

R&R FORUM

JUNE 1978

**Rambling Radio
Reporter
Slaughters Seattle**

SEATTLE



WASHINGTON

Will Video Discs Kill Radio?

The Ultimate Ratings Solution?

Promoting Records With CB

Gary Owens, Gary Owens

Penmanship Profiles

RadioTalks. (About Lee Oskar)

"Listen to it... if you don't tap your foot, call a doctor, you're dead!!!"

THOM O'HAIR
Creative Director
KMET Los Angeles

"Lee Oskar transcends all viable formats. There is no reason for anyone not to play this record."

T. MORGAN
Program Director
WMMR/FM Philadelphia

"KOME has received good response programming the new Lee Oskar LP appealing to listeners with many varied musical tastes from soul to jazz to just good mellow music"

DANA JANG
Music Director
KOME San Jose

"Easy on the ears Rock & Roll – Big with people over 25 who can't handle the heavy metal anymore."

STAN GORMAN
Manager Tower Records
San Francisco

"Great Depth... great programming... across the board for any progressive programmer."

JOE "BUTTERBALL" TAMBURRO
Program Director *WDAS/AM Philadelphia*
Station Manager *WDAS/FM Philadelphia*

"Lee Oskar is the best part of War. One of the best albums I've heard in a long time"

IRA LIPSON
Operations Director
KZEW Dallas

"After listening to Lee Oskar's LP, I realized where the magic of War comes from. Programming wise it is psychologically compatible, meaning real nice."

SONNY FOX
Program Director
WYSP/FM Philadelphia

"Lee Oskar has made the harmonica a legitimate commercial pop instrument."

MIKE JOHNSON
Music Director
KGON/FM Portland

"... increased play due to astute audience feedback.

Very melodic and easy to program for the WIOQ listener."

ALEX DE MERS
Program Director
WIOQ/FM Philadelphia

"Good audience response to entire LP" "It left me speechless!"

BONNIE SIMMONS
Program Director
KSAN San Francisco

STAN GARRETT
Program Director
KZEL/FM Eugene



**“Lee Oskar” UA-LA594-G The last word in harmonica,
the first solo album from War.
Features the single “BLT.” UA-XW807-Y
A Far Out Production on
United Artists Records & Tapes.**

Produced by Greg Errico and Jerry Goldstein
for Far Out Productions.



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R & R FORUM

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R&R FORUM

LETTERS

R&R FORUM "Letters" offers our readers the opportunity to communicate their views and opinions. Published letters are not necessarily endorsed editorially. Send correspondence to R&R FORUM 6430 Sunset Blvd., Hollywood, CA 90028.

Dear Forum,

Bravo...R&R FORUM was great. Just the smile the industry needs.

Billy Bass
National Promotions Director
Rocket Records

Dear Forum,

After reading through the first issue of R&R FORUM, I must congratulate you on what I feel is the most innovative move in broadcast reporting in many years.

It gives radio credibility—a well produced, interesting magazine that doesn't dwell on "the hits," in-jokes, etc. It's the type of thing you'd send home to Mom to show her that you really don't need to get a haircut, that radio is legit!

I hope to see you expand in the months ahead—my personal prediction is that R&R will begin to dominate the field of radio journalism. Although the age of the 3-page "tipsheet" appears to be dead, R&R FORUM has opened a new door—informed and balanced with a lot of plain ol' fun...

The Bobby Ocean cartoon was absolutely great! I'd like to see more interviews and sampling of radio in different cities, maybe

more pictures/profiles.

I'm looking forward to your analysis of Seattle radio. Don't forget that KCQB is one of the hottest stations in the U.S. right now, and we all look forward to seeing Gerry Peterson (naked or not) in the pages.

Danny Wright
KCQB
San Diego, CA

Dear Forum,

We read with interest your Rambling Radio Reporter's account of his recent visit to Detroit in the May issue of R&R FORUM. Your reporter immediately cited that the first thing that hit him upon arriving in our town was "soot." After reading his report, we can only say that we regret that it was only soot, for the "report" is inaccurate, insulting, slanderous, and, in the main, degrading in its context to the entire Detroit community. It gives the impression to anyone and everyone that our streets are unsafe, our people unfriendly, and that one literally takes one's life in their hands by frequenting one of our fine restaurants. Your reporter's account of having been beat up by six teenagers, insulted by a 50-year-old waitress, purchasing good "Detroit Brown" from a junior-high school student at the airport who subsequently hit him over the head with a crowbar, on and on and on, cannot be construed as satire or even cute, but rather a damaging impression to your readers coast to coast regarding the entire Detroit community.

Further, his report as it relates to WABX Radio was to say the



least inaccurate, unfair and ludicrous in that he states that he listened to the station for over an hour and failed to hear a familiar song or recognizable artist. The fact is, ABX's format is structured so that in any given hour, 24 hours a day, listeners will be exposed to both familiar artists and identifiable music without fail. We have serious doubts that your reporter listened to WABX at all based on his report and comment, and our suspicions are shared by many, many qualified individuals in Detroit's music industry.

Your reporter prefaced his report by stating "...what follows is not intended as a serious analysis..." which was superfluous to Detroiters, but as for the rest of the country....HOW ARE THEY TO KNOW??????????

Shelly Grafman
Vice President,
National Operations Director
Century Broadcasting Corp.

Allan Wilson
Station Manager
WABX Radio
Detroit, MI

Robert Burch
National Program Director
Century Broadcasting Corp.

Dear Forum,

R&R FORUM is very funny. As a matter of fact, the Detroit story was so hilarious that I was laughing out loud on the plane as fellow passengers looked at me weirdly.

I believe you have a winner there.

Regards,
Kent Burkhardt
Burkhardt And Associates

Dear Forum,

You don't seem to understand. At this very moment I have three months worth of newspapers stacked up in my living room, four issues of *Broadcasting* in my office, three issues of *Consumer Reports* in my bedroom, eight issues of *Rolling Stone* all over the house, five issues of *Esquire* in the bathroom, and four issues of *MAC* (West Coast Advertising rag) in the kitchen.

Despite this clutter, I always read each week's R&R the day it arrives.

I'm already far enough behind: *why did you have to send me the premiere issue of R&R FORUM?????* I read that all the way through even before I read this week's R&R!

Anyway, here's my check. I've got to go finish the final chapter in my new book. *Raising Necrophiliacs For Fun & Profit...*

Best,
Dan O'Day
OBITS/O'LINERS
Fresno, CA

Dear Forum,

Excellent rag and very well put together. Keep up the good work. And I'm sure Capitol's *Janis Lundy* would make an excellent centerfold (if you've got the balls to ask!)

Paul Lambert
Artists Of America Records
Panama City Beach, FLA

Continued on Page 45

COLUMBIA'S ANSWER
(Sarah's Song)

(In response to last issue's poem by Sarah Menkin)

**Dear Sarah, sorry to hear of your lament
"Another day's useless energy spent"
If you're overworked and underpaid
Try going out and getting laid!**

**In rock and roll, that's where it's at
Get drunk or stoned and fall down flat**

**When all is said and done, you see
You have to hassle in this industry
You know it's not all nine-to-five
So try to accept the shuck and jive**

**Melissa Kojan
Columbia Publicity**

BROTHER VD

Yes, it's true that KHJ PD Charlie Van Dyke was at one time a member of the seminary. Van Dyke was also working at KLIF/Dallas, and from time to time would show up to work wearing his collar. Van Dyke remembered that one Christmas the Bishop of Dallas became very upset at him because he was unable to attend midnight mass because he had to "play the hits on KLIF."



TAPESCAPE

Carson Schreiber, former Music Director of KLAC and now General Manager of the Country division of Farr Records, recalls a story of his first days in radio. He was working the Sunday morning "public service/church" shift on KBLA (which became KBBQ and then KROQ, in Los Angeles). One public service program was a Japanese-language show. Carson did the station ID and hit the tape. Everything was OK, or so he thought. A few minutes into the program the phone rang

and there was an irate Japanese gentleman yelling at Carson in his native tongue. It turned out, after Schreiber got a translator, he had put the tape on backwards. Carson said, "It all sounded the same to me."

LIKE FATHER...

An unusual competitive situation has come to the attention of R&R FORUM recently. In Topeka, Kansas, KPOP 10am-2pm personality Bob Barber is in direct competition with none other than his own son, Marshall Barber, who holds down the noon-4pm slot at another Top-40, KEWI

FM control room where Kip was doing his show. Nature called and Kip realized that he would have to make an extended visit to the men's room. He put on a 20-minute cut, figuring that it would give him enough time to take care of the business at hand. When he returned to the control room, he found to his horror that the record was stuck in a groove about one minute into the song and that the mighty New York station's listeners had been treated to over ten minutes of a record skipping on the air. Terribly embarrassed, Kip tried to turn a negative into a positive by running a contest on the air asking listeners to guess how many times the record had actually skipped on the air.

Coincidences Dept. The general manager of KPRI is Dex Allen and the program director is Keith Allen. They are not related. The former program director of KEZY-FM is Caron Allen. Her successor is Bernie Allen. They, too, are not related.

KIP'S SKIP

Many years ago, A&M's Director of A&R, Kip Cohen, was Bill Graham's right-hand man running New York's Fillmore East. During that time, he used to do a weekend shift on WNEW FM. The station is located in the huge Metromedia complex. The men's room is down the hall about half a city block from the

SMALL WORLD DEPT.

When Greg Ogonowski recently took the Chief Engineer position at OK102½, Seattle, he had a hard time finding an apartment to his liking in the city. After weeks of looking, he found the right one, 40 miles out of town. When he picked up his keys, he went directly to the mailbox, and discovered a copy of a broadcast magazine, but not addressed to him. Upon further inspection, he noted that the addressee was OK-102½'s departing chief engineer, who had lived in exactly the same apartment.



JOHN JOHNS

We have learned that several radio stations across the nation have recently changed the signs on their men's and ladies' rooms to read "Elton" and "Olivia."

Pays contest during the later evening hours? Well, weep no more. Big Ron O'Brien, struggling disc jockey/programmer believed by 72% of the industry to be over the hill, has designed this service *just for you!*

Simply instruct your personalities to call the secret 24-hour contest phone at 414-483-7646, and the person on the other end, namely me, will answer with your phrase. I can sing WLS, or say WMAQ is going to make me a robot. KHJ will make me gay, or even Paul Drew once cleaned my teeth. Your phrase will be delivered with the professionalism and excitement not heard on this earth since the dramatic explosion of Krakatoa in 1877, which you remember was part of Phase 82 of the

HEADTRIP

A few years back, Don K. Reed, then WLIR's morning man, found himself in a delicate situation. It was about 7:30 in the morning, Don was alone in the station, and had to use the rest room. Since nobody was around, he decided to use the ladies' room because it was closer to the control room. Unfortunately for Don, the doorknob to the ladies' room fell off, making it impossible for him to get out unless someone on the outside opened the door for him. The record in the meantime ran its course, and then it was dead air city for the next hour. When the staff arrived at the station, they found a half-crazed Reed locked in the ladies' room.

GICS

GREATEST CONTEST

SERVICE KNOWN

Big Ron O'Brien recently relocated at WOKY/Milwaukee and is now doing afternoon drive there. In his clever way, Ron thought up a unique way of communicating his new whereabouts, address and phone number to his friends around the nation. The announcement letter he sent out was as follows:

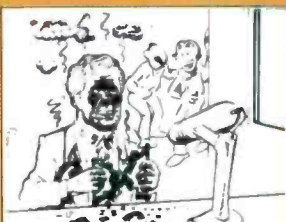
Radio heavy weight...
Having problems getting excited winners on your Phrase That

First Contest...run in that year by Mike Joseph...just a child at the time.

