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Contents

<i>Television Audio:</i>	
THE TONIGHT SHOW	6 <i>Howard Cummings</i>
SOME DOs AND DON'Ts OF RADIO SYNDICATION	12 <i>Jeff Craig</i>
<i>Market Memoranda:</i>	
BEAUTIFUL MUSIC PROGRAMMING	16 <i>Michael Carruthers</i>
THE PRODUCTION OF THE HOLLYWOOD SQUARES	25 <i>Nicholas V. Yermakov</i>
VOICE TRACKING AND AUTOMATED RADIO PROGRAMMING	30 <i>Mark F. Hutchins</i>
THE RADIO PRODUCTION ROOM	39 <i>Cindy Guzzo</i>
RADIO DRAMA	
<i>Finding a New Shine to the Golden Days of Radio</i>	41 <i>Jackie Segerman</i>
DIRECTORY OF SYNDICATED TELEVISION PROGRAMMING	46
Letters	4
New Products & Services	57
Classified	66

INDEX OF ADVERTISERS

Audio Marketing	57	Memphis Avionics	62
Bonneville Broadcast Consultants	20,21,22,23	Musicworks	43
BPI	37	Mutual Broadcasting System	2
Broadcast Electronics	42	Opamp Labs	66
Creactivators	36	Pacific Recorders/Eng.	29
Dyma Engineering	59	Panasonic Cameras	34-35
Filmways Radio, Inc.	5,13,31,61	Panasonic/Technics	15
Fogel, Arne	64	Parasound	4
Harris	33	Radio Arts	19
Harrison Systems	66,67	Russco Electronics	24
Inovonics	42	Starborne Productions	14,24,33,44,58,64
JBL	9	Taber Engineering	27
Live Sound, Inc.	62	TDK	7
LPB	40	UREI	11
		Valentino, Inc.	62
		Westlake Audio	68

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Letters

from: **Bob May**
Program Director
KSSS Radio
Colorado Springs, CO

As you head into your third year of publication, I wanted to share some thoughts with you!

There has been something for everyone on our staff in your issues. It seems like there is something to stimulate a little thinking, something to help our engineer, something to help our production people, something to tip off the air staff, or just little hints here and there that are of great help.

Your publication has that special magic that we enjoy and look forward to reading. We especially enjoy the Don Elliot features on Production. I have tried on several occasions to get a message across to my production people with little success... then Don writes about it... and all I have to do is say... "here, read this!"

Thank you again for your fine publication and we hope you keep up the excellent work! Your efforts help improve the industry!

from: **Marlin R. Taylor**
President
Bonneville Broadcast
Consultants
Tenafly, NJ

I had to write and tell you that I'm nominating the article "The Station and Syndicator Should Be Friends", by Jim Holston, for the magazine article of the year award. It sure tells it like it is and addresses a problem that's a major one for us with too many stations and I anticipate making "hay" with this article very quickly. I love it, we needed it, and I know we'll benefit from it. Thank you.

from: **Mel Myers**
Production Director
KMOD/KXXO Radio
Tulsa, OK

I'm not familiar with your circulation figures, but from where I stand, it looks as if your success should be rapidly building.

We receive three copies of each issue of *BP&P* here at KMOD/KXXO, and I still have a hard time hanging on to mine. The November/December 1977 issue seems to be the ultimate in diversification. There was at least one article of interest to each member of our general staff. Even my friend, Eric Dennis from KTUL-TV8 here in Tulsa, was telling me about "the latest issue of *BP&P*." Good work! At this rate, pretty soon you'll have to change the name to Broadcast Programming, Production, Engineering, and Newsgathering!

Add my name to the list of those wanting you to go monthly. I realize you might encounter problems in rearranging and accelerating your schedule, but if you can maintain your quality, the industry would benefit from receiving your work on a monthly basis.

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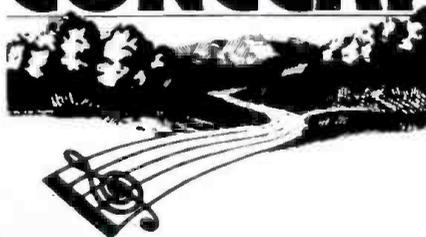
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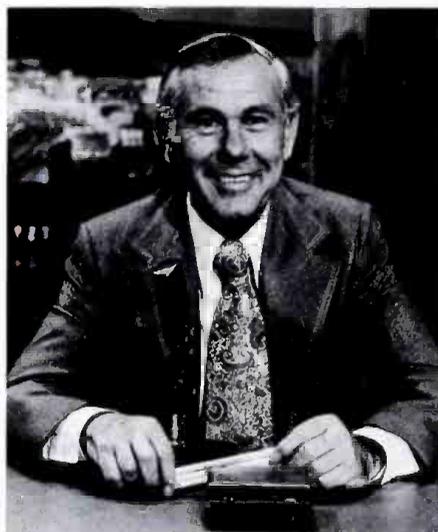


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The Tonight Show

by Howard Cummings

Dave Williams started his audio training in San Francisco at a local recording studio. His background also includes work at ABC-TV, where he worked on *The Tennessee Ernie Ford Show* for three years. Work at United-Western Recorders in Los Angeles followed and then a return trip to San Francisco in the Public Broadcasting System. This last job served him especially well. As Dave says, "This was very valuable experience. You had the distinct advantage of taking part in the production of the show and you're listened to, even as a technician. You participate in its entirety, not just the technical portion."

Afterwards, one of his Los Angeles contacts at NBC made him an offer he couldn't refuse, and this is where he works today, primarily on *The Tonight Show*.

In 1970, Dave won an Emmy for his work in *Switched-On Symphony*, with a 110 piece orchestra, three rock groups, 18 voice choir, and dance group all on stage at the same time. Last year he won an Emmy for *The Tonight Show*.

BP&P: Could you describe your working environment in *The Tonight Show*?

Dave Williams: We got involved with the show when it came out here from New York. New York had limited space, a lot more limited than here in Burbank. The studio in New York was the size of our present band and MC area combined. The head room was about 20 feet tall. The sets

constructed in New York could be no larger than eight feet in height, then they were assembled when they arrived in the studio. This area is about five times the size and four times as tall.

This set was put together based on New York because the show used to come out to the West Coast two weeks every six months. The technical director, sound mixer, and the lighting director accompanied them on each trip. So the set was similar to make Johnny Carson feel at home out here.

BP&P: What kind of problems did you have working on *The Tonight Show* when it first came out here from New York?

Dave Williams: New York had the problems, we didn't really have the problems. They had a very small studio and they had to try to make the band sound like something within that small room. I used to hear compliments on the band after they got out here, but I used to say, "Wait, we've got the facilities."

If I were in their shoes, I think I'd be pretty frustrated until I could work around their problems and studio size.

BP&P: You might have to use some artificial reverb devices?

Dave Williams: You might have to do a lot of things because of the capacity of the studio. I feel that having the experience of

working in a recording studio for part of my life gives me a better sense of what should happen. By my working there first, sound is #1 and you learn what sounds do occur and what should occur and how to obtain them. When you get into television you learn pictures are #1 and sound is #2.

BP&P: Also your frequency range limitations are somewhat different between the two.

DW: Right. You have a problem in the studio, not only from the standpoint of it being built for pictures, but also the transmitter can't handle what you can transmit to them. If we were to open up and expand our sound range to the capacity of the audible range of an FM carrier, it would be great. But the FCC has certain regulations on their 25K guardbands between channels. In television, the FM portion handles the audio and the AM handles the picture. Any time you sweep FM you're frequency modulating. As a result of that, the transmitter puts a limiter on that attached to the pre-emphasis circuit with a 20 dB boost on the high-end to match the bottom-end to get a good transmitting envelope.

BP&P: What kind of response do you deal with as a result of that?

DW: FM carrier should be capable of 50 - 18 kHz.

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BP&P 7

BP&P: But that's what they may be capable of transmitting, not what they're actually transmitting for television.

DW: If I'm lucky I can go to 11k, so I've got to shave it off and send the signal through filters and Gain-Brains to bend the peak down into the envelope. I still get the dynamic range and level, but any overshoot I can't see with a dampened VU is pulled down.

