — you learn what's going on at the same time we do.

KOGO-AM — 600 kHz

A San Diego tradition in many homes, KOGO (or KO-GO as it's often referred to) is owned by the Redlaw Company, a subsidiary of Walt Disney Enterprises. Its 5 kw signal is heard over a wide area (the mild directional pattern is due north).

Until 1972, KOGO was part of an AM/FM/TV combination. The station was sold off, however, and is currently in the process of being sold again. Program director Bill Dodd, whom we interviewed for this article, describes KOGO as a combination of "freshness" and "old-timey" in its programming style . . . likening it to the full-service tradition carried on by such stations as KMPC in Los Angeles.

BP&P: What is the programming approach of KOGO?

Dodd: I'd say we are a personality/adult-contemporary station. Basically our music is about the same as what 90 per cent of the other adult-contemporary stations around the country are playing, but we have a heavy emphasis on news and personalities. For example, we have the largest news staff of any non-combo station (TV/radio) in town. Our philosophy is that the air personality is at least as important as the music, in some cases more important. Another way of saying this is "full service."

BP&P: How would you characterize your audience?

Dodd: According to surveys and research, our existing audience is mostly 25 to 54 years of age, with middle to high socio-economic status. I think we're also primarily reaching long-time residents of San Diego. We skew a bit older than we'd like to.

BP&P: Has KOGO done much tinkering with its format in the past few years?

Dodd: I've only been here 2½ years, but during my tenure we have tried to modernize somewhat. We're playing "contemporary" adult music rather than staying with artists like Englebert Humperdinck, Frank Sinatra, and Peggy Lee. At the same time we have tried to keep our older listeners.

Initially, I tried to home in on people in their thirties . . . because I saw that as the area where we most needed to expand. We found that to reach those people took an incredible amount of promotion and money — so we pulled back

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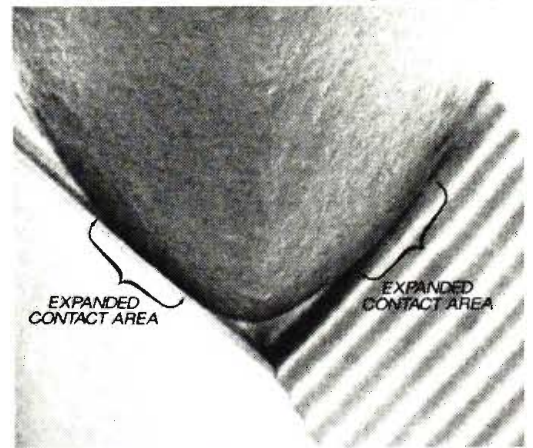
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NEW PRODUCTS & SERVICES



RAMKO RESEARCH MONITOR AMPLIFIER SPEAKER

Ramko Research has announced the introduction of the model MAS-1 Monitor Amplifier Speaker. This all-purpose utility amplifier with speaker and headphone jack was designed to monitor the many audio feeds found in a radio or TV broadcast station. Features include a 20k balanced bridging input, 1 watt RMS audio amplifier, 3" x 5" PM speaker, headphone jack with speaker cut out, 12 position input select switch, and level control. The MAS-1 is ideal as a desk top monitor for station personnel or as a monitor system and headphone amp for a newsroom or auxiliary studio. The unit is priced at \$150.00.

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(916) 635-3600

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AUDIO & DESIGN RECORDING NEW EXPRESS LIMITER

Audio & Design (Recording), Ltd., introduced for the first time at APRS '79 (London) their new Express Limiter.

The Express combines new digital expertise with ADR's proven analogue experience. With only four pots controlling input, output, attack and release, all other functions are controlled by six gold plated leaf spring momentary buttons including compressor ratio, expander and selection of meter functions to read output or gain reduction on left channel, right channel or the sum of both. The unique meter, incidentally, has been specially designed by ADR's research and development department.

Access to Audio & Design's neatest PC board yet, is by turning the twist lock on the rear of the unit and simply sliding the whole PC and front panel out of its case.