The only cost of this service is the prize, which will naturally be claimed by the humble Mr. O'Brien and deposited in the bank of his choice. Just use the blank below and return to 4565 S. Whitnall, St. Francis, Wisc. 53207. Please address letters in care of Richard Walls, since Mr. O'Brien is currently under CIA investigation. Don't forget the magic number 414-483-7646...home number for Ron O'Brien...possibly the least talented man ever to work in the U.S.

Thank Q.

PHRASE THAT PAYS: _____



HUDSONS HAVOC

Dave Stone, current evening jock on KISN, Portland, recalls his first radio gig at KRDR in Gresham. Stone was in the middle of his Country show when the control room was invaded by his old school buddies, the Hudson Brothers. While Stone was in the middle of a live spot, the pranksters ripped off the Jimmie Dean oldie that was cued up, and substituted "Sugar Shack" in its place. They proceeded to light Stone's newscast on fire, locked him in another room for 10 minutes, and even went as far as stealing his box lunch. However, Stone did get his licks in later at a local concert appearance, when he introduced them as Martha & The Vandellas.

SIGNATURES

Scientifically Scrutinized

Here's what we did. We solicited signatures from some of the top executives in the radio and record industry, and turned them over to our handwriting expert, Kitty White. Kitty is a Grapho—Analyst (her term for handwriting expert) of 15 years' experience. She has served as an officer in the Southern California chapter of the International Graphoanalysis Society (IGAS), has taught a university course in the field, and has given lectures to many colleges, churches, and professional groups. She specializes in quick "profiles" or "mini-analyses," as she calls them.

Kitty White does not know any of the people she has analyzed here. At no time was she given any information about them except for their signatures (even identifying letterhead stationery was removed).

Her observations have been made strictly from scientific analysis of the handwriting samples she was given. Her insights will startle, amuse, and instruct you, as she has provided examples of her technique (use of the "open A" or the crossing of a "T", for instance) which you can apply to your own handwriting to come up with interpretations of your own. Practice your penmanship....



Paul Drew
Vice President
RKO Programming

Paul Drew
Bob —
that's it!

This writer is a man with great perseverance and endurance, shown by the tied "l" at the beginning and the ending of the word "that's." The club-like stroke between Bob and "that's" signifies some caution and a forceful energy that drives through to completion. The word defeat has no meaning to this energetic man. All initial strokes swear to the fact that he uses a direct approach in almost all his dealings—he's not given to beating around the bush. A self-centered proud man with opinions and nerve enough to voice them. Open "a" in Paul tells of this. Enormous capitals in his own name and blunt ending on letter "l" shows that he trusts and relies on his own opinions and decisions. The heavy down-hooked ending of the "w" in Drew loudly states that he is a man who enjoys authority and usually manages to stay in command—adept at dominating the situation. To sum up this individual in a few words—a man possessed with a strong drive for success and blessed with an overpowering personality.



Les Garland
Program Director
CKLW/Detroit

The writing of Les Garland depicts a courageous man with strong convictions who will stand staunch behind his own opinions or beliefs. Bold and enterprising by nature, he can and does make decisions. The letter "l" portrays a person who sees opportunities where others are unaware they exist. Then he will take the initiative in executing a maneuver or bringing an idea into being. Huge capitals written with heavy pressure with the pen show an aggressive, reliable, duty-conscious man who is answerable for his own decisions and actions. A reputable man who places value on personal recognition and prestige. "S" in Les and breaks between letters denote intuition that acts as a force or guide when he creates new ideas or evaluates a situation. Awareness is his second nature. His appetites are very definite in regard to food, music, color, etc. In short summary, a human dynamo who tackles undertakings with an energetic spirit.



John Reid
President
John Reid Ent.

The graceful flow of this man's writing (every letter connected in a free-flowing manner) characterizes a person gifted with fluency of thinking. Also the opened "d" in Reid signifies a person fluent with oral expression—his ideas and words flow easily and rapidly. The up-and-down stroke in John shows instant awareness of opportunity, and the ending of John depicts a person skillful in handling the task. The "i" dot unmasks an irritability expressed with a bit of sarcasm—often mistaken for wit. The broad stroke between "e" and "d" denotes manual dexterity—a harmony between mental and physical movement. The "d" in Reid that resembles a teepee denotes a tendency, when all other means have been exhausted, to resort to stubbornness. The capital "J" larger than the capital "R" betrays a person able to relax and be comfortable with associates on a first-name basis. In conclusion, a personable but complex individual.



Jim Jeffries
 Director
 National Promotion
 Epic Records

Jim Jeffries

This man's handwriting portrays a man with the know-how and skill of an organizer. This organizational ability is shown by the almost perfectly balanced "ff"'s. They testify to the fact that he is cost-conscious but also a philosophical thinker. Often he displays wisdom in his judgment. The big topped "J" conveys possession of a good self-image. He believes in Jim Jeffries and justly so, because he has the capacity to coordinate a plan or production and the ingenuity to get it off the drawing board and put it into action. The down-drop of his letters 'im' is evidence of a man who uses diplomacy when negotiating or dealing with others. The "i" dots away to the right of the "i"'s bear witness that he could become quite impatient with delays or inefficiency. The "r" following Jeff shows a faculty to learn or comprehend without seeming effort. The weight of his writing is a sign of sincerity (even if he's dead wrong). This adds to his personal integrity. In closing, a "quickie" analysis: a man of strong character who operates or officiates without creating friction.



Ed Salamon
 Program Director
 WHN/New York

you just gotta use
 this one.
 Big 10-4 Go

The high, heavy, strong 'T' crossing betrays a goal setter—a man who believes there is room at the top. The weight of the crossing discloses a strong-willed man and the length tells of his enduring enthusiasm. The blunt endings are the clue that he is a decision-maker. The slant of this writer's handwriting indicates head rule or good judgment. The firm "i" dots manifest dedication to his purpose. The "g" in "gotta" attests to a mind whose ideas seem to flow from an unlimited source. The short-stemmed "d" in his name reveals an independent thinker. Overall, an individual who thinks success.

RR



Dreams do
come true...
Our thanks
to all of you,





CB



INDUSTRY-STYLE

The hottest phenomenon in the country is citizen's band radio ("CB"). It started with truckers but, thanks to records like "Convoy" and "The White Knight," it caught on with the general public, so you could hear beauticians and checkout clerks talking about "breakers," "10-4"s, and "Smokeys." Of course, the ever-hip radio and record industries were not slow to pick up on the trend, especially with the growing numbers of executives driving around with phones in their cars. As a public service, R&R FORUM is presenting a handy glossary of "Industry CB" slang. It will enable you to understand some of the more specialized "in-crowd" lingo peculiar to the business, it's suitable for framing on your dashboard, and it will be a useful reference guide as you read the fable below about the day the industry will never forget, the day of

The Promotion Men's Convoy

It was a sweltering day in mid-August, 90-plus with humidity to match. But C.W. McHype, local promotion man for World Records, had no time to fret over anything as insignificant as the weather. His primary push record, "Hustle The Bump" by the hot R&B combo Peace, Love & Beads, had arrived at a

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GLOSSARY

- ARBECUE**—ARB rating period
BACK DOOR BREAKER—Record making R&R's Back Page
BALLOON—Inflated sales figures
BG—Backgammon
BLEEDERS—T-shirts that run in the wash
BOARD CHAIRMAN—Engineer
BOSS JOCK—Program Director
BULLBOARD—Music industry trade magazine
BUMP DUMP—Disco
CATBOX—Music industry trade magazine
CATCH YOU ON THE FLIPSIDE—See you later
CORPSE—A stiff record
DREWPER—Record moving down on RKO-chain stations
FLOORWAX—Housewives demographic
FRONT DOOR—Front page pick
GETTING THE GUN—Getting a bullet in the trades
GOBBLERS—Turkeys, jerks
GRAMPS—Bill Gavin
GRAMPS' CHAMPS—Top 20 on Gavin's Front Page
HORN—CB unit, car phone
HUSTLERS—Disco audience
MADGE—Any secretary
MISSION CONTROL—Record company's main office
NAPALM—Fire, terminate
ORB—Check out
PIMPLES—12-18 demographic (younger listeners)
POLYGRIPS—35-49 demographic (older listeners)
RIG—Car with CB unit
RIGOR MORTIS—A stiff record
ROAD BARGE—Slow rig
SATELLITE—Record company's local office
SUPPORTER—Jock
SWAPS—Trades



UNDERGROUND ED—R&R's,
AOR Editor
WOODSTOCKS—AOR listeners
WORKING IT OVER—Making a
special effort to break a record
YOKELS—Local promotion persons
ZITS—Same as Pimples



VIDEO DISC

WILL IT
KILL
RADIO?



Video disc is coming, and that's for sure. It should be on the market by Christmas 1976. It might be a sales smash or it might be a flop. Either way, video disc will affect both the radio and record industries in a big way. There are some negative implications that could possibly threaten the present-day existence of both. Read on to see what we mean.

The video disc concept is attractively simple. You hook up a unit, which resembles a conventional stereo system, to your television set, slap on a metallic disc the size of an LP, and you've got it—visuals and sound together right in your living room. You'll be able to buy video discs of movies, educational features, sports, or...musical performances.

That means consumers will be able to own and play records with visual counterparts to the music. It's a development of revolutionary potential, and it should not be undervalued. There's a strong chance that radio and records will never be the same.

You might well be skeptical. After all, this isn't the first time modern technology has threatened the entertainment status quo. Albums haven't killed off singles, tapes haven't knocked records out of the picture, and quadrophonic sound certainly hasn't made a dent in stereo's dominant position. And television has obviously failed to make radio obsolete.

VIDEO ATTRACTIONS

But there are signs that video disc is in another league altogether, and it could be a brand new ball game. Right out of the box there's tremendous appeal for the consumer. Watching a performer on the screen

while listening to his performance is the closest approximation yet to having a concert in your own living room. It will certainly be more satisfying to play a 40-minute video disc than to wait for a five-minute spot on a TV variety show, and the difference in sound quality should be immense.

The novelty value will at first be incalculable, too. Owners will want to impress their friends, throw parties around the unit, and immortalize their favorite artists on video disc as fast as the recordings become available. If the retail price is scaled with the average consumer in mind (and proponents assert that disc reproduction, using the same "waffle-iron" pressing technique employed by today's records, will be economical), the initial sales impact could be staggering.

WHAT YOU SEE IS WHAT YOU GET

But then what? How many times do you go see the same movie? How often can you watch something that you've already seen on TV (where it's offered *free*)? In most cases, more than twice and you're pushing it. People who own videotape units have come up against this syndrome the hard way. They've gone to the expense and effort of taping films and television episodes only to find that they never replay them (except occasionally for visitors who find the novelty fresh).

These aren't idle objections, either. There's a physiological/psychological reason behind it. Television, film, the visual media in general present you with a readymade, fin-

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Rambling Radio Reporter



(Editor's Note: Once a month, R&R FORUM dispatches its Rambling Radio Reporter off to a different city to record his impressions of that market's radio. It should be noted that what follows is not intended as a serious analysis, and the writer's opinions are his own and do not necessarily reflect those of R&R FORUM).

This Month: **SEATTLE**

SEATTLE, WASH.--The voice on the other end of the phone sounded urgent. It was my boss over at R&R FORUM. "Rambling," he said, "our readers are demanding it. They want it and can't do without it. You're booked on a midnight flight to Seattle and we're counting on you to bring back the full story on Seattle radio. Now get going." He hung up before I had a chance to say anything, and frankly, I was bugged with him. Midnight was only two hours away and I would have appreciated a little more notice. He knew very well that I was in the middle of a saxophone lesson and my instructor

(who incidentally is the author of *The Joy Of Sax*) would charge me for the full hour. Not only that, but John Davidson was to be the guest host on the *Tonight Show* that night, and now I was going to miss that, too. But I reminded myself that I had an obligation to the thousands of R&R FORUM readers who need my penetrating analysis, my glimmering insights, and my cogent commentary on Seattle radio, and started packing for a 24-hour trip to the Northwest. I understood it rains a lot up there, so I grabbed my custom-made windshield-wiper sunglasses, a couple of raincoats and a pair of galoshes I picked up in Detroit last month.