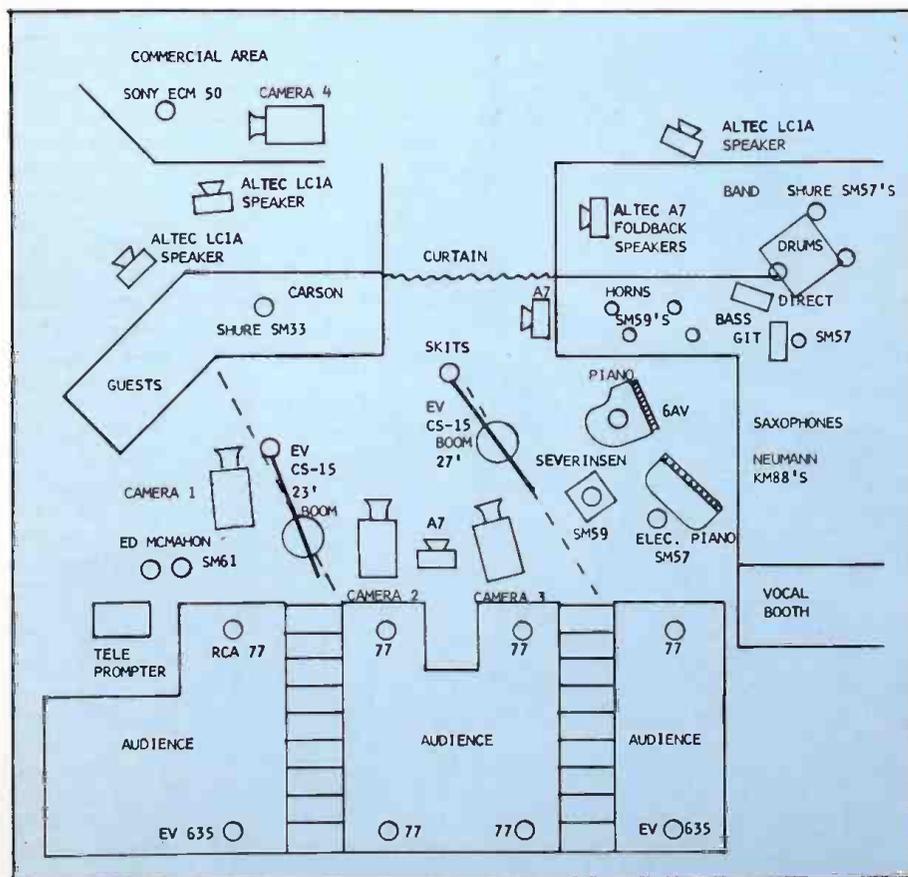
BP&P: What sort of miking philosophy do you have because of these limitations?

DW: I'll use Neumann KM-88s in the sax section because I need the broader range of the reed capacity. With the 88, I switch the pattern to cardioid. There is a philosophy that with cardioids side-by-side, you have to be careful of kinetic phasing along with electronic phasing, which we're very careful of. Brass I don't have too much of a problem with because they're good and loud.

On drums I usually use Shure 57s; one on the bass drum, one overhead and one balanced between the snare and the high-hat Y'd with the overhead mike. The overhead mike is slightly in front of the drummer facing back towards him. With the bass drum, the mike is set at a point where the most resonance takes place rather than in the pedal area. I find that since it is such a percussive sound with such bass resonance, it will actually detract from the bass frequency itself.

BP&P: Is the electric bass direct?

Tonight Show studio layout.



DW: The electric bass is, the electric guitar is not. The only size amp that will fit in the guitarist's area does not include a wah-wah and echo if you take it direct. So it has to be miked because our guitarists do a lot of tricky little things.

BP&P: Piano?

DW: I've used a variety such as the Electro-Voice D054 which was very good, but needed a lot more "air" because it was confined in such a small area. We also had a problem of musicians leaving charts on the sounding board, which is bad news. I've also used E-V 635s bent into the crook of the third hole. In the last six months, I've used an E-V lavalier near the third hole about an inch-and-a-half away. I'm very happy with it.

BP&P: You used to use an SM57 for Doc's trumpet.

DW: Now I've switched to an SM59, which is the same mike without the built-in equalizer.

BP&P: Is it a hindrance not to have that built-in equalizer?

DW: No, because I can control it from the board. The 59 also looks much better. The other one looked like a big beer can because of the equalizer. Another disadvantage was in the equalizer section itself; unless we packed that mike away every night the house humidity would corrode the equalizer and the mike would cut out. I used to have to clean off the connectors all the time and put a rubber cap on it to stop the moisture. I've also used four on the brass which work well,

and since then I've found that because of its mid-range capacity, it's also good on voice.

Just about anything we do has a habit of creeping out into the industry. After the first time I used the 59, I tuned into the *Lawrence Welk Show*. The whole show was SM59s! Now wait a minute; no one even knew these were available. Then I got a call from Tony Orlando & Dawn's sound man, and he asked me what I was using on a Steve Lawrence segment and wanted to use them also!

Going back to the D054; because it has a spike in the top of the mid-range, it is very susceptible to feedback. If a performer were using it and would take a bow within range of a foldback system, zap, you'd get instant feedback. If a performer has a particular popping problem, the mike will be very susceptible to those popping problems. It's strange for an omni to be susceptible to pops, but it is. The SM59 — any cardioid — is susceptible to pops, depending on the angle the performer performs at.

BP&P: How about house P.A.?

DW: We're presently in the midst of improving it now. In the audience area we have six RCA 77s and two 57s hanging from pipes at the back of the audience. The 77s are set to unidirectional and handle the variations in the humidity of the room very well. It's also very good for handling the low frequency response of the actual percussive clapping of the audience, and for the low level laughter and giggles. Dynamics wouldn't serve me as well — you'd have to be right on top of something to get similar results, whereas a ribbon is very responsive 10 to 12 feet away. We use four column speakers and 400 watts in the house.

BP&P: Is there extensive signal-processing and EQ required for the whole show?

DW: I'll EQ different segments of the band as groups: brass, rhythm, saxes, and assign them the same sub-mixer. We have one equalizer per channel instead of one per fader. As a result of that, I have to make sure that any instrument assigned to the channel can take the same equalization. I would ideally prefer to have EQ in every fader, but since I don't have that flexibility, I have to make certain concessions at times.

I don't use equalization for the audience at all. I used to at one time. I had them going through a limiter but I needed the limiter elsewhere so I just put them through a split-pad and dropped the gain.

BP&P: And Carson's mike in the home-base area — the SM33?

DW: They used to use an RCA 77 while they were in New York. Then Shure came up with the ribbon SM33. It is smaller and has a slimmer profile. It also has a tunnel-effect (tight pick-up pattern) and it doesn't obstruct the viewer's vision of Johnny. We keep a spare under his desk for emergencies, which we haven't had to use yet, and then use the boom mike for the guest's comments. We also have a spare mike in Ed McMahon's warm-up area.

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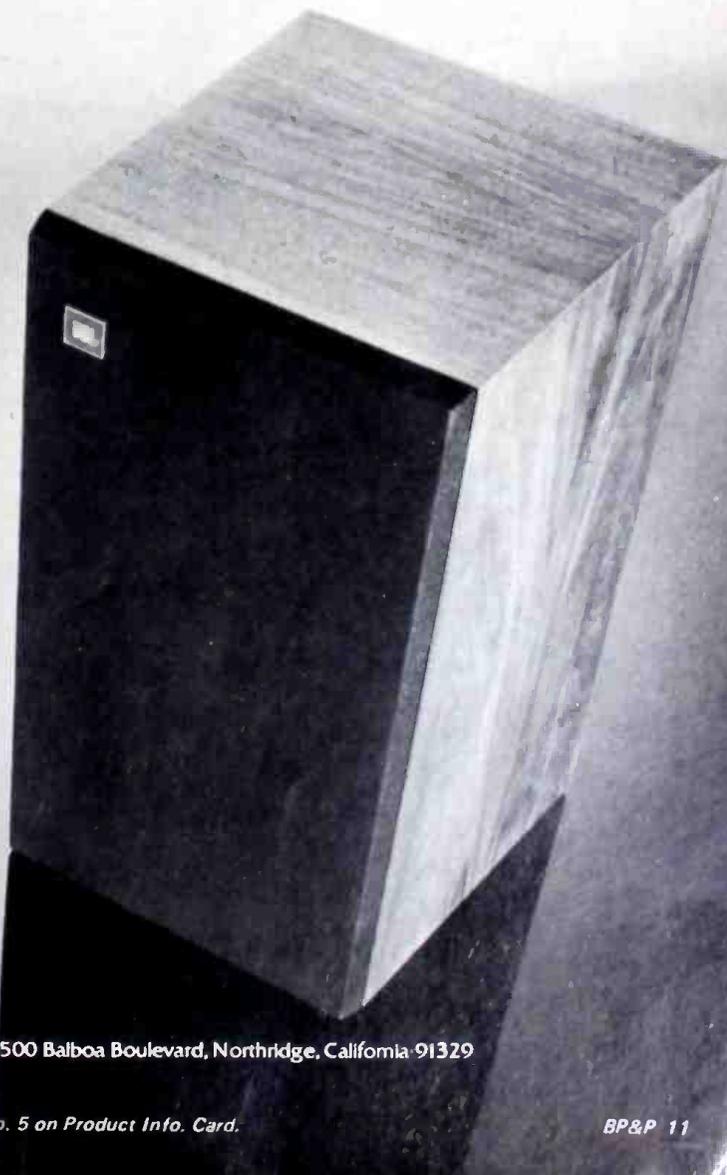
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BP&P 11



Dave Williams, Tonight Show engineer at NBC studios in Burbank.