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FOR TELEX AND TWX: WU HURRICANE INFORMATION

Telex and TWX subscribers now can get details concerning hurricanes, their probably course, movement, strength, and duration by dialing Western Union for an FYI News report.

During severe weather activity, telephone and Telex lines to the National Hurricane Center in Coral Gables, Florida, often are tied up for long periods. Now, however, hurricane information on tropical storm activity in the Atlantic, Gulf and Caribbean, as compiled by the Center, is available to Telex and TWX subscribers via Western Union.

To obtain an FYI hurricane report, for which there is a usage charge, dial 8513 on the Telex or 710 988 5956 (East) or 910 221 2115 (Chicago and West) on TWX. When the computer requests category name, type *HURRICANE*, and follow with a carriage return and line feed.

Information on tropical storm activity is available throughout the hurricane season, which runs approximately from June until the end of October.

For subscription information on this and other FYI reports, for which there is a usage charge, contact Kay Doyle at 104737 (Telex) or 710 988 1014 (TWX), or telephone 201 825 5549.



IDI SUBMINIATURE SUPER-BRITE LED INDICATORS

A new subminiature Super Brite LED indicator light assembly, the IDI 3990 Series, is available from Industrial Devices, Inc. The indicator incorporates ultra-high intensity light output LEDs utilizing state-of-the-art construction. Red, green and yellow colors are available.

The 3990 Series indicator provides snap-in mounting without hardware in a 7/32-inch diameter panel mounting hole. Panel thickness may range from 1/32 to 1/16-inch. The attractive low-profile lens permits maximum light output over a wide 180-degree viewing angle.

INDUSTRIAL DEVICES, INC.
7 HUDSON AVENUE
EDGEWATER, NJ 07020
(201) 224-4700

Circle No. 20 on Product Info. Card.

NEW AITKEN 25 HZ TONE GENERATOR

The Aitken Model 25AMU accomplishes the filtering out of any spurious material in the 25 Hz region, then supplies a precision 25 Hz tone which does not vary with time or temperature changes. "On" time is adjustable between 1/4 and three seconds. For stereo use, 25 Hz tone can be injected into either channel at any level equal to or below program material. The 25AMU is free of switching transients, and operates at any input level between 0 and +15 dBm.

Available for immediate delivery, the 25AMU is priced at \$349.00, FOB VIF International warehouse.

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P. O. BOX 1555
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Circle No. 21 on Product Info. Card.

NEW UMC PRODUCT BULLETIN DETAILS SPLICE FINDER

A new, single-page product bulletin has been published by the Broadcast Products Division of UMC Electronics Company to describe UMC automatic splice finders and bulk erasers.

According to Product Bulletin 106, the UMC Model SF-1 automatic splice finder and Model

SFE-1 automatic splice finder with bulk eraser are designed for broadcasters and other users of NAB endless loop cartridge tape equipment to locate tape splices and to avoid the annoying audio blip which occurs when a tape splice passes over the playback head. The built-in bulk eraser allows carts, cassettes, or open-reel tapes to be erased on the same unit.

For a free copy of Bulletin 106 write:
BROADCAST PRODUCTS DIV.
UMC ELECTRONICS CO.
460 SACKETT POINT ROAD
NORTH HAVEN, CT 06473
(800) 243-6178

Circle No. 22 on Product Info. Card.



AUTOMATIC BROADCAST CONSOLE FROM IRV JOEL & ASSOCIATES

An automatic broadcast console, Model JL-412, is now available from Irv Joel & Associates, Teaneck, New Jersey. The console, based on a new concept in electrical and physical design, is capable of automatically programming a sequence of up to 28 events and can access up to 11 input sources. To insure maximum flexibility, the JL-412 is based on a modular design. The logic system permits the console to be operated as a fully automatic system or as a manually operated sequence system. Manual override is provided at all times.

Twenty-eight thumbwheels select any input for complete control of an hour or more of program material. In the automatic mode, the console senses 25 Hz tones at the end of reel-to-reel sources, and secondary tones at the end of cart sources. The operator can use the console in the semi-automatic mode by use of the "Next Event Command." LED's indicate the status of each input module — Ready, Next, On Air.