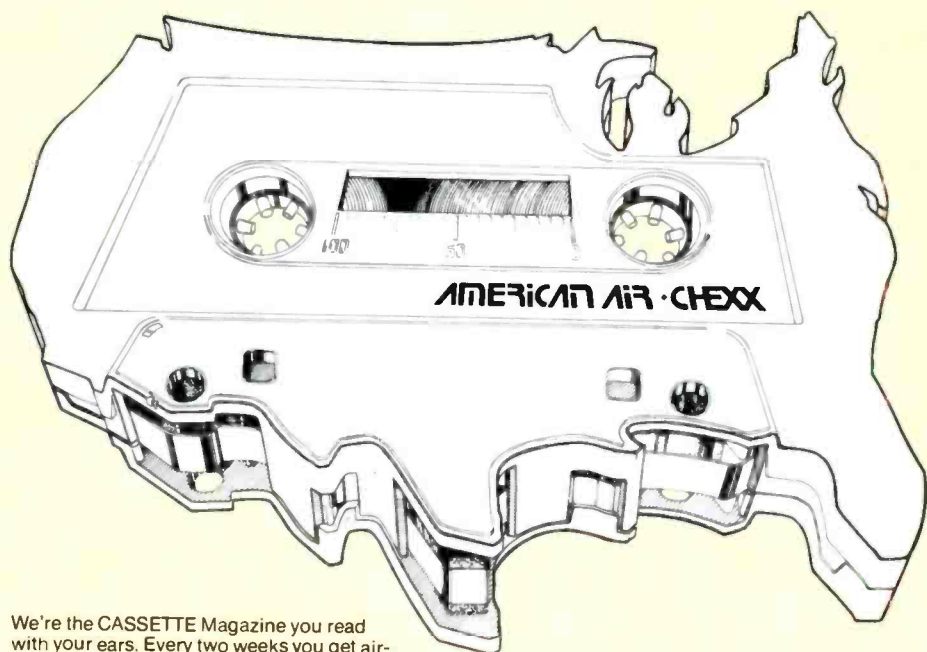


It was pouring in Seattle when we landed. I asked a girl at the Rent-A-Car desk where I could find a nice hotel. She smiled and said, "Portland." I kept walking and noticed a Hyatt House across the street, checked in and turned on the radio. It

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AMERICAN AIR-CHEXX®



*Oh, by the way, watch out on the one-track...
the brake is out.*

Making A Big Production Out Of It

Some Basics And Tips On Production

By Terry Moss

Production. Everybody uses it, but it seems so few really get off on it. It certainly means the difference on-the-air at your station!

This is a quick review of five crucial items a good production man always remembers, plus a few tricks not everybody knows. I'm talking about a typical radio Production Room layout: two recorders (usually Ampex), the worst board, the oldest turntables, and a couple of cart machines. Folks, it's too true in L.A. and Lost Gulch, Arizona. If it's too old or obsolete for use on the air, it usually goes into production. But you can conquer obstacles, produce great material from used car specials to Great Ripoff teasers, and find your skills greatly appreciated in production, often more so than for what you can do on the air.

USE ONE GOOD TAPE: I've heard about a PD who regularly advertises in *Broadcasting* for this dynamite opening about every three months. He collects a few dozen audition tapes, splices them together, and TA-DAA! Free Production Tape! This man is a sickie, of course, but he's also a fool. Just about every different brand of tape reacts differently to your recorder. Stick to *one* quality brand (like Ampex 406 or Scotch 250) *all* the time. Memorize a few tube jokes and become friends with your engineer. Have him align and adjust your reel recorders to a brand new roll of your tape, then always use that tape. The results will startle you! I'd say at least half the complaints I get from the Production Room stem from someone trying to cut a spot on an old reel of tape we got from an agency (who got it from the competition's Production Room, who got it from Radio Shack's close-out table). Low levels, fuzzy noise, loss of frequency response...the crap goes on and on.

Keep your good stuff in stock, even if you have to buy it yourself. And get the other guys to use it too!

CLEAN THE HEADS: Always assume the recording heads were last cleaned a year ago when you walk into the Production Room. You could be right. I don't think I need to say much about how quality nose-dives on dirty heads. Keep Q-Tips and cleaner out in the open so you won't forget. A lot of foreign tape (shipped in from outside your station) seems to be threaded around the rear wheel of a Suzuki trailbike before it reaches the Production Room. Don't forget the cart recorders... and the metal guides. Anywhere tape touches *except* the rubber pinch rollers (use only rubber cleaner or alcohol on them). Then, demagnetize the heads at least once a week. Engineers get nervous about this, so ask yours for *his* method. It's probably right, and if he feels he trained you he's more likely to tell you where he hides the demagnetizer.

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GARY OWENS GARY OWENS



*Gary Owens, Supreme High Nurgle at KMPC, Hollywood, is host for the nighttime TV program **The Gong Show**, syndicated worldwide. He hosts the **Monty Python Flying Circus** on Los Angeles television, does over 400 commercials a year, and plays the part of "The Blue Falcon" on the new Hanna-Barbera cartoon, **Dyno-Mutt The Dog Wonder**, Saturday mornings on ABC-TV.*

*G.O. was a syndicated columnist for the **Hollywood Citizen News** and 40 other papers back in the 1960's. He wrote for **United Press** and **Associated Press** and was a gag cartoonist while going to college.*

*He likes **Jennifer O'Neill** and **Kava Coffee**, and hopes to be a wombat when he grows up. And another thing, he's written two screenplays: "**Three Caraway Seeds** And **An Agent's Heart**" and "**Playing Doctor**"; and two books, **Elephants, Grapes And Pickles** (10th printing) and **The Gary Owens What To Do While Holding The Phone Book**, now in its third printing.*

*And just today, he wrote a grocery list which will be made into a movie and star **Glen Campbell** as the lead vegetable.*

Noah Dietrich, the man who guided the Howard Hughes empire for 32 years, told me some interesting things about his former boss recently.

Dietrich, now in his 80's, said Hughes had three basic goals in life. He wanted to be the best producer of movies, the best golfer in the world (he still has a locker at Lakeside in North Hollywood) and the richest man in the world.

In observation of those goals, he certainly came close on at least one of the triumvirate. An uninformed source told the Gary Owens, Gary Owens column that Hughes secretly desired to have part of the Music Industry as well!

On two occasions, he tried to purchase Art Laboe (not Art's company, "Oldies But Goodies" but Art himself, so he could have a record player in his home at all times). The informant told me Howard's favorite records were "Mashed Potato Time," "Wooly Bully," and "Beethoven's Allegro Vivace E Con Brio" Eugene Ormandy conducting.

The very thought of this added dimension of power sent a sardonic titter through the mind of the reclusive millionaire (and when his mind had finished with her, he put the sardonic titter under contract for \$75.00 a week at RKO and had an aide drive her home).

Which brings me to the latest Howard Hughes will...it seems to be all right! Oh, maybe a few infinitesimal things wrong with it, but otherwise I think it is genuine.

For one, it's written on hotel stationery belonging to the MGM Grand in Reno which doesn't open till next year, but the will is dated January 1963.

For another, it's done with a quill pen and penguin droppings. Mr. Hughes was allergic to quill pens and felt that penguins looked too much like Elektra/Asylum Prexy Joe Smith wearing a tuxedo. Howard reportedly never used either a quill pen or penguin droppings; however, he did use Joe once, in a commercial at WMEX, Boston, in 1927.

And...he leaves the states of Utah, Nevada, Colorado and Georgia to his medical institute...and he didn't buy those states until TWO years after the will is dated.

Then, I notice, Mr. Hughes leaves one billion dollars to the night manager of the Ace Germ Spreading Company, and it's well-known that Mr. Hughes didn't like germs. Also, that the manager of Ace Germ died (of germs) in 1906.

Another question! What about that money to a service station operator who claims to have found Mr. Hughes lying alongside a road with a bleeding ear. It is well known that when Mr. Hughes' ear bled, he didn't like "Along Road Sides." He liked to lie alongside airport runways, and the driveway at Martoni's in Hollywood.

I also originally queried the part of the will pertaining to bequeathing two hundred million dollars to a girl, Velma Jean Tarkle, who claims she and Hughes were married in a ceremony performed by a record promoter who once worked for Artie Mogull. Velma Jean is currently appearing in Chicago, ice skating and playing the accordion between her knees.

But otherwise I've got to admit...the will looks authentic to me. Well...maybe except for the fact that the signature has a flaw. It's spelled H-A-U-R-R-O-A-R-D H-O-O-U-S-E. Also, I noticed that he's named George Wilson or Eddie Fisher as the executor of the estate.

This next paragraph is very interesting. He leaves his large plywood airplane in Long Beach to Bill and Janet Gavin. Bill and Janet are well known to have hated Howard Hughes. They

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Crazed Consultant Offers Ultimate Ratings Solution

A Provocative Plan That Could Revolutionize Radio

By Richard John Pietschmann

Radio is a volatile and reactive business. Even more than television, it lives by the whims of the ratings game by which advertisers purchase time. One big reason for this is that radio is much more anonymous than television. A time buyer in New York, for example, knows little of Los Angeles radio, while he or she is intimate with network television and is even fairly familiar with local video, much of which is syndicated. That's why most out-of-town radio buys are done by the numbers, which in turn produces a high level of paranoia among radio management.

As a result, panic usually ensues when a station receives poor numbers. Heads roll or paper clips are counted—but something always happens. One local general manager decided to do something analytical (unusual in itself) in order to spare his station from the twin tyrannies of unsympathetic ratings and spiraling costs. He called in a management consultant firm, explained his station's plight and uncertain footing, and asked for some ultimate answers. Of course, he felt obliged to include in his instructions the standard set of radio reactions to trouble in ratings-land. Here is the reply he got:

TO: Franklin D. Killingsworth,
General Manager, KUXS Radio

FROM: Saxon, English and Norman,
Management Consultants

SUBJECT: Results and recommendations from KUXS Radio Efficiency and Format Survey

At your request on June 1, 1972, we initiated a confidential two-month research project at KUXS Radio. Purpose of this study was to uncover operational inefficiencies and format weaknesses, in light of currently acceptable radio practices. Given supplied radio parameters, the actions and conclusions arrived at are, we judge, both viable and workable. Please note further that SE&N's report has been prepared from a totally objective stance and may therefore contain material objectionable to certain station personnel. Please refer to the bound 96-page report for full details and explanations.

Note: This summary is divided into three sections. Section 1 is directed against efficiency. Section 2 is directed against format. Section 3 deals with the financial aspects. It is the intent of this report that Sections 1 and 2 be carried forward

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ADVISOR

The R&R FORUM "Advisor" offers the opportunity for an extended dialogue between readers and editors of this publication on issues pertinent to the radio and record industries. Address all letters to R&R FORUM, 6430 Sunset Blvd., Hollywood, CA 90028.

The station I program has a consultant who lives and bases his operations in the same market. He travels about two weeks a month and I've been making it with his wife while he's gone. I have this gut feeling that we're going to be caught and think we should break it off. She doesn't want it to end. This man has done great things for me and my career and I don't want her to blow it for me.

Break it off as smoothly as you can and hope she'll be understanding. Unfortunately, as it stands, you may have blown it already.

Help! I am a local promo man who would like to change labels. If my company found out that I was looking for a job elsewhere, they would probably fire me. How does one discreetly go about looking for another job without the rumors getting you fired first?

You've got to find someone you trust who has a lot of contacts and

hears about openings to keep an eye open for you and mention your name to key industry people at other labels. When they contact you for an appointment, they should understand your desire to keep all meetings private and confidential.