In all the time the show has been in Los Angeles, we've probably had five stops, all under two minutes duration for repairs of some sort.

BP&P: And you don't use any laugh-tracks for the show?

DW: None at all.

BP&P: If it's a dead banana, it's a dead banana?

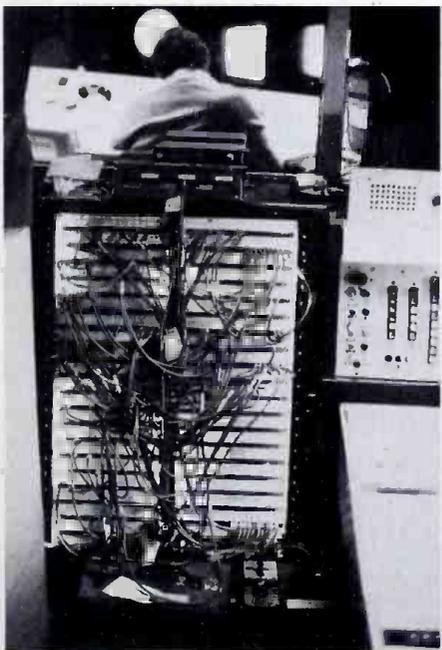
DW: If a joke dies, it dies. It's the closest thing to live TV.

BP&P: How about that old battle between audio and pictures?

DW: We make some concessions. Our producer and director understand and are not trying to kid the audience. You see desk mikes all the time and the same for the boom. If a guest is soft-spoken, the director will tell me to go for him which is my cue to tell the boom man to lower the mike. We've had occasions where Johnny couldn't hear the performer.

BP&P: Sitting right next to him?

Patch bay set-up for a typical Tonight Show taping. 38 or 40 microphones are usually used. Photos by Howard Cummings



DW: Right next to him! We just put the boom right up the person's nose so at least the home-viewers could hear. The only way Johnny could hear him was off the P.A.

BP&P: Now there it's OK to feed him some foldback.

DW: Right, because the speaker is about 20 feet forward of him and the sound is being sucked up by the audience.

BP&P: But in the monologue area you can't give him a small amount of foldback?

DW: No. Not only is he too close to the audience but the audio can roll over the tile floor and get back to the boom mike.

When Carson does his monologue, we use an E-V CS15 condenser. I used to use an SM53, but since our set designer re-designed the home-base area, he raised the back structure, so I needed 4 dB of additional gain which I get with the CS15.

BP&P: How about working with the cameramen?

DW: Well, there's always that little tug of war. They want a nice picture but I can't afford the headroom, so I'll stay. I don't care, let them take a picture of my microphone! There's a point where that tug of war stops. They know. They realize there are times where I need that microphone in there and they'll go along and shoot it.

What bothers me more is lip-sync stuff. That's really annoying. I think that is not the mark of a good performer. Here, when a pro works, they do it beautifully. They do it live — right then. That is the true test of a performer.

BP&P: How extensive is the EQ you use?

DW: I've used the filters rolling off around 10k and 70 Hz. at 9 dB/octave. If the rumble in the room is especially bad on that day I may roll off at 100 Hz. To restore the top, I usually enhance it with echo and EQ to make it sound sharp.

BP&P: Mid-range?

DW: I don't have any way of equalizing there other than the Langevin equalizers on the channel. I can push at 3k, that's my best shot. I would really like to have something at 8k, 1.5k, and 2.5k, but all I have is 3k, 5k, and 10k.

BP&P: How do you feel about EQ in general? Do you prefer to stay away from it if you don't have to use it?

DW: I don't think you can. When you've got a studio set up for pictures, you've got to use something more than the flat response of mikes.

BP&P: But if it came to a choice between mikes or placement or EQ, which would you use?

DW: I think I'd have to go with EQ. I really would, because I think there's conditions we're faced with as opposed to recording studios where you can use different microphones for their individual characteristics. Even in the recording

studios EQ is a must and you have to know how to use it.

BP&P: How many mikes do you think you may be using for The Tonight Show?

DW: 38 or 40. We have 52 inputs on our board. The extras comes in handy when guest groups come in like Ike & Tina Turner or the Bee Gees which require the extra inputs. Sometimes it gets very clumsy but I'll have to fit them within the fader compliment of the board.

BP&P: So there are no outside sub-mixers used?

DW: Right. I also have six active sub-masters and ten active sub-fader groups. I have two of what you might call line masters or sub-sub-masters. The sub-masters can then be keyed into the two masters. This was done so you could have a separate band master and cast master.

BP&P: Do you use that when Carson is doing his monologue?

DW: Yes. I never use the board master at all. I take everything down in sequence to black and bring it up the same way. A lot of guys will go to the board master which will get them trapped because you may be pulling something down you don't want to get pulled down.

BP&P: I notice, for example, when Carson is doing his monologue and he gets into a jam, they go into "Tea For Two". Do you have to anticipate the band and bring them up from infinity or just leave their master fader slightly open?

DW: I anticipate them. I can hear the first note and then bring them up.

BP&P: I understand you went to a new set design in '75. How did that alter the audio lay-out?

DW: An audio diagram came to use from set designer John Shrum, and is of the new set which started in January of that year. We took the facility they gave us and ran our mike lines from there. We ran the lines in 3" plastic tubes. The tubes had to run through the brass section and the rhythm section to the side of the set. We had one disadvantage when the vocal booth was installed in that we ran out of the capability of plugging into that wall, so we had to run a set of mike lines from stage right, where Bob Hope's band area used to be. That gave us an additional 30 or 40 lines. From there we ran umbilical cable all the way across the bleacher section to the present band area.

We also have more "add" (microphone) facilities from behind "home-base" (MC area) in case we have a band in center-stage. The diagram also tells us which outlets are assigned to what, the boom positions and where they will be parked, the speakers on the floor, and the positions of the speakers backstage. We have support speakers all over the house which we use on the foldback system. We feed the cast positions behind home-base, the commercial area behind the cast position, and into the fly-rail

so people can hear the verbal cues from the MC: "... and now here's ..."

BP&P: How extensive is your preparation in rehearsals?

DW: Rehearsals run from around 3 p.m. to 4:30, regardless of how many people are on. Usually the rehearsal amounts to the band getting a shot at their charts, which the band is very good at since they are the pros of the West Coast. Any singer that may appear will get together with the band tempo-wise, work out the phrasing, and run from there. So there's one shot with the band and one with the camera and that's it.

While they're performing, I have to listen closely to balance the performance that's coming my way. The show does not usually resemble what the rehearsal is because of the adrenalin flow. During show time, I have to do some very fast trimming to get the thing in shape. Only on rare occasions does the show sound exactly like the rehearsals from a performance standpoint. The rest is catch-as, catch-can because the only parts we rehearse are the production parts. The rest of the show is as you see it and we see it at the same time with no shot at any kind of monologue, or the actions of the guests. We've had people stand up real fast and hit the boom. We've had eggs being thrown around with whipped cream and once they get in a mood, anything goes.

Once the audience gets in here, I'll also have to do a lot of re-trimming in their area because the 500 people in the audience will add a lot of warmth and absorption.

BP&P: What sort of relationship exists between you and the advertisers who want their commercials to be "hotter"?

DW: I've gotten along real good with them. I'll ride the commercial at about 40-60% of program level. A lot of time I'll push the commercial right into the show so that the viewer doesn't even have a chance to say, "Hey, a commercial is coming up", and leave for a glass of milk. The advertisers enjoy that.

If they wanted to come in and watch the meter, and want their spot at zero VU, I'd tell them to listen with their ears.

BP&P: The apparent level?

DW: Right. That's all I'm looking for. If they wanted it at zero VU, the commercial would knock you right off your seat, because they're mixed on a dB meter with voice and music compression.

BP&P: What about audio post-production?

DW: There virtually is none. The only thing they'll do is bleep words using the EECO time-code as a guide. Otherwise there's no sweetening of any sort because we also would be strapped for time.

We tape the show from 5:30 p.m. until 7:00 p.m., P.S.T. When we get off the air, it's already 10 p.m. in New York which gives us only 1½ hours to do any bleeping that may be necessary.

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BP&P 13

SOME DOs AND DON'Ts OF RADIO SYNDICATION

by Jeff Craig

If you're thinking about getting into radio syndication, there are many crucial factors that must be established at the start of your venture. The first is having a valid, marketable program that is of regional or national interest. The second is having sufficient finances and resources to keep things going as you build your reputation and network of stations, and advance toward your break-even (and hopefully profit) point.