Many additional features are reportedly included. Every effort has been made to keep the console simple to operate by removing switches, buttons and pots wherever possible and by adding only those controls which are essential.

The console will be shown for the first time at NRBA, in Washington, D.C., Booth #609.

IRV JOEL & ASSOCIATES
528 RIVER ROAD
TEANECK, NJ 07666
(201) 692-0010

Circle No. 23 on Product Info. Card.

AMERICAN LAUGHTRACK SYNDICATION SET

The newest in original comedy programs for radio syndication is scheduled to begin distribution in September. "American Laughtrack," a half-hour, slickly-produced show, is the creation of IDB Communications together with The Conception Corporation. As a weekly series it will be a barter offering to any interested stations.

The Conception Corporation — Howard R. Cohen, Murphy Dunne and Ira Miller — is the comic genius behind American Laughtrack. The three writer-producer-performers all have numerous comedy credits as individuals and as a team. The Conception Corporation has recorded two comedy albums released by Atlantic Records.

IDB COMMUNICATIONS, INC.
2626 BASIL LANE
LOS ANGELES, CA 90024
(213) 475-6725

Circle No. 24 on Product Info. Card.

NEW COMPACT VIDEO CENTER Construction began during July on the new

of 15. Studios are located in the University City area of San Diego. The station is owned by West Coast Media, Inc. Production and air equipment includes an Autogram board, and Scully tape machines.

BP&P: What is your format philosophy?

Moore: We play basically mellow hits and album cuts that appeal to 18 to 44 year olds, primarily 25 to 44 year olds. We used to be a pop-adult station (when the station was known as KDIG) . . . if you can understand the difference between pop-adult and mellow AOR . . . there is a slight one, I guess.

BP&P: Who is your audience?

Moore: Women, probably 60 per cent, men 40 per cent . . . primarily 25 to 44 year olds. In fact, 47 per cent of our audience in the last ARB was 25 to 34. . . 43 per cent was 18 to 24 . . . and ten per cent was 35-plus.

BP&P: What kind of promotions and contests do you run?

Moore: Usually low-key things — our last promotion was giving away 20 individual nights to 20 listeners at the penthouse suite of the Islandia Hotel down here. We just had people fill out postcards, send in postcards, and then we drew the postcards, and read their name on the air. If they were listening they had 98 minutes to call, etc.

BP&P: What is your personality line-up?

Moore: The style of everybody is a sort of laid back but adult approach. Mornings six to ten is Dean Karches. Ten to two is Dave Moore. Two to six is Bruce Bauer. Six to Midnight is Dan Pothier. And midnight to six is Dave Luce.

BP&P: What system of record rotation do you use?

Moore: We are serviced by TM's beautiful rock format out of Dallas. We supplement about 30 percent of our own music. The music selected is primarily from popular artists, and anything which fits the sound of the station, which is primarily mellow. That doesn't mean to say that every song we play is low, but for the station as a whole, the music sound has a mellow feel to it. So it's either got to be a popular artist or it's got to be a popular song.

KSON-AM — 1240 kHz

An interview with program director Ron Hunter, formerly of KFMK, Houston.

The country music station in San Diego since 1964 has been "K-SON," a Class IV (1 kw day, 250 watt night) outlet with studios in the Cottage Grove Shopping Center and transmitter near National City. All music is on carts (there are six ITC units in the control room to play the more than 1,000 titles on cart). KSON-AM/FM are licensed to Dan McKinnon's Broadmore Broadcasting.

Rod Hunter is program director of the AM facility, while Roy Stingly programs the "more modern country" format on the 50 kw FM side at 97.3 MHz (unfortunately, BP&P was unable to complete an interview with Stingly before press time).

BP&P: What kind of country music station is KSON-AM?

Hunter: It's hard to say we're modern country because we're trying to drag our heels a bit. We're trying to stay as country as we can with the product being produced. We mix in about 40 or 45 per cent oldies, without reaching back

too far . . . say 20 years or more. We won't play a modern, modern sound or some crossovers, however. Our FM plays the more modern stuff.