After reading your first issue, I get the feeling that you think you are open-minded and hip. Well, I think otherwise. Your reply to the love knob fondler with the tag line "Be glad you don't have a cart machine fetish" shows how little you know. I have been getting off on cart machines for three years now and know many other jocks who also get off on this electronic fulfillment. The gentle caress of the rubber puck causes unbelievable sensations. I'm surprised that you didn't know about "zipzap," but now that you do, please don't knock it until you've tried it.

We plead ignorance about "zipzap" and apologize to any other readers who are into "zipzapping" and promise never again to knock it until we've tried it.

The Vice President of my chain has a daughter and, as a favor, the radio station hired her. As her skills are limited, the GM gave her to me as

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ADVISOR

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a programming assistant. She can barely type, screws up all my phone messages, talks all day long on the phone to her friends, and is a general pain in the ass. I've asked the GM to find her another job in the station, but he says there is nothing he can do with her either, and for me to just bear with her for the time being. Any suggestions?

Send her out into the community to do one-to-one interviews for a research project. This way you'll get her out of the station and gain some information that, perhaps, a more important member of your staff wouldn't have time to gather.

This may seem mild compared to that love schmuck's problem in your first issue, but I have a serious problem at my radio station. People keep ripping off my personal supply of Carnation Instant Hot Chocolate, Lipton Cup A Soup, coffee, sugar, and Coffee-mate. The station does not supply us with individual lockers, only open cubbyholes. I've left notes and even talked to the other jocks, yet the problem continues to exist. On my salary, I can't afford to supply the entire radio station. What should I do?

You should get yourself a large, important-looking briefcase and carry your food and drink supply with you to and from work.

As an air personality at a Country station, I enjoy my job on the radio,

but I can't really relate to my audience. I have very long hair and love to boogie. When my station requires the jocks to make personal appearances every weekend at remotes, I get hassled. I've had people ask who the hippie is, and have been the target of other smartass remarks. Do I have to take this shit from these red-necks?

If you find it so difficult to relate to your audience, and dealing with them makes you uncomfortable, perhaps you should seek employment at a radio station that better represents your lifestyle. However, it is very possible that you are overly sensitive to your audience's comments. Many Country music people have long hair today. For every person who makes fun of your appearance, there are probably many who accept it readily.

After seeing last month's centerfold, "Snuff In The Buff," I got such a rush that when I went on the air, I pulled out every Bobby Vee and Cher record and played them all in a row, and even topped it all off with Gary Lewis & The Playboys. The best part of it was that I did my show in the nude that day and joined "Snuff In The Buff." May I make a suggestion for next month's centerfold—how about Clive?

We assume that your Clive is Clive Davis, whom we contacted, asking if he would do our second nude centerfold. Mr. Davis told us that he would do it only if he could have been first.

For a year and a half I've been the Program Director of a small market station. I have been offered the PD position in a larger market. I real-

ize that this is a big step up and I would really like to take the job. The problem is that I've heard many rumors that the GM there is a prick and has a reputation for temper tantrums and firing people according to mood. I am very concerned because my wife is pregnant and I'm not sure I should take the gamble. I'm hoping that the rumors are unfounded. What do you think?

Check him out as best you can by talking to his jocks and former employees. The thing to remember, though, is that there's hardly a GM out there who hasn't been called a prick by somebody. You'll have to go on your own judgment of human character.

Six months ago, I completed my mail order radio course and after twenty weeks of study, qualified for my third class license. As promised, the radio school's placement service got me a job. I'm an announcer/engineer at an FM Religious station. What I want to know is how do I get into real radio and get to play some Stones and Eagles?

First of all, we do not agree that just because a radio station's format is something other than what you'd like, that it isn't "real" radio. However, if you are unhappy where you are and want to get into Rock radio, perhaps you should consider the possibility that you may not have received the proper amount of training in a mail order radio course to break in right now. Learn as much about the basics of radio in your present job and when the time is right, send out tapes and resumes the same way that anyone else in this business does when they want to get another job. Try the small markets first.

I am a music director and afternoon jock. I really love my work and all that goes with it, like the concerts, parties, dinners, etc. My problem is that my wife hates it all. We went to a concert last night and she hated it so much that she has flatly refused to go to another business-related function. She's now bugging me to get out of the business and go into her father's business where I'll have a very "normal" (and boring) 9-5 job. I love my wife, but I love the business, too. I'm really being torn apart. Help!!

You have a very serious problem that requires some down-to-earth discussions between you and your wife. If she isn't willing to reach a mutually satisfactory compromise, then you have some heavy decisions to make.

I have been sending out tapes and resumes for three months now and finally landed a new gig in a larger market. I gave two weeks notice and the station began to look for my replacement. After a week they found him and brought him into town. In the meantime, while I was packing my bags, the new station called me and withdrew their offer. I immediately told my PD what happened, but he said they had already hired my replacement and that they were sorry but I was out of luck. Now what do I do?

It seems that luck certainly wasn't with you in this situation. The time has come for you to begin looking for a new job. In the meantime, maintain a good relationship with the station you are leaving. They are doing the right thing.

HR

VIDEO DISCS

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ished image in sight and sound. In the most basic terms, with video what you see is what you get, and once you've seen it, the image is established. Watch it again and it begins to get stale, because the image has been imposed on you so forcefully that your own impressions can't easily break through. After a certain point, you don't need to see it again, and you don't want to, either.

Sound, or specifically, music, works in a different way. While a television image will strike you almost exactly the same way it hits your neighbor down the block, everyone interprets music uniquely. Without a specific visual image locked into it, music conjures up an endless variety of reactions. You can analyze the musicianship, in terms of the different instruments or the overall production sound. You can react emotionally—a piece of music can evoke feelings of security or anger, frustration or romance. It can remind you of where and when you were when you first heard it, or trigger a memory of seeing the artist in concert. Everyone listens differently, and more important, individuals can listen to the same piece of music in different ways at different times. Music does not become stale as long as it provides fresh stimulation for the listener's imagination.

SIGHT VS. SOUND

So consider the implications of hooking up an image-stimulating medium (recorded music) to an image-dictating medium (video). The effect, essentially, is a limiting of the imagination. If you play a video disc version of an Elton John album, the

visual representation accompanying the music will freeze its image in your perceptions. For all practical purposes, that representation will be the visual image for that particular collection of Elton John's music. Instead of allowing your imagination to roam, the video disc will hand you a prepackaged image on a metal platter.

There are two probable visual approaches for video disc to work with. One is to present the artist in a concert situation, more or less playing the music on the record (it would be practically impossible to synchronize the visuals and sound, except for live albums). The other is to create, via an abstract montage or a filmed story line, a symbolic representation of the music on the record. Or the screen might show the performer trout-fishing in the mountains, or sailing on his catamaran, nothing to do with the music but merely a visual accompaniment. This second approach would be much like the promotional films bands used to make for TV music shows or ad campaigns, but extended to fit the length of a full LP.

But it doesn't really matter. The locking-in process will work the same way. The abstract visual approach will still impose itself on the viewer's imagination, and once he's seen it often enough to have engraved it firmly in his memory, he won't particularly want to replay it. The in-concert approach sounds attractive at first, as it potentially recaptures the excitement of seeing the artist live, but it necessarily lacks one crucial factor—the *unpredictability*, the drama of an actual live performance. Once again, after he's viewed it a few times, the consumer will not want to see—or *hear*—the disc again.

VIDEO IMPACT

Not that the staleness factor is so terribly alarming to the retail sector of the video disc business. There is, of course, the possibility that consumers will lose their desire to view the visual part of the disc but will still want to hear the record in the conventional manner—although, because of the prepackaged nature of the visual image, this desire should also be lessened. But even if the discs grow stale quickly, it's generally felt that the consumer will be motivated to buy new discs for fresh stimulation. And that's probably a valid assumption. Whether there's a point where the consumer may grow tired of the whole thing and gradually stop buying video discs altogether, and whether that point will arrive soon enough to affect the video disc industry's profits adversely, is a matter for future speculation—at this juncture we'll just have to wait and see.

RADIO IMPACT

But a more interesting, subtler line of speculation is also opened up. What effects will video discs have on the established media which transmit music—namely, radio and (conventional) records. The implications for radio are disturbing. Certainly radio managed to survive the onset of television, but it did it by changing drastically. Once TV demonstrated its ability to present comedy and drama, combining visuals and sound, radio comedy and drama series became virtually extinct—they could not compete. Radio itself survived by carving out a new role, as a full-time dispenser of music. And the trend has basically remained directed towards dispensing more

music more mechanically, with less consideration for personality.

So if video disc demonstrates its ability to present music combining visuals and sound, will music radio, depending on sound alone, be able to compete and survive? Or will talk formats and beautiful music (intended only for lulling background purposes) be the only way left? It's a dire possibility worth considering, although at this point the speculation is both premature and extreme.

RADIO VS. VIDEO

Another point to consider is whether the locking-in syndrome we've discussed above will affect music presented on the radio. Once a consumer has had the specific vision of a John Denver video disc firmly implanted via the video disc, will he be as eager to hear music from that disc, or other John Denver records, on the radio? Remember, his imagination has been restricted. The range of emotions that the music alone could have sparked off has been limited by that specific visual image which will now automatically enter his mind when he hears the music. The power of the music has been cut. And, if the music has less appeal to the imagination, and if the radio playing the music can't offer visuals, the radio may suffer badly.

As long as radio can offer something different, though—the possibility of new music by a superstar or exciting new artist, a wider variety of music than any consumer is likely to have available in his personal collection, or the essential spontaneity of the medium, the suspense as to what you're going to hear next—it may be able to hold out. But the full effects of the video limiting factor

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VIDEO DISCS

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have yet to be measured. It's possible that the staleness a viewer quickly contracts for a specific video disc by an artist may spread to all records by that artist. The consumer may grow tired of that artist in *general*, may not wish to play his music again because the various visual images are overfamiliar, boring, stale.

RECORD IMPACT

It's interesting to note that many recording stars, once given a regular television series, find their record sales *dropping*, contrary to normal expectations (Cher is a prime example). Video disc offers much vaster potential means for overexposure—for all we know, it may kill off the careers of a number of superstars those most likely to be hurt by video's restriction of imagination. People may start tiring of their favorite stars. And, extending the speculation just a little further, people may grow tired of music in general, if their idols have become stale and it gets too difficult to seek out new favorites. They won't turn off completely, of course, but possibly just enough to hurt record industry profits.

Records, too, may find themselves doomed if video disc catches on in a big way. Consumers may not be willing to settle for a sound-only recording when they can get the visuals as well for a little more money. The album may disappear entirely, although the single may still retain some of its traditional introductory/sample role (unless video singles become practical, too). And record companies? The two chief competi-



tors for the video disc market gearing up are RCA and an alliance of Philips and MCA. They will doubtless find it in their best interest to make suitable arrangements with existing companies in order to attract the maximum range of star performers for video disc presentation. Still, a video disc conglomerate might find it easier in the future to woo the stars of a small label into its own fold, rather than negotiate with the label itself—and a number of small companies might fall by the wayside.

INCOMPATIBILITY

But that's all up in the air, and may well be a lot of commotion about nothing. There's still a lot to be ironed out before video disc can create any kind of impact on the industry at large. For one thing, MCA Philips and RCA are promoting separate video systems, respectively called "Disco Vision" and "Selectavision." And the catch is that the two systems are incompatible—you can't play an RCA disc on an MCA system (and vice versa).

That hitch alone will obviously provoke a bitter battle that in all likelihood only one system will win (despite the assurances from one industry spokesman, who says, "After all, don't 8-track, cassette, and reel-to-reel exist side by side? Why should video discs be any different?" Why? Because it's doubtful that consumers, having invested in one expensive video unit, are going to be too thrilled about having to get *another* one in order to buy all the discs they want to hear). The mutual incompatibility could seriously stall the ultimate acceptance of video disc. Quadraphonic has been drastically hampered by incompatible systems, to the point of near-total failure. And

the outlook for a speedy solution to the RCA vs. Philips/MCA competition is less than promising.