The brunt of the bills will go to your sales and production costs. Realistically, you won't get 100 stations overnight (maybe not even in a year), and if you don't have the staying power, think about another business. If you do, however, you're ready for some do's and don'ts of radio syndication.

In radio syndication, you will sell your product for either dollars on a straight buy basis to stations. Or you will provide it to stations free of charge, on a barter basis with the stations giving up commercial airtime (supported by a national sponsor).

If you choose to sell your program for cash, you will find the majority of your prospective customers small and medium market stations. These markets are less equipped than are major market radio stations to produce your concept with the professionalism that (hopefully) you and your associates possess. But there is a

THE AUTHOR:

Jeff Craig has worked for such radio stations as WIVY, Jacksonville, Florida; WLCY, Tampa; WLAV, Grand Rapids; KNIX, Phoenix; and WVVX, Chicago. Craig is currently producing a syndicated feature, "60-Second L.P.", an album review show airing on 125 stations.

"Catch 22." The larger market stations are more apt to have money available for syndicated programming buys (although it may not be allocated for that purpose). Although the smaller markets might have a greater need for programming such as yours, they may not have the money available to buy it. Also, depending on how involved and expensive your concept is to produce, you must be very careful not to price yourself out of the market for any station, regardless of size.

If you're just starting out in barter syndication, and haven't yet found a sponsor (or have yet to make agreements with stations to run your program), there's another "Catch 22" right from the start. If you try and pre-sell your program idea to an advertising agency or sponsor client directly, he will want to know what stations are airing your show and what audience and demographics are being attracted, so a cost analysis can be performed (your program will in most cases be compared, price-wise and audience-wise with radio networks, spot radio buys, and other syndicators). You will probably get less of a run-around if you try to pitch the client directly. He's the source who, in most cases, dictates to the agency what buys are decided on. It's his money, and he wants to know if you, the syndicator, can stretch his budget in reaching his market.

But you're pre-selling your concept. You don't yet have your network of stations. If you can work a deal contingent upon his needs at the right time, more power to you. You will have scored a great win. Get it in writing.

If you can't pre-sell your idea, then you must convince the radio stations to accept your feature and its unknown adjacency based on their veto power. You'll also have

to be prepared to cover your production and distribution costs until a sponsor picks it up. Getting back to the station's veto power — you shouldn't try to lock a station into an unknown adjacency because it may jeopardize their existing cash flow situation. If station 'X' has a \$10,000 cash buy from the same sponsor you bring him for approval, then chances are that station may not want to accept your client on a barter. Why should he? The sponsor could turn around next time and spend less or no spot money on the station if he can get the same number of impressions at perhaps a lower cost from you, the syndicator (perhaps in the same or even better time slots than before).

If you close on a sponsor that already advertises on radio and plans to continue doing so, will stations accept your commercial? If you have built a solid rapport (which should be reinforced with weekly phone calls) and have provided the stations with a good programming tool that has been aired (proof coming to you from affidavits returned), then you should have no problem. As a matter of fact, if your sponsor spends a considerable amount of money in radio as a rule, and your syndicated program is just one buy among many, it is possible that stations airing your program with their commercial will get additional spot buys from that sponsor.

Radio syndication is no different than any other business. The end goal is to make your objective successful and the money will hopefully follow. Any past experience you may have had can be applied to help you reach your goal. If you've worked as a jock, programmer, and/or manager, you'll learn to talk the language of the person you're trying to sell. If you've worked in radio sales, you will hopefully have learned the basics of good salesmanship.

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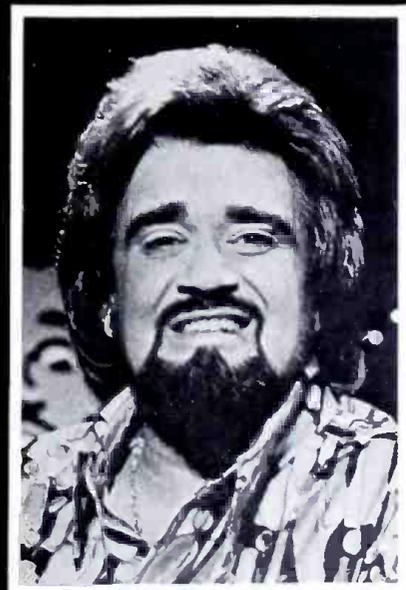
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In bartered radio, you're actually exchanging two intangibles without any cash changing hands. A station is more apt to part with unused commercial air time than to dig into their cash flow and shell out dollars. Look for a supply and demand "hole" to offer radio stations in exchange for their air time or dollars. Through proper communication at the right level, you can get whatever you set out to get.

In selling stations, first call, preferably using an existing syndicator's list, or a list that you have from previous communications with stations. Ask them if they'd like to see your media kit and hear a demo. You can put your kit together by seeing examples of what other syndicators have done . . . and compare.

Follow-up your calls and stay on top of all accounts after they've received their kits. Write everything down and overcome all negatives. Draw the negatives out if they

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don't come out in the natural flow of the conversation. Continue following-up with constant call backs.

Unless you have unlimited telephone access, make your calls using the least expensive rates when possible. In Los Angeles, I call the eastern U.S. from 6 a.m. to 8 a.m. when no call is more than 18¢ per minute.

When you mail the kits, send them "Special Fourth Class Rate" with the demo. Your cost will not exceed 30¢ per package if the weight is under one pound. Figure on 7 to 10 days for the package to arrive at its destination. Use your contacts to gain access, to inexpensive studio time to produce and duplicate in the beginning, if your financial situation dictates. When you are successful with your end product, remember those grass roots. Play off the right people.

Here's the crucial step. Once you've given the package enough time to arrive at the station, call back and ask for the same person you've set up in your earlier calls. Proceed: "How'd you like it?" No matter what negative he throws at you, know your product well enough to override all objections. Ask for the specific negative if the person hems and haws. You should be talking with General Managers who will get feedback from their programming department. This is not to say you must always deal with G.M.'s only, because you should know some programmers, too. Talk the General Manager's language and listen. Listen to everything he says and write it down, because generally it will take five or six call backs to close the deal.

Each time you call back, use his words. It helps to know how the pieces fit together. Know who has worked with who and when. Know who respects who, and get those stations that are respected on your network. In your media kit, include testimonial letters from programmers and General Managers because chances are someone will see a name and that third party testimonial could aid your cause. Play off strength.

Get contracts out to stations when they agree to air your feature. If you get any flack, don't fight them if you're getting affidavits returned regularly.

Once the station begins airing your feature, that's not enough. You will learn that there are many variables still. One is the fact that disc jockeys and programmers move from job-to-job quite frequently. You should keep this in mind and maintain that once-a-week minimum communication with each of your stations. And, even if everyone is sincere with what they tell you, there is always the possibility of communications breakdown between management and the station's traffic department. Call the traffic director, by-passing your normal contact. Find the exact times that your feature and spots are running. Another thing . . . always write letters and cover those bases. If you can maintain a sincere mutual rapport, both on the phone and by letter, you will have a secure network. You have the opportunity

of helping the stations with call letter recognition on a national level. If you're doing your job, then you're getting good positive press about your feature and your stations. Get them press, both nationally in trades and in their local papers.

If you plan to get into syndication, do it CAUTIOUSLY! Even though we all like to dream, syndication is not a money-making gold mine (at least not overnight). Realistically, too, there isn't an overwhelming market for syndicated product . . . every sale you make is going to be hard-earned.

In obtaining a sponsor (if you choose the barter route), and you don't have the desire or ability to sell the sponsor yourself, you may want to try getting a rep to find a sponsor for you. Most are located in New York (as are most of the agencies), and with a rep, your show will be placed in a file alongside everyone else. If and when the need presents itself, your file may be pulled. The reps are experienced and usually know the right people to buy from, both on an agency and direct-client levels. Their fee usually runs between 15% and 33% on a graduated level, depending on terms. The agency gets 15%.

The one problem with reps is that your project will not get the attention you would give it yourself. The amount of times I was told by reps, agencies, and clients that my buy was 99% certain would be close to 99 in the past year alone. There was even a time that I was told, through a rep, that I got a buy. However, there was a budget cut at the last minute, and I lost an order after an oral acceptance. A couple of syndicators were hurt . . . one existing syndicator was forced out of business on that one.

In dealing with agencies, you'll most likely be selling on the basis of CPM (cost per thousand), or you can sell your product for a specific dollar figure. Make sure you have specific target demographic areas spelled out in your presentation. Be able to back up all claims with specific ratings information. Also . . . make sure you know all your costs so you don't price yourself out of business.

It's extremely frustrating when you explain to potential sponsors that you don't want to be paid unless you can provide them with supportive affidavits that show that your stations ran their spot (you can expect a maximum of 70% return of affidavits, even though 100% may be running the show). Many sponsors are still not sold on syndication itself. Sell them on syndication . . . then your product.