BP&P: How is music selected and rotated?

Hunter: Our music director, Ron West, uses the trades as a guideline but also his own ears. We're a major *Billboard* reporter so we're careful about what we put on. We use local record sales also.

We play 40 records, plus the new adds each week. Each segment of 10 records on the list goes in a different rotation category. The top 10, for example, are rotated most often, while the fourth category is recurrents.

We play the new records off against the older stuff all the time. A top ten is followed by an oldie, etc. This makes us sound both country and modern.

BP&P: What is your personnel line-up?

Hunter: I'm on from 6 to 10 a.m., followed by Dick Warren from 10 to 2 p.m. (he's also our chief engineer), from 2 to 6 p.m. our music director Ron West, 6 to midnight it's Greg Edwards, and all night it's Casey Michaels.

To a very large extent they are all allowed and encouraged to be personalities both on and off the air. Dick Warren does more talk than anybody . . . I let him go because he's a real personality. I think a good PD will let a jock do what he does best. I don't do a lot of personality on my show because I think my listeners want something else . . . and I give that to them, including a real local emphasis on what I talk about.

We can get 100 or 200 people to get out and donate blood, for example, which I think is

really important. I recently walked on the wing of a bi-plane as one of these promotions.

BP&P: So you're big on community involvement.

Hunter: Exactly, which I don't think enough stations are doing. We try to keep our contests to a minimum because only about two per cent of the audience is ever interested in them . . . we keep them down to strictly a phone call. We gave away a tank of gasoline every hour during the gas shortage here, for example.

BP&P: What are your commitments to news, public affairs, and sports?

Hunter: We have a public affairs director who is very involved. He records a lot of community events and interviews. We have shows for senior citizens, the disabled, and so on. They are run Sunday mornings.

We don't put a big emphasis on news because there are other stations in town for that, like KSDO-AM. We do local news on the half-hour in morning and evening drive times. The first national newscast, other than Paul Harvey, comes on at 9 a.m. We give them headlines during drive also. Richard Mock is our newsman . . . he works a split shift. We carry ABC when he's not here.

Our sports is pretty much limited to scores and headlines.

KYXY-FM — 96.5 MHz

An interview with program director Ken Richards.

The MOR operation uses a combination of reel-to-reel tapes and records . . . with automated operation possible but used only on

— continued on page 35

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 TDK USA, 1000 Lakeside Drive, Paramus, NY 11765

Compact Video Center, a \$10,000,000, seven-story videotape and sound complex adjoining the firm's headquarters in Burbank, California.

According to Bob Seidenglanz, president of Compact, the center will be unique for its high-technology design which, although containing seven floors, actually will be comparable in height to a normal 11-story structure, among the tallest in Burbank.

Two floors of the 120,000 square foot center will be devoted to Compact Sound Services, the firm's videotape and film post-production sound division incorporating laydown, transfer, prelay, Foley looping, re-recording, sweetening, transfer and assembly. Two floors will accommodate six videotape editing suites, bringing to 12 the number of bays the firm will ultimately have available and representing a total range of multiple-format videotape editing services.

At the groundbreaking ceremonies, Seidenglanz praised the city of Burbank for helping to make possible "high technology advances in both videotape and sound, disciplines to which Compact Video is totally dedicated."

WATERMARK ANNOUNCES NEW PROGRAMMING

Watermark, major Los Angeles-based radio syndication company, has announced that it will be distributing *Profiles In Rock*, a new one-hour radio special produced by creative special programming ace, Bert Kleinman.

The program will begin airing in major markets the weekend of October 6-7, 1979, and during the course of 13 weeks will feature such acts as The Rolling Stones, Bob Seger, Fleetwood Mac, Allman Brothers Band, The Who, Heart, Foreigner, Steely Dan, Supertramp, Electric Light Orchestra, Jefferson Starship, Van Halen and Kansas.