Video disc may turn out to be a white elephant. It may be too expensive for mass penetration, or it may come to be looked upon as a mere novelty. But technology has a way of overcoming obstacles, and video disc appears to have vast potential appeal. The implications of their coming should not be lost on the record and especially the radio industry. This article is intended as a jumping-off point for speculation (not as any kind of definitive statement or call to arms). The time has come to start thinking about it. *RR*

GARY OWENS

GARY OWENS

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mentioned it frequently in the aeronautics section of the Gavin Report that they DIDN'T WANT THE AIRPLANE if Hughes ever died and left it to them.

Also, I don't think Mr. Hughes would draw these pictures of Andrea True and Harry Reems all over the bottom of a document like this...but, this is the real will...I'm convinced. There isn't a doubt in my mind.

This hasn't anything to do with it, but in paragraph eight it says, "...and the remaining forty-eight million dollars will go to my dearest friend, Gary Owens, who once tried to help me get on "Let's Make A Deal" where I wanted to dress as Tapioca Pudding."

Yep, this is the real one, all right. Gosharooties, now I can afford that exotic Bakersfield weekend I've been wanting! *RR*

Making A Big Production Out Of It

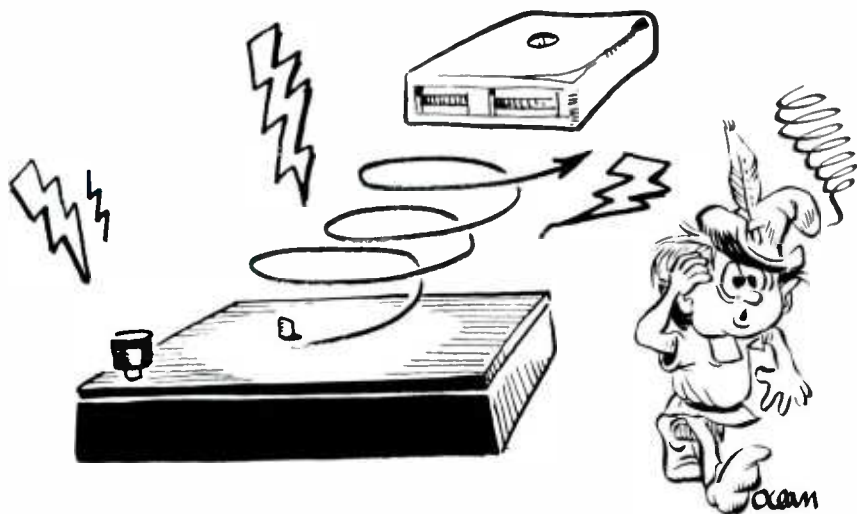
Continued from Page 21

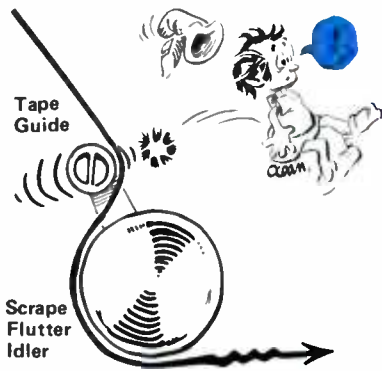
ERASE THE CARTRIDGE AND SKIP THE SPLICE:

I know this seems simple, but do you *really* know the best way to erase? Hold that button down and keep it down for this whole paragraph. Use a slow circular motion on *all six sides* of the cartridge. The *first* and *last* side you erase should be the clear top (the bottom is facing up) because the top side of the tape has the audio track (on mono recorders) and you want to pull slowly away with that side of the tape clean of not just audio but also magnetic “clicks” and “hum” from the bulk eraser. A good arm’s length away you can release the button. Now look for that splice. That way, your starting and stopping the cartridge will tighten the tape up before you actually start dubbing. Incidentally, if the tape is shiny or crumpled, pull about five feet out of the front and swear one of the machines ate it.

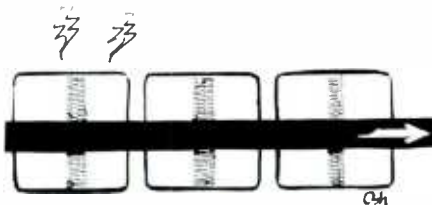
STAY OUT OF THE RED: You probably don’t have a limiter between your console and the recorders, so you really need those VU Meters. Adjust the record levels so that 100% (“0” VU) on the console is about 85% on the recorders. You’d have to be awfully low level before noise takes over, but overmodulating the recorder is just like overmodulating the transmitter—all your clever work turns into distorted garbage. Remember, even if the copy is already distorted garbage you’re recutting for the tenth time, *you* will be on the air doing it, representing *your* skill and creativity.

DON’T WOW THE START: Even if the first word is “Wow!,” it shouldn’t start that way! We all know how to cue up first audio and back off an inch or two, and most of us remember to give the left-hand “Scrape Flutter Idler” a good spin (that’s the big round thingamajig). If, on the other hand, your tight-cue starts still tend to wow, try this: as your two hands are backing off the first audio, give the left takeup reel a tiny turn





counterclockwise again. Let just enough supply tape move forward to release the tension created by the little tape guide that's *under* the Scrape Flutter Idler. Read that sentence two or three times in a row while facing your machines and you'll see what I mean. If that doesn't cure your wow woes, ask your engineer buddy to check the mechanical adjustments. If all else fails, make a mark on one of the reels, back it off about five turns, then hit the cart recorder "start" button just as your little mark is completing its fifth revolution. It's dumb, but it works.

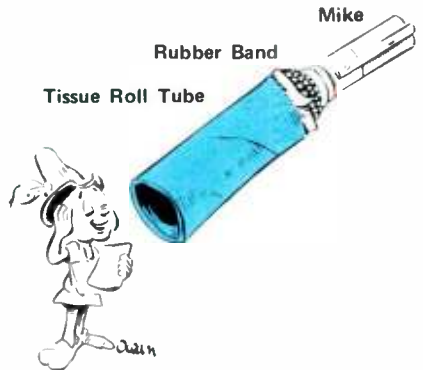


THE ON-CUE VOCAL: When cutting a spot about Olivia Newton-John's big new concert (album, weekend special, etc.) on one-track machines, she will rarely start her big vocal line just as you finish the lead-up. So, cue up her vocal on the record, record your lead-up *cold*, then slip-cue her line at just the right moment:

YOU: "Friday...Shriner Stadium
...Olivia..."
HER: "DIG YER MOTHER, Dad"

You come back over with the rest of your spot. Afterwards, dub across to the other recorder. Use the record's intro music or a portion of instrumental under your cold opening and quickly pot down at the point you had previously slip-cued her vocal. The beat will usually match close enough.

CHEAP FILTERS: Special filter effects can be created using everyday items found right around the home. On Ampex models, just playing back on "Sel-Sync" (record head) has some effect, or try this: record your "filter copy" on one machine but play it back through earphones plugged into the machine's jack. Hold up one of the "cans" to the mike as you record into the second machine. Or, talk into the telephone—call from



one line into another so the rude little phone company beepers don't interfere. Or, bribe your local phone man into telling you the "ring back" number for your area. A toilet paper roll over the mike works miracles (unless someone needs the roll at that moment, of course), or have your Best Friend the engineer wire one of those "Complete with Microphone and Carrying Case" mikes into a turntable pre-amp. They're oft-

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Making A Big Production Out Of It

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en switchable between phono cartridge and microphone.

WHERE TO GET THE RIGHT MUSIC:

The best production music often comes from movie soundtracks and albums your station gets that don't match the format. You can't memorize the Production Music Library, but make a habit of auditioning a few cuts every day and *everything* that's new in the mail. Make notes on the covers: "Jungle Music," "Italian," "Outer Space Synthesizer." Your brain will surprise you when you stare at black and white copy, trying to think of appropriate music to fit. Use new stuff, but remember the old cuts if the effect warrants it.

I HEAR AN ECHO-O-O: This is fun if you don't overuse it: record a bit of your copy dry and straight.

Reverse that tape on the recorder and play it back into a second recorder with echo. Reverse that second tape and listen...the echo precedes the words. Or, try this: record a portion of copy dry at 15 ips. Rewind and switch to 7½ ips. Dub into a second recorder doing 15 ips with echo. Dub that second recorder tape back into the first, 15 ips into 7½ ips. When you return the original machine to 15 ips, the result is a 30 ipsecho!

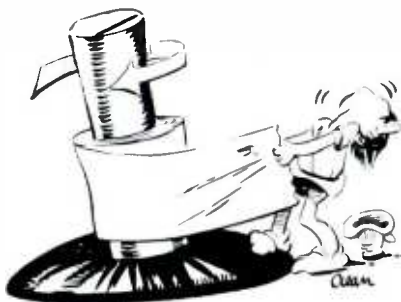
CHEAP PHASE: Record some copy dry into two machines at once, one at 15 ips and one at 7½ ips. Use a cue count or mouth pop before you start the first word (like, "three, two one...tsk..."). Cue both machines very tight on your cue word ("tsk" in this case) and start both at once into a third recorder—probably the cart recorder. Allow several attempts and at least one will have the phase effect. Slight pressure on the reels will make the phase "move."

INVISIBLE LEADER: Since the first few milliseconds of "quiet" on a cartridge spot dub is the same as the first few milliseconds on your master tape just before the spot starts, you'll want it clean. Usually it has cue scratches from the record or someone saying, "Take ten of this f---ing spot!" Rather than splice paper leader up to the first audio, cue it tight on the playback head and mark it with your china marker (as if to splice). Back the tape off until the mark is to the left of the entire head nest. Take the tape off the capstan and hit "Play" and "Record." The tape won't move because it's off the capstan, but the erased head is erasing. Gently hand glide your mark right up to the gap on the erase head, then move it back



left a few feet and you've cleaned up the front end of your spot!

VSO: When KCBQ was destroying KGB in San Diego a few years ago, they put VSO's (Variable Speed Oscillators) on their turntables to run them around 47 rpm. That way, everything you heard on KGB seemed



to drag. Until you can afford a VSO for your Ampexes, use Scotch "Magic" tape around the capstan. A few inches go a long way. Use it to speed up what you've recorded, or record with the adhesive tape on, then take it off for playback. Keep the cleaner handy to take care of gunk on the capstan afterwards.

TALK TO YOURSELF: One person doing a two-voice spot is tough enough, but how can you overcome the brief pause necessary to change character and talk back and forth? Simple. Record the complete script for Voice No. 1. When Voice No. 2 has lines, "mouth" the words—don't just "think" them or you won't allow enough time—then playback into a second recorder with your Voice No. 2 answering. If the passages are too long to get your timing right, use the cart recorder for one of the voices.

Add music and effects later to bury any cartridge starting noise.

SOME TIPS FROM THE STARS: (The stars all have their own engineers now, so they don't need their tips any more).

THE LAST WORD: Everyone piggybacks in spot sets these days, so everyone wants "out cold" spots. Adding a stinger has become a lost art, but don't throw those old Pepper discs out yet, they may come back in vogue. In the meantime, never end cold—not really, anyway. Let your last piece of music trail off just a moment or two after the last word (the outcue on the cart label). The new guy may not hit the next cart fast enough, the automation tone could be a few nanoseconds late, or the next event could actually screw up (trust me, this *has* been know to happen). A nice low-level trail-off will cover a small gap and will quickly vanish with first audio of the next spot, thanks to the magic of Sta-Levels, Compression Amplifiers and the like. It sure beats that ice cold feeling of finality.

I'll admit that Production takes first place with me, but not necessarily with the rest of the world. Some of these items may be so simple they'll insult you, but I'm constantly amazed at auditions I hear from usually heavy jocks who can't do a decent splice in the Production Room. We're all trying to get ahead—personally or professionally—and the guy (or girl) who can package his (or her) talent into a showcase on the air every day will wind up the winner in the book and in the industry.