Be strong. If you believe you will win, you will put up with all the problems and stick with it to the end. Plan on lows that you've never experienced . . . but at the same time. . . plan on those highs, too.

A colleague asked me why I was writing this article and exposing the knowledge I have gained from experience. More competition will probably result from this article, but with competition comes better quality. And, I wish I had someone to tell me these things when I started out a couple of years ago!

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Market Memoranda

Beautiful Music Programming



by Michael Carruthers

There was once a time, not too long ago, when an FM beautiful music station was really just a background music service. Owners of AM-FM stations concentrated on the AM station (because that's where the money was), and spent fifty dollars a month for some tapes to play on his "other" station. It's safe to say that times have changed.

Beautiful music stations are now ranking #1 in markets of every size. Of course, the success of beautiful music is directly related to the increased acceptance of FM radio in general. However, the philosophy, techniques, and research in beautiful music are much more sophisticated than they were just a few short years ago.

The major syndication firms are all fiercely competing against each other for audience, and they're also going after each other's stations as clients. Much of the music is the same, although some syndicators have large libraries as they feel the more the better, whereas some have smaller libraries, and both philosophies have success stories to back up their claims. The reason why a station will do well with one syndicator and not the other is not easy to determine. The station blames the syndicator, the syndicator says the station wasn't executing the format properly. Maybe it's a little bit of both. Maybe it's neither one.

Beautiful music broadcasting is indeed successful. However, new commercial recordings of beautiful music are extremely scarce because record companies don't find that type of music profitable. In order to obtain enough music, the syndicators have had to go out and buy custom recordings produced especially for them, much of

which the syndicators share between themselves. In addition, TM Programming uses the musicians who sing for their jingles to sing cover versions of songs arranged specifically for beautiful music programming.

In order to get a feel for what is happening in beautiful music programming, we selected five beautiful music stations around the country, four of which subscribe to a syndicated service, and one that is independently programmed.

WEZN, Bridgeport, Connecticut

"The unique thing about WEZN," says Ron Nickell of TM Programming, "is that G.M. Dick Ferguson, and everyone at that radio station, have done everything that we have asked them to do." Clearly, the TM advice has paid off, as the station is "hands down" number one in the Bridgeport, Connecticut market.

WEZN was first known as WICC-FM, and was simulcasting with WICC-AM. In the early 60's it became WJZZ and as the call letters imply, was a jazz station programmed by Dave Brubeck. It later became a classical station programmed by Leonard Bernstein, then in 1970 was bought by the Nassau Broadcasting Company of New Jersey and became WPSB. Unable to make a go of it for a variety of reasons, Nassau Broadcasting sold it in 1973 to the Robert L. Williams Broadcasting Company. Dick Ferguson was hired as the General Manager, and the station has since become a huge success.

Deciding which format to chose took all of

half-an-hour, according to Dick. "It was either going to be a rocker or beautiful music . . . and the demographics and the audience profile of Fairfield County dictated that it should be beautiful music, as did the competition." Bridgeport is not far from New York City, and trying to compete with the New York Top 40 stations, or the personality stations would've been crazy. An AOR format might've been able to do something, but it was Dick's opinion that, ". . . a station in Bridgeport with a really good syndicator and an understanding of what beautiful music is about can compete with a New York City radio station."

The decision to go with TM Programming, although a good one by all indications, was more a process of elimination.

At the time, Schulke Radio Productions was on two stations that were not far away (one on Long Island, one in White Plains, New York). And although Bonneville was offering their format, Dick felt that because WRFM in New York was running Bonneville, there would be too much signal overlap. Dick then went to TM, who had not been in the beautiful music business all that long, and was favorably impressed. TM Programming has two beautiful music formats: the 1000-C, which is the "category service", and the 2000-S, which is the "segment service". The basic difference between the two is that the 2000-S is supplied as produced segments on reels whereas the 1000-C uses individual songs off of categorized reels. So, if a music segment consists of four songs, they might play from four different reels. "We had to decide," says Dick, "whether we wanted to buy their segment service or their category service . . .

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I listened to a lot of tapes, and I felt the category system sounded better and it gave me a certain amount of flexibility, as well as better solving of the repeat problem . . . we thought it was a good professional service and that TM would give us the support we needed. And they have."

Dick has seen changes taking place in the music selection of the TM format. In the past, the TM philosophy was to play no female vocalists, only male vocalists and choral groups, and to play nothing too "foreground". Ferguson says, "they've really loosened it up and made it more contemporary. You can now hear artists like the Carpenters, John Denver, Lori Lieberman, and Barbra Streisand. I can remember the same guy, who's programming the format now, telling me three years ago that you could never run Barbra Streisand on a beautiful music station because a song like *People* was simply too 'intense' for the format."

One of the factors influencing the change in beautiful music content is the soft rock stations. "If well done," notes Dick, "the soft rocker has the ability to cut into the bottom end of the beautiful music's audience and take those 25-34 year old women which a beautiful music station needs to maintain it's demographic balance. Otherwise it will skew too old."

There was a study done, which Ferguson recalls, that said older people could relate to post-1960 song titles if done in a beautiful music arrangement, and younger people (25-34) didn't mind it. However, the younger people could not put up with pre-1960 music done that way. Since the post-1960 music seems to appeal to both young and old audiences, "that," says Dick, "is where the format seems to have gone. If you listen to any of the syndicated services, you hear that they've all started to move in that direction. With the TM format, it's just amazing how contemporary it's gotten in just the last three or four months . . . and they've been able to put it together so it really flows well. Of course, sometimes the randomness of the category system will put two songs together that clash a little bit, but overall it comes together well." WEZN has received a lot of positive comment from younger people about the music and no real negative comment from older listeners.

Although not entirely unique in beautiful music, WEZN has a live morning man who does very brief weather and traffic reports as well as news, time, temperature, and any other pertinent information. Jack Sterling has been doing mornings there for a few years, and he is best remembered as morning personality for many years on WCBS up until it went all-news. The music is more up in the morning, then settles down some during middays. It comes back up again in the afternoon and quiets down again at night. Dick recalls that, "We used to soften it up a lot at night and it got too boring and the numbers started to fall. So after the April/May '75 book we decided to put the 10 a.m. to 3 p.m. blend of music in at night . . . and the numbers came right back up . . . you



Joy 100's (WJTW-FM, Tampa, Florida) operations direction, Ken Cinco (left) and vice president/general manager Frank J. Celebre.

just can't make those subtle adjustments with a segment system."

Image is important to WEZN. They have very strict commercial policies regarding the content of spots placed on the station, and always have. "We have really sacrificed a lot of short-term fast dollars," says Dick, "in order to maintain an image and get people to believe that it is a real quality product sold in a quality way. We work very hard for our clients, and we bend over backwards when it comes to service. We're not stuck-up in that sense, but we are not flexible about quality the way most radio stations are."

The way to success, according to the Ferguson philosophy, for any radio station is to create an attitude which permeates the entire community. Dick learned that lesson while working at WERE in Cleveland. "While I was selling at WERE," remembers Dick, "these guys came in over at WGAR and created this incredible attitude of winning. They didn't have anything going for them . . . they had this outrageous personality named *Imus in The Morning* who everyone thought was terrible. They had no ratings . . . nothing! But they went around creating the impression that they were it. They weren't cocky about it . . . instead they were very confident and very clever. They were the right station at the right time. And certainly WEZN is the right station at the right time for this area." That may be one of the bigger understatements of Dick Ferguson's career. When he became G.M. of WEZN in 1973 the station billed only about \$100,000. 1978 has a good chance of being a million-dollar year.

WJYW, Tampa/St. Petersburg, Florida

If it is at all possible to say that the business of beautiful music syndication has a *father*, it would have to be Jim Schulke of Schulke Radio Productions. Jim came out of television programming and went into the radio rep business with a firm called QMI. Jim recalls that, "With a programming background in television, I felt a little out of order with radio . . . so I studied it . . . I looked at ratings, got tapes of various stations, and put together a series of elements I felt was common to the more successful stations. I began programming our own format

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experimentally in 1967, and had our first station on in 1968." According to Jim, that was the first "custom syndication service". In the past, stations could purchase tapes from Alto-Fonic or IGM, but they were merely music suppliers, not programmers.

As with many experimental projects, the format was losing money as it was only on eight stations. In 1970, Kaiser Broadcasting arranged to buy QMI from Schulke. Jim kept the programming service and all of the assets and formed *Stereo Radio Productions*, later to become *Schulke Radio Productions*.

The Schulke organization continued to grow, so that by 1972 the company's gross income had gone from \$66,000 to \$440,000. In that year, Jim recalls, "The April/May ARB sweep was the first time you saw a broad spread of FM stations in superior positions. At that time, we made a conscious decision to try to double our gross by getting into some of the major markets, and by December 1972, I had signed enough contracts to know that I had just about accomplished that."