Jeff Allen, Watermark's vice president of marketing, also recently announced the second series of the company's popular radio science fiction drama, *Alien Worlds*. The program will be sponsored nationally by Peter Paul/Cadbury, and began its second season the weekend of July 7-8. Currently the program is heard in over 130 markets.

SAN DIEGO — continued from page 33
rare occasions. The 30 kw facility, which is in the process of installing all-new equipment at its new studio site, is owned by Parker Broadcasting. It is the flagship station of the Parker Group.

BP&P: How would you describe your market?
Richards: Basically, it's kind of a personality FM. We play a lot of music, in sets that are tied together either musically or lyrically. We don't use anything pre-programmed. It's an MOR format.

BP&P: Sounds like an interesting concept.
Richards: It's a new one. We're been doing it a year.

BP&P: Who do you have on the air?
Richards: Mornings are done by Sam Bass. I do the 10 a.m. to 2 p.m. shift, Hurley Young takes over 'til six, Kitti Johnson is on 6 to 10 p.m., and Billy Paul is on all night.

BP&P: How are the records selected?
Richards: It's an involved situation. We play a lot of familiar music. I select it all. We don't have a real pat format because we blend the music into sets that are meaningful. We look for long-term listening.

We pick three or four pieces of music at a time specifically to be run together. We draw from about 2,500 records altogether. I keep updating it . . . sometimes we'll go on one as

soon as it comes in the mail, other times we'll wait 'til it fits.

BP&P: What's your target audience?
Richards: Women 18-plus are our main target. The last book we were number one Monday through Friday with women 25 to 49. In the latest ratings we're even better, though I haven't seen them yet. We're 4.5 overall. When we took the station over, dropping the BPI format, we were 1.9 overall. We've younged it up quite a lot.

BP&P: What about promotions and contests?
Richards: We don't do any big contests, but we're constantly out promoting the station.

We've been in hot air balloon races, skateathons, foot races, an innertube race . . . we're really trying to become more visible now. Personalities from our air were involved in each of these activities.

KPRI-FM — 106.5 MHz
KPRI-FM is a 50 kw facility at 106.5 MHz. Repeated attempts to contact program director Bill Todd for an interview were unsuccessful. We regret not being able to include a discussion of KPRI-FM in this market profile.

LETTERS — continued from page 34
Mr. Pierce in his professional capacity. — Editor

reply from:
William C. Cornwall
This is an answer to the points raised by Mr. Michael Pierce, program director of KONI/KTMP, Spanish Fork, Utah, regarding the *Market Memorandum* article in the May 1979 issue of *BP&P*.

The story was about radio station operations in Provo, Utah. According to FCC data, these stations are KAYK, KEYY and KFTN. The fourth station covered in the article, KABE-FM, is indeed licensed to Orem, Utah, and not Provo. However, I included it because the two communities are contiguous with one another, with no rural area in between. In light of this, I felt that the inclusion of KABE-FM was necessary. I also felt that it had an interest angle being a brand new station. Such is not the case with KONI/KTMP simply because of its distance from Provo, some ten or twelve miles.

While I accept Mr. Pierce's statements concerning his station's audience in Provo, the inclusion of KONI/KTMP would have made the story more regional in nature, necessitating the coverage of numerous other area stations, including the many from Salt Lake City which have audiences in Provo. At that point, the idea of the story being a look at Provo radio is lost.

Mr. Pierce's various statements concerning his station slogan and practice of playing "mini-concerts" are well taken, although I was told that KFTN's slogan is "Utah County Radio," similar, but nonetheless different from the two used by KONI. Also, K-96 merely described to me their practice of playing "concert sets." They, nor I represented that K-96 was the first station to do so.

I wish to apologize to Mr. Pierce for any distress suffered by he or his radio station, but I stand by my original research.

from: **Jeffrey D. Enders**
Milwaukee, WI
I am a floor director at WISN-TV, in Milwaukee, Wisconsin, and I find your magazine very interesting.

Dr. Ryan's article on "Saturday Night Live" (*March, 1979*) was very interesting and very comprehensive.

Keep up the good work.

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