RR

Crazed Consultant

Continued from Page 24

in a similar time frame in order to minimize station trauma and approach as rapidly as possible the optimum station situation. Latter elaborated upon in Section 3.

Merging of functions. Absolutely essential to immediate cost-cutting and to increased efficiency is the merging of station departments into pragmatic unit-operational structures. To minimize staff impact, it is suggested that the time frame for this section be compressed into five (5) weeks.

First phase. In this first and obvious move, currently muddy lines of communication and responsibility are cleared. Concurrently, the Station Manager function is merged into Sales, and the Program Director function is merged into the Record Librarian's responsibility. These two complementary realignments simply recognize existing functions for both station policy and for station programming. In addition, the net result has the added benefit of eliminating a large portion of the station personnel overhead.

Second phase. Also a dual move, this second step involves the bulk of station personnel. Sales, Operations, Promotion and Public Affairs are merged into the Receptionist's duties. Likewise, Record Librarian and Traffic (on-air scheduling) are merged into Bookkeeping. In overview, the above steps make consummate sense. Receptionist can easily handle all station inquiries, public relations, sales and community affairs from her telephone post; in addition, she can easily monitor other station personnel as to work efficiency from her up-front position. Similarly, Bookkeeping can simply assume the additional duties of air scheduling and

selection, both of which are essentially clerical details. Net result is elimination of a full 70% of all station personnel.

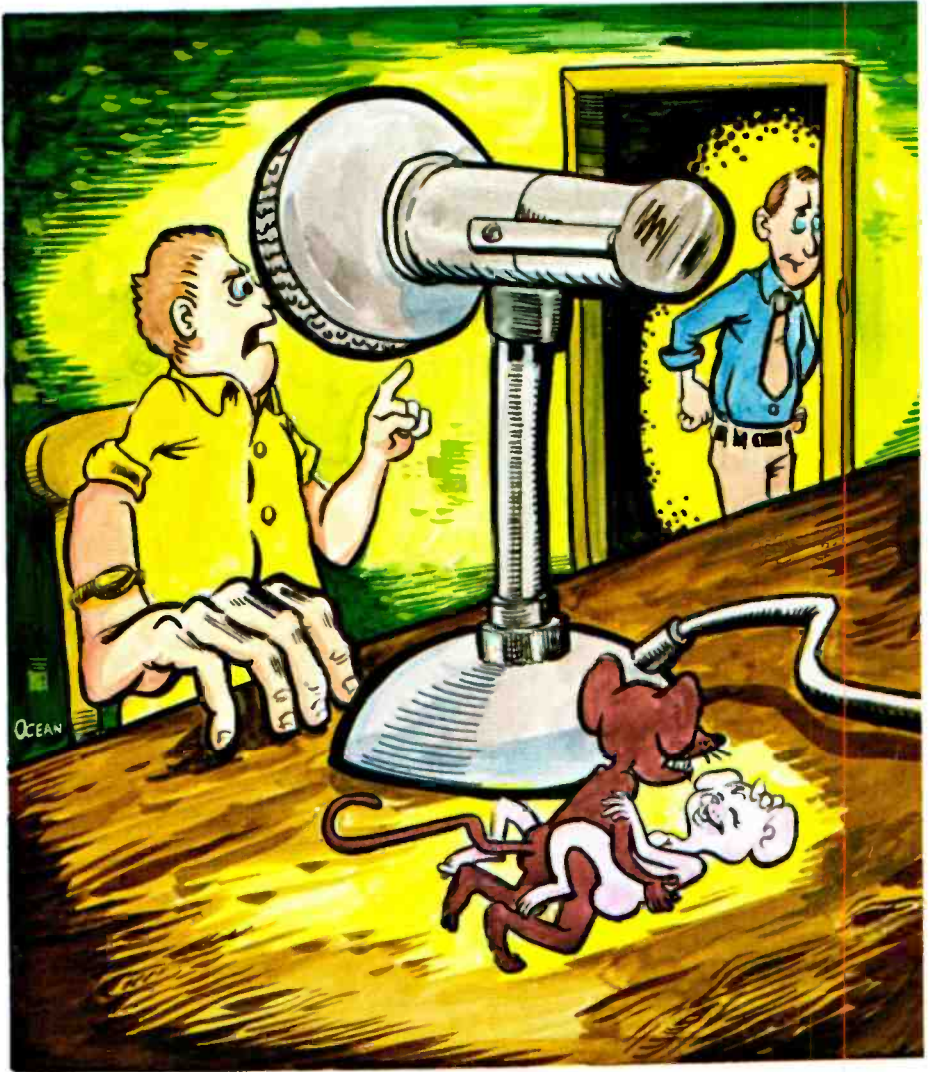
Third phase. The perfectly natural and final step in streamlining station operations is to merge all Reception responsibilities into Bookkeeping. Although this move eliminates only a single position, it entirely focuses duties and responsibilities. Furthermore (and in step with format changes which follow), the station becomes virtually self-sufficient and conspicuously free of dependence upon advertisers, internal strife or outside pressures of any kind.

Changing of format. While great importance is placed upon internal station functions and responsibilities, it should be remembered that the station product and reason for existence is its on-air sound. For that reason, SE&N would like to point out that a priority at least equal to departmental/personnel changes should be assigned to KUXS format.

Talk format. Extensive outside industry research indicates talk format as the most durable and profitable of all possible radio programming combinations. With the initial direction given SE&N, talk also makes most sense for ultimate station efficacy. In this time frame, all on-air programming will change without exception to talk. Quality and talk show moderators unimportant, for this is merely an interim step. Added benefit is elimination of most engineering and production personnel.

No need for sales. In concert with "merging of functions," sales will become obsolete with the change to the talk format. Sales will have become telephone order-taking. This step further eliminates several overblown salaries and largely fictitious "ex-

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There! You hear that? What's that squeaking?

QB INDUSTRY- STYLE

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crucial point. It had just made R&R's back page, and was on Bill Gavin's front page. National airplay was strong, chart positions were encouraging, but still the local AM powerhouse, WOMB ("Where Hits Are Born") was refusing to add it to the playlist. C.W. put in a call from his car phone to his boss, National Promotion chief Bill "Bullets" LaVerne.

C.W.: Breaker, breaker. C.W. calling Mission Control. Hi, Madge. Get me Bullets, willya? (*Bullets arrives*). Hey good buddy, looks like we got ourselves a Back Door Breaker in R&R with Peace, Love & Beads!

Bullets: That's a winner! Get this—Gramps gave us the Front Door and we got a big 18-12 in *Catbox*.

C.W.: It's coming home, Bullets. What can I tell you?

Bullets: Give me a 10-4 on WOMB. Any action?

C.W.: Well, we're working it over, for sure.

Bullets: How are you working it? Did you drop off the T-shirts?

C.W.: Negatory on the T-shirts, good buddy. It's a batch of Bleeders. We dumped the whole box off at Apricots Records. Anyway, everybody wants belt buckles now. T-shirts are out.

Bullets: Never mind that, C.W. We got a problem here. Mission Control is threatening to Napalm the whole Midwest Satellite team if we don't bring this one home quick. I'm doing everything I can on my end. I fed *Bullboard* a Balloon and we're Getting The Gun next

week, but that's not gonna do it by itself. We've gotta get WOMB, good buddy. That's all there is to it. Call the station and get hold of Roger. Find out what the problem is and get back to me.

C.W.: 10-4.

★

C.W. was getting worried. He knew his job was on the line if he couldn't deliver WOMB. He cruised awhile, going over the situation mentally, and concluded that there was no reason in the world for Roger Wilko, Program Director at WOMB, not to play "Bump The Hustle." Finally, he punched WOMB's special CB line.

C.W.: Hey there, Madge. C.W. McHype on the Horn. Say, get me the Boss Jock, willya please? Thanks. (*waits*) Hey, Rog, how's it going?

Roger: Not bad, C.W. We're in the middle of an Arbeque at the moment, so I'm pretty busy. What's up? How's your new rig?

C.W.: You mean my Jag XJ6? It's a killer. Hey, have you heard the latest on the Peace, Love & Beads? We got ourselves a Back Door Breaker, big Guns across the board, it's one of Gramps' Champs...

Roger: Maybe so, good buddy, but I just got the numbers at WRKO today. A big 12-15 for you guys. Looks like you got a Drewper on your hands.

C.W.: Forget that, I'm telling you, it's got great Pimples and Floorwax everywhere it plays.

Roger: But what about my Polygrips? That's where the bucks are, good buddy, you know that.

C.W.: Yeah, but Orb those AOR reports in R&R, willya? Underground Ed made the album a pick this week.

Roger: Listen to me. I don't need

your Woodstocks. I don't need your Pimples, and I got my Floorwax all locked up.

C.W.: It's really breaking out of the Bump Dumps!

Roger: I don't need your Hustlers, either. I'd like to help you, good buddy, but like I told you, we got ourselves an Arbecue in progress. Catch you on the Flipside!

★

The situation was looking worse and worse. WOMB just wasn't about to add the Peace, Love and Beads record for love or money. C.W. got back to Bullets, who told him the store reports were promising, and he wasn't going to take any more excuses. C.W. knew he needed more ammunition than he had if he were to change Roger Wilko's mind on the record.

C.W.: You got anything else I can use on Wilko, Bullets?

Bullets: 10-4, good buddy, we've got good ink in Al Krudman's *Friday Morning Kickback*, and Shotgun Buzz just sent us a testimonial supporting the record.

C.W.: Read me Buzz's statement, willya?

Bullets: *(reads)* Suddenly, it all came into focus. The Peace, Love & Beads is a natural for our Power-3 rotation here at B-52. Total psychographic penetration all the way, man. This one'll carry us through the October-November book, and it ties in perfectly with our big Fort Knox Rip-off Weekend promotion. It's a heavy hit, man, and speaking of heavy hits, I think I'll go toke one up and get my ass to Hawaii before the GM finds out how much I spent on the Fort Knox contest!"

C.W.: Dynamite! I can get behind that all right! Read me what Al Krudman says.

Bullets: *(reads)* "PEACE, LOVE & BEADS: "Bump The Hustle" (World) Why are you W-A-I-T-I-N-G on this one?"

It's a GOD-ZILLA! We told you 16 weeks ago that the combination of Peace, Love & Beads and Bullets LaVerne was unstoppable, and more and more MAJORS are agreeing every day. CONFIRMED at WFIL 19-11, KCPX HB-21, Y100 22-16 ("everybody here loves to dance to it" says Bill Tanner). E-X-P-L-O-D-I-N-G out of the Northwest! KJR has added the long version. The audiences can't get enough of Peace, Love & Beads, and every day you hold off is costing you ARB points (and costing me plenty!) Wake up, everybody!

C.W.: Perfect. Wait'll Wilko hears about this!

★

C.W. called Roger Wilko back, laid both Al Krudman and Shotgun Buzz on him, but it was still no dice. Depressed, he drove his car over to Fettuccini's, the local record men's hangout, and indulged himself in a few liquid pacifiers. Soon, two fellow promotion people joined him at the bar—Reg "Bermuda" Schwartz, local man for Private Schlock, and George "Tequila" Sauer, likewise for Insane-Asylum Records.

Bermuda: Hey, C.W., my man! How's it hangin'? Got time for a little BG? Just got a new \$650 rhinestone BG board, and I'm looking to break it in.

C.W.: No time for BG, good buddy. I'm sweating this here Peace, Love & Beads.

Tequila: Rigor mortis, eh?

C.W.: No way, man. We just locked up the entire Cartell chain last week. It's no corpse. Except for WOMB.

Bermuda: What is it with those Gobblers, anyway?