Not long after that, Jim recalls sitting on the beach in Antigua and suddenly realizing, "We're the little guys and we made it. How are going to keep everybody else from making it." From that concern came the idea of recording custom music that would otherwise not be available. By 1974 Jim had produced three recording sessions which yielded about 94 cuts. Although Schulke probably has more custom music produced for him than the other syndicators, he has the smallest playlist of them all. "We repeat more, thereby selling the songs we have on the air," says Jim. "It's something the other guys can't do because stations don't think repetition is right for beautiful music, although they know it's right for rock. But it's really very similar. Some of our competitors expand their playlist to satisfy the station. We tighten ours to satisfy the audience."

Jim Schulke has very quickly, yet very methodically, added stations to his roster, without ever using the services of a salesman or with any aggressive marketing effort whatsoever. For the most part, stations come to him because they have heard about his success stories. His company is meticulous about quality to the smallest detail and expects stations subscribing to the service to be just as fussy. Each time he enters into a contract with a

station, the station is required to state a plan for commercial content, news, and other local format elements. If the station should vary from that plan so much that Schulke feels his format suffers as a result, he has the option to pull his format from the station. He has exercised that option four times. "We made a decision a long time ago," says Jim, "that since we had to sell our track record, we had to make sure we had a way of protecting that track record."

According to Frank Celebre, General Manager of WJYW, Tampa is the best market in the country for beautiful music. In other words, there are more beautiful music listeners there than in any other market. That, of course, has a lot to do with the number of senior citizens in the area, though Frank says the Schulke format delivers a wide cross section of demographics.

A little more than a year ago, WAVV as it was known, decided that Schulke could do a better job for them than had TM who was providing programming at that time. "We wanted Schulke from the start, but it was not available. He had a commitment with WRBQ for the format, but they never used it. It finally became available in December 1976 and we purchased it."

To make the effort succeed, WJYW received tremendous company support. "We've tried to keep the station sound as clean as possible, and as a result," says Frank, "we've turned down literally thousands of dollars in business because the production of the spots was not in line with the format. We're still very fussy about what spots we allow on the air per Schulke's recommendations."

One of the reasons for the success of WJYW, says Schulke, is that when he has made recommendations, the station has followed them — *always*. "Among the things they did," notes Schulke, "was to change call letters . . . they hired an operations director we recommended, they purchased about \$10,000 worth of new equipment, they ran the promotion spot we recommended, they got off their SCA, in short, they did everything we asked them."

So, with the support from the home office, WJYW maintained a technically superior product as well as in the content. Many advertisers stood back and took a wait and see attitude for the first year, so sales were not especially high during 1977.

WJYW spent a lot of money promoting the radio station through print, billboards, and television. One of the beautiful music competitors switched to an AOR format last year and WJYW did their best to get that audience to listen to them through use of a television spot. The station which changed format, had run an extensive billboard campaign which showed a butterfly sitting on their dial position. When they changed format, WJYW produced a television spot which showed the butterfly flying from the other station's dial position over to WJYW.

On the air promotions have consisted of having people write in and say what they liked about the station, and they could win

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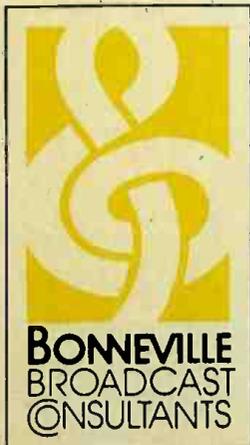
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dinner at one of the top restaurants in town. According to Celebre, the station got letters they never expected. "An operating room nurse was actually playing the station in the operating room! We got letters from all walks of life. We were really amazed at some of the response."

For WJYW, the waiting is over, and the company support has paid off. The Tampa/St. Petersburg ARB came out for October/November and showed WJYW #1, 6 a.m. to 12 midnight, Monday through Sunday, 12+. Frank had certainly counted on improved numbers, but had not expected so much so quickly.

WMEF, Ft. Wayne, Indiana

"Some people accuse me of operating by the seat of my pants," says Marlin Taylor of Bonneville Broadcast Consultants, "but if something doesn't feel right to me I'm not going to program it just because it's an arrangement of a song that happened to be on the charts for ten weeks." That subjective "feel" that Marlin has for the music he programs has made Bonneville one of the top beautiful music syndicators. Although Bonneville has branched out into other formats, the beautiful music service heard on WMEF was their first format which Marlin developed when he was General Manager of WRFM, New York, in the late 1960's.

Bonneville supplies their format to WMEF on segment tapes. Arthur Chapman, the station's program coordinator, is responsible for executing the various format elements to create the WMEF sound. Arthur does a morning show using the Bonneville tapes. He briefly intersperses necessary information every few minutes from 6 a.m. to 8:30 a.m., Monday through Saturday. The rest of the day, says Arthur, "is strictly music with news every other hour."

Since Bonneville sends their tapes out as segments, it is impossible to make any slight adjustments in the music mix. However, the segments are day-parted so that more up-tempo segments play in the morning, slower segments in the evening, etc. Also, in order to mix up the segments, two consecutive segments on any given tape will never play on the air, back-to-back. Instead, two different reels will be up and ready at any given time and will bounce back and forth. In addition to the normal music, Bonneville supplies an extensive library of holiday music. There is music for St. Patrick's Day, Thanksgiving, Memorial Day, Christmas, Labor Day, as well as for some of the Jewish holidays.

Outside promotion plays an important role in WMEF's success. The station buys billboard advertising as well as space in the area's TV Guide. WMEF is participating in a promotion with their AM station, WMEE, called the "Winter Wonderland" promotion. It is designed to improve sales during the first part of the year which is traditionally slow for everyone. It is a sponsor participating contest in which the station gives away prizes including a trip to Hawaii.



WSPA-FM, Spartanburg, South Carolina.

Arthur is in touch with the Bonneville people on a regular basis, and he feels they have a good station/syndicator relationship. "I call them if there is a problem, or I need a replacement tape," says Arthur. "Or, if we have an idea for a programming change, we call and ask for their opinion on it." Chapman also keeps a tab on listener phone calls regarding what music they like or dislike, and sends those to Bonneville as well.

The format's basic library consists of 188 hours of music divided into four different categories in terms of tempo and mood. Marlin Taylor describes the music as, "... not background at all. It is a very up-to-date, yet conservative music mix." They, like TM, are playing contemporary artists like John Denver, Olivia Newton-John, etc. In fact, Marlin takes credit for being the first beautiful music syndicator to introduce those artists into a beautiful music format. Of course, Bonneville is involved in the purchase of custom music for their format, "... but," notes Marlin, "we're not having problems getting sufficient material that I've heard other syndicators complain about. Anything we acquire we choose very carefully. We don't buy music for the sake of buying it."

Like most major syndicators, Bonneville makes recommendations about every aspect of the air sound, including format execution, technical performance, promotional problems, and even administrative areas. WMEF has listened to and followed much of what has been recommended to them, and Marlin believes that has played an integral part in the success of the station.

WMEF is consistently rated #2 overall behind WOWO, never going below a fifteen share. Other beautiful music stations have come and gone in the Ft. Wayne market, but none have been able to tackle the gains made by WMEF. Interestingly enough, it has not taken a full time staff at the station to pull off this great success. In fact it's taken no staff other than Arthur Chapman. He works very hard at an average of ten hours per day programming the station. When he leaves in the afternoon, the disc jockeys on the AM station are responsible for changing tapes and inserting weather and news. WMEF is one of Bonneville's oldest customers ... and certainly one of the happiest.

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WSPA-FM, Spartanburg, South Carolina

The newest addition to the roster of successful beautiful music syndicators is FM 100 run by Darrel Peters. At press time, Darrel had signed his 99th station with hopes of adding the 100th within a few weeks.

Darrel believes that in beautiful music programming, more is better. "First of all, our library is bigger than anyone's in the industry. The rotation plan is totally unlike anyone's . . . we do not repeat the same tapes in combination in the same daypart for eighty-four days . . . the standard in the industry is eleven to fifteen days." There are basically two different libraries, one for morning drive and one for the rest of the day. The morning drive library is a segmented library, while the other is a category library. The music overlaps a great deal, but Darrel wants the music in the morning blended just right, because, "We feel that morning drive is very important in beautiful music because it's extremely effective in getting the numbers that reflect all day."

The FM 100 Plan went on the air on WSPA in the summer of '76. They had been with TM for about two years, says Darrel, ". . . with about a four share consistently. After we went on the air in mid '76, our first book was April/May '77 . . . the station went from a 4.1 share to a 13.7."

WSPA-FM approached Darrel, his staff proposed to WSPA-FM what they would do, the station liked their ideas, so Darrel sent his staff down to install the format. "We like our staff not only to install, but also to stick around the station and re-visit in order to get acquainted." FM 100 will always do an analysis of all aspects of the programming commitments each station has and recommend specifically how to incorporate the local needs of the station into the FM 100 format. They also analyze the technical aspects of the station, and recommend any improvements they feel should be made. "The stations who follow what we suggest," says Darrel, "do very well. If a station insists on improvising we don't think they will do as well."

WSPA-FM has a live morning man named Mike Vassey who's been with the station five years. According to Station Manager Larry Alverson, "He's a local boy with a

WDVR-FM, Philadelphia, Pennsylvania. All new material added to the station's playlist is auditioned by station manager, Don LeBrecht (left), and president, Jerry Lee.



super voice, and he does a fine job for us. We call the show, 'A New Idea for Your Morning' . . . With all the stations in our metro, they are mostly talk in the morning. We felt that programming all-music would be somewhat boring because people do need information. So we try to create the feeling that Mike is there, he's friendly and has the necessary information . . . but the whole format revolves around our music."

In promoting the station, WSPA-FM uses theme lines. For example, "The leader in beautiful music", or, "Move in with us . . . Move in with beautiful music". These theme lines are then reinforced with local advertising, and are changed when the station feels they have outlived their usefulness.

Alverson feels that their news, although brief (two minutes every other hour during the day, three minutes every hour at night), is strong because its resources are tremendous. The news department functions for all three facilities, WSPA-AM-FM-TV, and is one of the largest in the area.

Only once in a while has WSPA-FM ever deviated from the format for any kind of special programming. The station is the oldest FM station in the state, and as a result has an extensive library. They did at one time go back into their archives and produce a special on Big Bands. But Larry says success in beautiful music comes from consistency. "We are very programming and engineering oriented. Our sound has got to be just perfect technically, as well as the program elements. We are quite concerned about our commercials, and make sure they are within the theme of the station. We have to be the best, day-in and day-out . . ."

WDVR, Philadelphia, Pennsylvania

Since 1963, WDVR has been in Philadelphia with the same call letters, same owners and same format which, admits Station Manager Don LeBrecht, ". . . is something rare in FM." This is certainly not the only thing unique about the radio station. There are not many other stations that try to program beautiful music independent of a syndicator. The people at WDVR know most of the major syndicators and have good relations with them. However, they believe that they can program beautiful music themselves better than anyone else can for their market. "We feel," says Don, "that every market is different and therefore there are nuances to programming in Philadelphia that might not exist in Chicago or Los Angeles."

By not rotating music per someone else's recommendations, the station is able to react to what is happening. For example, when it snows they can play snow songs; when it rains . . . rain songs.

There is an announcer on duty at all times at WDVR, and each one of them is given a playlist which indicates which songs to play and in what order. "That playlist," notes Don, "is not necessarily chiselled in concrete." There is some room for flexibility, but the order of the songs on the

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list reflects a particular flow which has been worked out. So, songs are only played out of order when there is a good reason to do so.

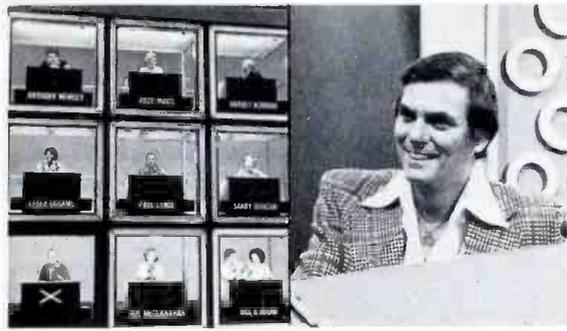
All music is primarily selected for play by Don LeBrecht, with some help from other staff members including Jerry Lee, the station's General Manager. Although an independently programmed station, WDVR purchases a great deal of custom material along with the syndicators.

Each song in the approximately 5,000 title library is on an individual cartridge. The announcer segues the carts for quarter hours, and will then come out of the music with a brief comment about the song just heard. He does not backannounce the entire quarter hour.

This is a reasonably valid philosophy in beautiful music which says that a beautiful music station done well creates an environment of escape for the listener. To integrate any talk with negative implications, tends to destroy the positive environment the music has created. However, WDVR runs a series called Focus, which fulfills their news commitment and runs every day of the week. "Each week on Focus," says Don, "we will take a different subject and present one aspect of it each day, producing a two-minute feature which repeats six times daily." A subject explored on Focus recently was child abuse. It was broken down into five specific areas: 1) The Definition of Child Abuse; 2) Types of Abuses; 3) How We Can Stop Child Abuse; 4) The Damaging Psychological Effects; and, 5) Where to Go for Help.

"One of the things that makes us unique (as a radio station)," says LeBrecht, "is that we spend a great deal of money looking for music . . . custom and otherwise. It's very difficult to find product anymore that you don't pay for." Don says the record companies just are not making those kind of records anymore. Percy Faith used to come out with six or seven albums a year at one point. Just prior to his death, there were only about two per year, and it's the same with many other artists. The steady flow of commercially available beautiful music just isn't happening anymore, which makes programming an independent radio station just that much tougher.

Don LeBrecht credits the success of WDVR to the effort put forth by everyone who works there. "One person can't do everything," says Don, so he has surrounded himself with "good people" over the years. That probably has a lot to do with the fact that WDVR has had the same format, owners, and call letters for fifteen years.



The Production of The Hollywood Squares

by Nicholas V. Yermakov

Sitting at the production table, perhaps some ten or twelve feet to the right of the massive Hollywood Squares set, I watch as members of the show's staff clamber up and down the stairs on either side of the set, handing out envelopes containing prizes. The image is that of overgrown kids playing on giant, fluorescent orange monkey bars. The set is solid, I am told, but it does shake a bit as people move around and inside it. Once, while the "Squares" were taping, there was an earthquake. Paul Lynde was on camera at the time and his facial expression was more comedic than anything he could have planned.

"One of these stars is sitting in the secret square!"

The booming voice of Kenny Williams had taken me unaware. The general mood on the set had been so laid back that, even though I'm familiar with studio procedure, the actual start of the taping had taken me by surprise. That says something. It says that these people are very good at what they do. So good, in fact, that they make it look deceptively easy. The atmosphere is that of a theater company rehearsing an old, familiar classic.

People are walking around behind the cyclorama, work is going on just out of camera range, consultations are being held in back of the set where Peter Marshall sits with the contestants. All while taping is in progress. This is television? Yes, and very professional television, at that. They churn out five segments of the show in one night. They must be doing something right. In May of this year, they will tape their 3,000th daytime show.

Hollywood Squares is perhaps the most successful game show in television. It's been on the air for 13 years and is seen on over 100 stations. There is both a daytime and a nighttime version, as well as a children's version called Storybook Squares, a show that is as popular with the stars as it is with

the kids. I recently paid a visit to NBC Studios in Burbank, California, to watch the show being taped and to see what makes the "Squares" stack up.

Two hours before the first show is scheduled for taping, prospective contestants are being briefed by a production assistant. The 40 or 50 hopefuls sitting at tables in rehearsal hall #1 are told that they will be interviewed by Ida Mae McKenzie, who is the contestant coordinator on the show. These are the semifinals. Ida Mae spends perhaps 45 seconds to one minute with each hopeful, or couple of hopefuls, to see how they "come across." She is looking for the type of people the folks at home like to watch. "Smiling. Energy. Vitality. The feeling that you want to compete," as she puts it. By now, applications have been filled out and each contestant has a "case history," complete with photograph, comments by the prospective contestant, and observations made by the interviewer. In the brief time she spends with each applicant, Ida Mae decides whether or not to send them on to the finals.

The first couple is Brian and Annette, a nice, clean-cut looking pair. Brian builds custom spas. They have no children. His hobby is "everything." Her hobby is trying to get pregnant. They are game show veterans, having appeared on *The Newlywed Game*. They are told to run along with a production assistant, who takes them to the studio, where they will wait until Ida Mae has seen everyone. In a short while, all the applicants have been screened. Only a few make it to the finals.