Tequila: Yeah, I had the same problem—they never did go on "One Of These Bites" by the Beagles, and it was solid Top Ten in all the Swaps.

C.W.: I hear you, buddy, but

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GB INDUSTRY- STYLE



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this here's a weighty one. Mission Control's gonna Napalm all us Yokels if we don't bring this one home to mother.

★

C.W. sparked off a round of horror tales, as every promo man at the bar (there were about a dozen by now) had a story about WOMB's stubbornness when it came to adding records. The mood shifted to outright resentment. Soon everyone was agreed that **something** had to be done. One rep suggested stopping all service to the station, another advocated a general letter of protest, and one hothead called for pushing over WOMB's transmitter. Then C.W. had a brainstorm: "Let's get ourselves a Convoy!" The idea caught on and spread like wildfire. The next Tuesday night 75 cars lined up along the main street, C.W. in the lead, and headed for WOMB.

C.W.: Breaker, this is the Killer Whale calling the Big Pig. 10-4 up here.

Big Pig: Lookin' good in the rear, good buddy—wait a minute. Looks like we got us some Smokeys comin' up on the side.

C.W.: Explain what we mean,

and give 'em some green. They won't bother us. Hey, we're comin' up on the studio lot. Get that doggoned Road Barge caught up with the pack, and hang on.

Doorman at WOMB: You got an appointment?

C.W.: You just tell the Boss Jock this here's a Convoy, and we're gonna talk some business.

Doorman: Sorry, can't let you in without you got an appointment.

C.W.: Well, listen here, good buddy, we ain't got no appointment, and we don't *need* no appointment. Let 'em roll, boys.

And 75 or more rigs crashed through the door, rolling right on up to the studios, scattering startled secretaries and maintenance men. Once inside, C.W. took charge.

C.W.: OK, boys, we're heading for the main studios. You fellas grab that Board Chairman there, and me and Bermuda, we'll take out the Supporter. We're a-gonna get us some records played!

★

Once inside the studio, they hustled the engineer and on-air jock out of the station, locked the doors, and began playing every record WOMB had refused to air during the last three years. The lockout lasted 14 hours (a break-in record) before the authorities were able to starve the promotion men out, by promising a banquet at Fettuccini's. Eventually things went back to normal at WOMB (where hits are still born), and all the promotion people involved were either transferred or fired. But the name C.W. McHype and that legendary night he and his cohorts entered the WOMB studios will live on in industry history forever.

—RR

Rambling Radio Reporter

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was about 3:30 in the morning and I don't mind telling you that I was a little shocked to hear a female jock at that hour with all the energy of an afternoon driver on **KJR** (950 AM). Her name was Casey Summers and she played nothing but rock & roll. Any time you can hear a segue of "Foot Stompin' Music" by Grand Funk into "Takin' Care Of Business" by BTO at 4 a.m., you know you've found a rock & roll station. I was so knocked out, I actually called her to make a request (something I *never* do, considering it very uncool). I stayed up practically all night, but she didn't play it. I guess nobody but me likes the Monkees any more. I knew I wanted to hear more of **KJR**, but it was getting late so I planned to check them tomorrow.



It was raining when I went to sleep and it was still raining when I got up. In fact, there had been nothing but rain since I'd been in Seattle. I began to wonder why the local stations even bother to give the weather during the news. It sure isn't news that it's raining in Seattle! I understand that one of the city's rockers is considering cutting back on weather reports to once a month. Something on the order of: "SEATTLE WEATHER FOR MARCH: 55 DEGREES AND RAIN..." Not giving the weather every hour would allow them more music or more spots or both. Not a bad idea... Both **KJR** and **KING** (1090 AM) Seattle's two main rockers—are (in

the eloquent words of the Doobie Brothers) "takin' it to the streets." with bumpersticker/cash promotions. **KJR** has "Sunshine Mary in her VW Thing" and **KING** chases drivers with its "Super Red Money Van." There's a couple of other local stations involved in the same sort of thing, and I noticed that Seattle drivers spend most of their time looking in their rear-view mirrors for these radio vehicles, ignoring such non-profitable sights as red lights, stop signs, crosswalks, etc. A dangerous city for pedestrians...

KING is very much into audience participation; there seems to be no end to the things you can win by listening. The music is pretty much R&R's Back Page with a few excellently-chosen oldies every hour. Their strong ratings are easy to understand. They do everything you expect from a major-market Top-40 station, and their execution is superb. About the only negative thing I noticed was a couple of jocks leaning too heavily on the joke services...

KIRO (710 AM) seems to have an "AON" format (Almost Only News). The news is well-presented, using an announcer and newsmen team. An excellent concept, it allows the warm-sounding announcer to handle spots, tags, and features while the newsmen (freed of other chores) handles the hard news with much greater credibility...**KVI** (570 AM) describes their sound as "good-looking" in on-air promos. How can a radio station's *sound* be good-looking? The Pop/Adult music is well-chosen and contemporary, but the execution left something to be desired. I heard one jock screw up, then fill with talk while changing carts around, all of it audible over the air.

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Rambling Radio Reporter

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KAYO (1150 AM) is Seattle's number one Country station. The "personality" jock I heard didn't seem to add much, often slowing down the proceedings. News and traffic coverage are good (as is the music), and the station has well-produced contemporary jingles...A relatively recent entry into the Country radio field is KMPS (1300), and their tight, modern sound should win "Country Compass" (as they call it) a chunk of KAYO's audience. The programming is balanced well, and the music mix is very good. They take a low-key approach on jingles, call letters, etc. Special mention should be made of newsman Don Riggs, one of the best in Seattle. His human, conversational approach to the news was a pleasure to hear. While not sounding overly "friendly" (like TV newscasters) he still managed to communicate on the one-to-one level that only the best newscasters can reach...

I wanted to hear some more of KJR, and I tuned in just in time to hear their afternoon jock and someone else (the newsman?) picking winners at the local racetrack. Is this the kind of information that kids getting out of school for the afternoon need? If it's a regular bit, it must be aimed at an upper demographic. Lots and lots of music (like KING, programmed very much like R&R's Back Page, but with a little more "Others Getting Significant Action"). The station promos are immaculately produced and the excitement level is very high. Seattle listeners are fortunate to have two rockers of such high caliber...There

isn't much competition for KYAC (1250 AM) as far as Black radio goes in the city, which may explain the lack of contests, etc., but there's reason to believe that they'd do well in a competitive situation. The music is excellent, and the jock I heard, Paul Brown, was human and believable...

★

I always like to get a little high before tuning in to AOR stations (I like to listen to music in the same spirit in which it was recorded). Rather than carry the stuff with me, I prefer to buy it in the city I'm in, to "broaden" my travelling experiences. I was able (with the help of the bellhop) to locate some of the legendary "Seattle Damp" that I'd heard about, ran back to the room and rolled a great-looking joint. Only problem was that it wouldn't stay lit. When I told the bellhop about this, he looked at me like I was from another planet. "You don't *smoke* this stuff, you *eat* it," he said—quite nastily, I might add. I've never been here before—why does everybody expect me to know everything? By the way, Seattle Damp doesn't taste too bad, and one good thing is that you don't have to wash it down with anything...An hour later, I was sweating more than I ever had in my life, and I knew I was high. Seattle Damp is a very interesting strain of marijuana, in that the way you tell how high you are is by how wet you are at any given time...

Over at KZAM (92.5 FM) I tuned in the middle of "Hors d' Oeuvres," an hour show spotlighting a different artist every time. Jesse Colin Young was featured that night, and it was a very pleasant, relaxed sort of listening experience, which is how I found

the entire station... **KZOK** (102.5 FM) is better known as OK102½. It's a strong station (the highest-rated AOR in the market) and there wasn't much I didn't like except that the jock I was listening to had a really bad case of the "PHEWS." In case you're not familiar with the "PHEWS" it's a disease that affects only AOR disc jockeys. The most common symptoms are an audible "PHEW..." after any acknowledged AOR heavyweight's record is finished. Examples: "PHEW...that was a taste from the Grateful Dead's *American Beauty*..." or "PHEW...that Robert Plant is unreal, isn't he?" Lenny Bruce originated that whole kind of hip talk in the late 50's-early 60's, and it's getting a bit stale by now...

PheW...didn't mean to get so heavy. Forgive me, I'm really ston... er, I mean, wet...**KISW** (99.9 FM) identifies itself as "FM 100" on the air, and it's a station that has taken the best of Top-40 and AOR programming, combined them and has come up with a sound that is progressive but not affected. There are hourly call-in contests and little talk (Top-40 traits) as well as features like "Sideshow" (playing an entire side of an album straight through) and "Lowdown" (a rock news feature that sounds like it's read verbatim from *Rolling Stone*'s "Random Notes" column), both of which are AOR hallmarks. Music is well-chosen and plentiful...



My 24 hours were running out and I still hadn't gone out into the streets for some local feedback on Seattle radio, so I grabbed by raincoat, galoshes, goggles, umbrella, snorkel and fins, and headed outside. I'm staying right next to the airport and the city

itself is about 15 miles away, so I decided to hitchhike in, figuring I could meet the natives as they picked me up...Two hours later I was still standing outside my hotel with my thumb out. I couldn't believe it. I kept telling myself things would be different if these people knew who I was, if there were only some way of informing them that I was the Rambling Radio Reporter from the R&R FORUM, and quite possibly the single most important figure in the entire radio business. But nobody knew. Even Sunshine Mary in her VW Thing passed me right by...

Finally, some luck: an elderly couple in a '61 Rambler (perfect car for me, right?) pulled over and I hopped in. They said they could take me halfway into the city. I was grateful, and told them my name and mission in Seattle. They were a strange old pair, that's for sure. When I asked them what they listened to, the old man turned around and said that he didn't enjoy music, and the only thing that both of them listened to was Seattle Pilots baseball games. "But that team moved out of Seattle after the 1971 season," I told them. His wife stared smiling as though she had just had a revelation. "That's why we haven't been picking up the games lately, Hubert," she said to her husband. Then she turned to me and said, "Thank you, young man, you have just saved us a lot of time..." Jeez, let me out of here...

They dropped me off at a gas station where I struck up a conversation with one of the employees who was just getting off duty and offered to drive me into town. It was an interesting ride (did you know that Seattle car owners have to have their windshield wipers rotated once a

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Rambling Radio Reporter

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month?). "You mean you flew all the way up here just to listen to radio?" he asked. "You could have stayed in Hollywood and done that," he laughed, as though it were funny or something. Then he looked at me and made me an offer that I could *definitely* have gotten had I stayed in Hollywood. I declined, of course. Your Rambling Radio Reporter is a lot of things, but a pervert he isn't.

He dropped me off in a bar in downtown Seattle. After being degraded by standing in the rain for two hours, I wanted to let everyone in the bar know just how cool and heavy I really was, so I strode up to the bar, took off my jacket to reveal my \$40 Nik-Nik shirt (I leave the price tag on so girls can see just how well off I am financially) and ordered up an extra-large milk. I took a long, cool sip, turned slightly to my left,

and noticed a very well-built blonde. Our eyes met and I sized her up. Great complexion, beautiful teeth, somewhere on the long side of the 18-34 demographic, and she was obviously *very* interested in yours truly. I put my drink down on the bar, cleared my throat and told her I was the Rambling Radio Reporter for the R&R FORUM in Hollywood and would she mind answering a few questions about Seattle radio, perhaps back in one of the booths? I could tell she was impressed. She looked at me for an entire minute before saying a word. Then our eyes locked again, and in a low, throaty voice she said, "Do you realize that you've got milk all over your face, kid? Not only that, but you've spilled some on that faggy-looking shirt of yours, too." I looked down. She was right. Sorry, I told her, but I had to leave. Maybe next time. I didn't come here for sexual conquests, anyway. I came to listen to the radio and I'm glad I did...Look out, Dallas/Ft. Worth, see *you* next month.

RR



Between The Covers

The inside story on our cover: we created a "little Seattle" in our photographic studios, and it went something like this. (left) Our model, Diane Wagner, in a dry run pose; (center) the Splash; and (right) the Wet Look. Diane was a great sport about it; and, fortunately, didn't catch pneumonia during the three-hour session.

LETTERS

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Dear Forum,

I just got done reading your first issue of **R&R FORUM**. I really like it! Good luck with future issues. By the way, the derivation of our call letters, WGBB, according to sources that go back to our start in 1924, is "WGBB: Where Good Broadcasting Begins!"

Sincerely,
Don Rosen
Production Director
WGBB
Merrick, NY

Dear Forum,

I agree with the letter from Carl Davis in the May issue. We are a 25,000 watt stereo FM'er in Logan, Utah, and our audience includes students at Utah State University. Our format is Top 40 from 6 a.m. to 9 p.m., and AOR from then till 2 a.m.

We do get good service from a few labels. A&M, Arista, UA, 20th Century, and a few of the smaller labels give us everything. Sometimes a little slow, but at least we get the product eventually.

We are completely overlooked by Capitol, Columbia, RCA, WB, MCA, etc., etc.

It's awful hard to keep up with the Salt Lake stations when we have to wait until the local stores get the records in before we can buy them, yet the local stores don't usually have them in stock until they are established hits in Salt Lake.

Why not publish a list of labels which give the best and worst service to smaller market stations.

It might encourage some of the big labels to send a few records our way. The small market stations may not influence sales much individually, but collectively we make a lot of difference.

J.B. Jacobsen
Manager
KVWJ
Logan, Utah

Dear Forum,

I used to work as a secretary at KLIFF in Dallas. If I were still in the business and received your new publication in which "Snuff In The Buff" appeared, I'd immediately go to work for an insurance company.

Sincerely,
Yolanda Garrett

Dear Forum,

I was going to write protesting your article headed "Comedy In Radio—It's No Joke." When I was contacted for my part I was under the impression you were doing a series on joke services for jocks.

Now I open **R&R FORUM** to find "Comedy in radio is a vanishing art." It's odd that of the 12 interviewed, all but two are either current subscribers to my service or someone else at their station is.

I say "Comedy" as represented by Burns & Allen, Jack Benny, Fred Allen, *et al.*, is dead in radio. TV took care of that. But humor, quick mots, the quick "throw-side" after a bit or record or commercial is *not* dead...but alive and healthy. Witness Gary Owens's line about the Siamese twins who hit back-to-back homers—that kind of line is vigorously growing and doing great things for its pepe-

LETTERS

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trators. Does Gary think he got where he is by playing records and giving the time and temp? I'm sure he doesn't. Do Claude Hall and *Billboard* have competitions for 43,000 DJ's to send in tapes of station breaks? No way.

Yes, half-hour comedy shows are dead, but humor is vitally alive. It's called "personality" for lack of a better designation, and it is just that. At a party

you naturally gravitate to a person who is fun to be around. It works in radio, too. Your article seemed to give the impression that "it's pretty barren out there," then you went right on to prove this was not so. Witness your quotes from Van Dyke, Dr. Don, Gary Burbank, etc.:

Put me down for a subscription, if you promise to run no more nudes of Snuff Garrett. The mailman said he threw up on the way over.

Best,
Tom Adams
The Electric Weenie

Crazed Consultant Offers Ultimate Ratings Solution

Continued from Page 36

pense accounts," as well as ending the wasteful policy of sharing station income in "commissions" to sales personnel.

Ending "personality" dependence. Research also shows that success of a talk format is not due in any way to station "sound" or on-air "personalities." Talk show moderators are replaced by simply plugging one telephone call into another and letting the audience listen to the ensuing conversation. The real draw of talk to an audience is hearing other people talk about deep, hidden and often forbidden subjects. The caller-in can do this in total anonymity and privacy, while the other caller-in listens and comments and waits his turn to "tell all." Net result is the optimum radio format and efficiency. Only one step remains for total success and profit maximization.

Acquisition by telephone company. With an immensely profitable and

self-sustaining operation carried on completely over the telephone and with no overhead, the stage is set for a favorable acquisition. The obvious natural partner for KUXS will be the telephone company.

This move makes sense for both parties. KUXS can attain the ultimate step in radio by eliminating all physical property and all employees. Operations can be carried on totally over telephone lines. The telephone company, similarly, moves into an area which is a natural for it and which also makes use of its own product.

Financial analysis. Based upon projections and the time frame outlined above, KUXS can anticipate a favorable buy-out offer from the telephone company within 45 days of moving to the talk format. We estimate a tender offer of \$20 million, from industry figures. According to computer analysis, negotiations carried out for no more than 30 days will result in an agreed-upon sales price of \$23 million plus profit-sharing in the area of 40% of station income annually.

HR

NEW PRODUCTS



NEW MIDLAND CB MODELS

Midland CB's new Model 13-884 CB set is a deluxe, full-power 23-channel mobile. Its telephone-style handset features microphone, push-to-talk bar, and earpiece speaker.

Model 13-886 is a 23-channel 4-watt base station with the same new telephone-style handset, and a noise blanker control to screen out ignition and electrical interference. Just the thing for dodging Smokeys or calling promotion men (see story elsewhere this issue). Should be a record breaker.



680 EL CARTRIDGE

Stanton Magnetics has a new heavy-duty cartridge that's perfect for radio. The 680 EL delivers high quality audio even under extreme stress conditions, and comes complete with a spare stylus for instant replacement. Definitely in the groove for today's radio needs. Contact Stanton Magnetics, Inc., Terminal Drive, Plainview, NY 11803, (212) 445-0554 or (516) 681-0200.



THE ESP PHENOMENA

Summit Productions is offering an ESP (Extra-special Package) called "The ESP Phenomena." KMPC's Sonny Melendrez hosts the five-minute episodes, and stars like Olivia Newton-John, Glen Campbell, Henry "The Fonz" Winkler, Toni Tennille, Dick Clark, and Mark Lindsay discuss mind-boggling subjects like clairvoyance, premonitions, telepathy and pyramid power. Many famous psychics offer their views as well.

The package also includes psychic tests for your listeners, and is suitable for either AM or FM broadcasting. For a demo or further information, direct your thoughts to Summit Productions, 6605 Ampere Ave., North Hollywood, CA 91606, (213) 762-5544.

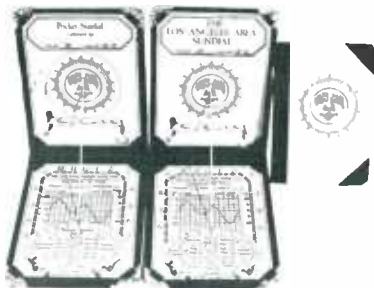
NEW PRODUCTS



"D STUDIO COMPACT" AUDIO CONTROL CENTER

Micro-Trak Corporation announces the "D Studio Compact". This totally new packaged audio control center provides a compact production or disco facility for applications where ultimate portability is not required.

All audio terminations are XLR type connectors for fast reliable hook-up. The Studio Compact is not only good-looking, but offers features like a 10-inch or a 15-inch accessory shelf as shown putting your tape machines in the right place for optimized efficiency. Equipped with the D1 Production Controller and two cart machines, it becomes a complete, direct from disc to cart production facility. It's finished with Formica brand high pressure laminates, edges protected with a durable soft vinyl bumper, and laid out for fast precision operation. Contact Micro-Trak, 620 Race Street, Holyoke, Mass. 01040. (413) 536-3551.



POCKET SUNDIAL

Looking for a novel contest prize? The Pocket Sundial could fill the bill. It's a handy way to tie in solar power. The sun tells the time by day, and by night the North Star does the trick. The sundial folds up for easy pocket storage, and it can be customized so it will work in any city. Sundials will never be the same. From The Nature Company, 1999 El Dorado Avenue, Berkeley, CA 94707. (415) 524-6336.



FFRR HIGHEST QUALITY CASSETTE

For the first time, London Records is making available their new FFRR highest quality cassette in America. The cassettes, devised by London's parent company, British Decca, virtually match reel-to-reel tape in sound quality, and are, according to the company, the best sounding cassettes yet developed. For further information, contact London Records, Inc., 539 W. 25th St., New York, NY 10001. (212) 675-6060.



MANUAL ASSIST REMOTE CONTROL UNIT

IGM's new MARC VII Manual Assist Remote Control Unit connects to and controls random access cartridge devices, reel-to-reel equipment, single cartridge players, and other similar audio sources. It allows DJ's to preschedule airshows, relieving them of the mechanics of cartridge handling and avoiding last-minute panic situations. With the MARC VII TV display and simple control keyboard, disc jockeys can control all audio sources and see in advance what they have scheduled. They can make last-second corrections instantly, at any time. A plug-in option allows automatic program-logging as well. IGM, Bellingham, Wash. 98225, (206)733-4567.



ERASE-SURE

Ease the worry over cassettes with these new devices from Magnesonics Sales. The Rapid-Winder can wind a C-60 cassette in 30 seconds, helps control wow and flutter, eliminates tape binding, and provides a useful test for your cassettes before you use them.

The Erase-Sure instantly erases cassettes and cartridges. Just pass the cassette (or cartridge) slowly across Erase-Sure's advanced erasing field. They'll be clean and quiet and ready to re-record in a matter of seconds. From Magnesonics Sales, P.O. Box 127, Northridge, CA 91324, (213)368-3411.

ARTIST		INTRO	
TITLE		ENDING	
FLIP SIDE		TIME	
LABEL		TEMPO	
WFO NUMBER			
RELEASE DATE			

45
R.P.M.
RECORD

CUSTOMIZED RECORD SLEEVE

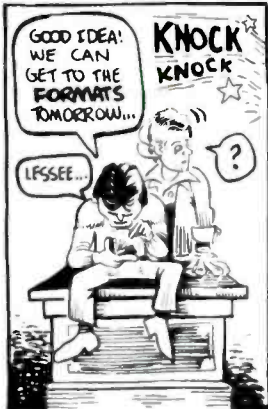
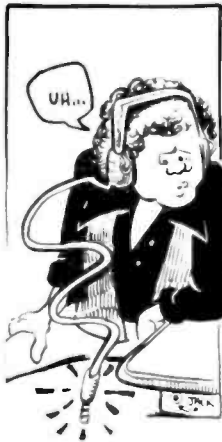
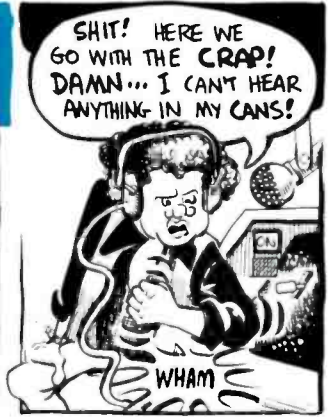
The Record-Rama customized record (45) sleeve makes any record librarian's job easier. The handy form contains all the information anyone would want to know about a single record, from the basics like label, catalog number, and release date, to specialized information (intro length, type of ending, tempo). An ideal way to standardize the record library and keep confusion to a minimum. Also useful for private collections. Record-Rama, 635 Butler St., Route 8 Etna, Pittsburgh, PA 15223.



MANSION OF MYSTERY

Mystified by a lack of suitable syndicated programming? Put Inspector Thomlason on the case. He's the deductive detective star of Mansion of Mystery, a 130-show package of 4-minute comic mysteries created by Lloyd Thaxton and distributed by Watermark Inc. Package also includes operations manual, promos, ad kit, and gruesome Mansion of Mystery wall chart. Further clues from Watermark Inc., 10700 Ventura Blvd., North Hollywood, CA 91604, (213)980-9490.

err-waves:





Carly
Simon

Another
Passenger

Her
new
album
on
Elektra
Records.

Produced by
Ted
Templeman

Management:
Arlyne
Rothberg,
Inc.



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