The final screening is actually the tech rehearsal. Two birds are killed with one stone. The tech rehearsal begins at 11:15 Saturday morning. The show is taped in two day spurts, most shows are taped in the evening. Long before the stars arrive, the prospective contestants are "sitting in" for

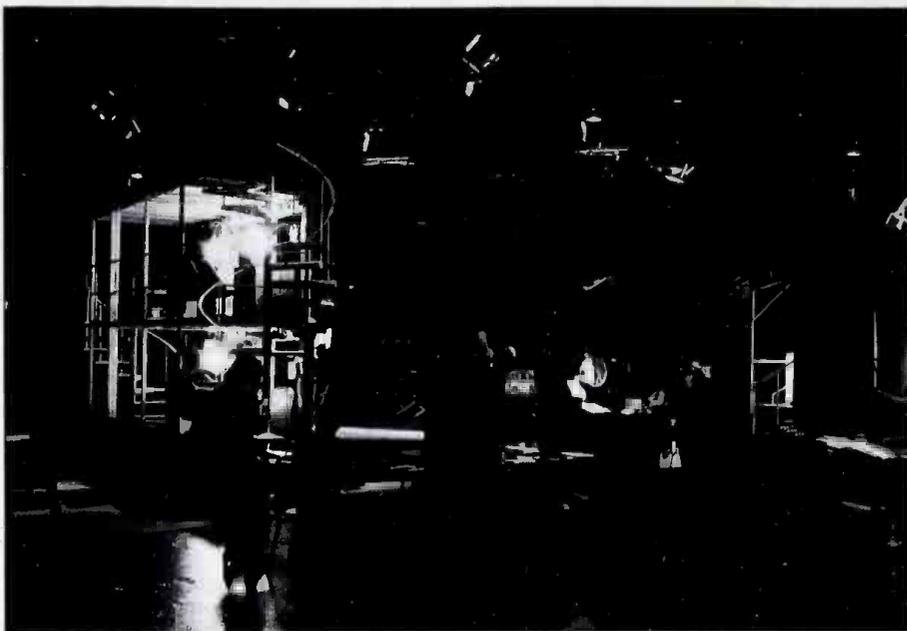
them, taking turns occupying the squares. Art Eisner, production coordinator, sits in for Peter Marshall. Kenny Williams, the show's ubiquitous announcer, sits in for himself. In the booth, director Jerry Shaw briefs his crew on the format of the show. Most of them have worked the "Squares" before. The crew is NBC, which means that they rotate from network show to network show. Many of them have worked on the "Squares" on and off since the show's beginning. As the crew proceeds with the run through, the prospective contestants are miked and looked at. One cute blond girl looks absolutely terrific on camera, but her voice is so soft they have trouble getting a good level on her. They try, but the curtain comes down on her aspirations as a voice intones, over the P.A. in the booth, "I don't think we can use her on the show, Jerry." Reluctantly, Director Shaw agrees.

Jerry has directed the show since the very beginning. Although he did not do the original pilot, he has been with Hollywood Squares for every one of their twelve years. Calm and soft-spoken, Jerry looks more like a college professor than a TV director. He comes from a theatrical background, with a masters in directing. His experience goes all the way back to the days of live broadcasting. He remembers being "scared to death of all the technical things," and he recalls the high pressure of the early days.

"I remember doing, maybe it was a Studio One, and some very kind actor," the sarcasm in his voice barely shows, "cut five pages of dialog. In another case, I remember Maria Riva, who was under contract to CBS

The set literally started to fall down and Maria, with all the aplomb in the world, edged over, leaned against the pole and held it up and the show continued." "A bit strange in the blocking," he adds.

Directing Hollywood Squares may not be as hectic as live television, but there are some problems which are unique to the



Since the Hollywood Squares set is three levels high, several of the cameras that shoot the celebrities are raised on platform to provide more consistency in the angles of head-on shots.

show, most of them due to the one-of-a-kind set. The lighting, for example, is very different and represented a big problem for the early lighting engineers. (The current Lighting Director is John Nance.)

"When you run into a particular problem like this," says Jerry Shaw, the Lighting Director makes an invaluable contribution, isolating nine people this way and still being able to accommodate skin tones, textures, changing of costume . . . All those little quartzes that you see there were added," he points to the small nook lights inside the

Contestants chosen for Hollywood Squares are described as, " . . . Smiling. Energy. Vitality. The feeling that (they) want to compete."



squares. There are three of them within each square and, according to John Nance, they put out a lot of heat, since each is rated at 1,000 watts. Each square with its three lights is controlled by one dimmer, which gives the LD a great deal of versatility. "The squares are only backlit by the cyclorama now," continues Shaw. "We started with a strip of pan light, which was irregular, and then we attempted cutting down individual spots for each box, which did not work because of the angle of the shadows and so on, so it just evolved that this was the best system. Each box has its own dimmer capability in case a lady wears, say, a black blouse one time and a bright yellow one the next." (Wardrobe, of course, is changed between each show, to give the illusion of time passing. Also, what star wants to be seen wearing the same shirt all week long?)

I asked Jerry about the heat generated by the small nook lights, since, on occasion, the stars have actually complained about them on the air. "It makes the star uncomfort-

table," Shaw admitted, so to try and counteract the heat, little individual silent fans were installed in each square. The "silent" fans sometimes emit a little purring hum, which is something for the audio man to worry about. Also, because the set is enclosed from level-to-level and has an 18 foot span, there were audio problems involved.

"How do we hear the top row at the bottom row?" asks Shaw rhetorically. "We had to install individual speakers. Suddenly the wiring became quite complex, just for the necessities, not counting the scoring system for the X's and the O's and the flashing of the boxes and all that sort of thing."

Audio man Bill Cole elaborated on the unique problems inherent to the production of the show. "There are nine squares and each square must hear the other squares. Each square has its own microphone and a small speaker. Up to a point, that's not a problem, but there are times when you get someone on the show who doesn't hear well and you may have to turn these small speakers up almost to the point of feedback. Peter has to hear all nine squares, so there is a speaker under his podium. And the contestants and him (Peter Marshall) must be heard in all nine squares. This is all pretty close to feedback, which is the limit, of course. There are special feeds we have to give. For instance, Camera 2 on the show has to immediately pick out the square chosen by the contestant, so we have to give him a special mix on the show. He does not need things like sound effects, audience reaction, music, announcer or anything else. He has to hear the two contestants and Peter Marshall and he also likes to hear the squares. Sometimes they give him a clue as to what shot he might be getting. For instance, in a reaction shot, they might give him a little lead time. Then, of course, the man who runs the electric part of the show, the lighting on the squares and the X's and O's, etc., has to get the same kind of mix."

The boards used on the show were designed and built by NBC people for their specific purposes and they are probably the most flexible boards available. "We have 960 patch points here on the console," says Bill Cole, "and whenever a show is struck, not for the day, but for the end of that series, for instance, 'Squares' will do two days in a row so we leave it up overnight, but at the end of that session we just tear down. On 'Squares', just to patch takes about an hour, check out another half-hour, and the total audio set up takes about three hours."

The two contestants and Peter Marshall are on separate audio faders, as are the audience reaction and the music. The show is mixed as it is taped. The boards have submixers which allow the audio man to mult several inputs into one fader, so what Bill does is take three vertical rows of squares and put them into three separate faders. In this way, when he turns on one, that opens the mikes on a vertical row of three squares. The producers do not want all the squares mikes live all the time, so the



Arthur Elsner, Hollywood Squares' contestant coordinator.

audio man has to watch carefully to see when to open a particular mike. Peter Marshall's mike is always live, except when announcer Kenny Williams is on.

While the show was being taped, I couldn't help but notice some background noise, especially in the vicinity of the production table, which is where Kenny Williams sets up to do his announcing. Although a mike with a close pick-up pattern is used, I wondered why this noise did not seem to be a problem. In fact, having watched the show, I was amazed at the noise I heard in the studio that I had not heard on my home screen.

Bill Cole explained. "Kenny is so loud, you don't hear the people around him. He stands close to the mike and you ride him very low and all you might pick up is a little audience in the background. If someone came up to the mike and talked in a normal voice, they'd be about 20 dB lower than Kenny. Sometimes equalization is added, but they pretty much take it as it goes."

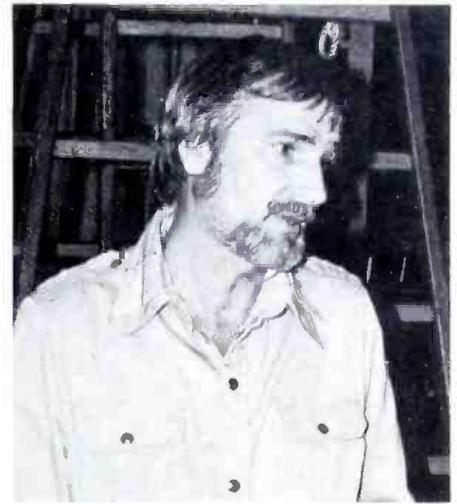
The owner of the stentorian pipes can only be described as a character. Kenny Williams is on the heavy side and has been in radio for years, another veteran of the days of live broadcasting. Kenny does the warm-up when the audience is brought in a half-hour prior to taping. He then introduces host Peter Marshall, who in turn introduces the celebrities as Kenny crosses the set to his podium by the production table, which will be his post for the duration of the taping. Kenny has to be one of the top motor mouths in the business, but even he is not immune to bloopers. He has to read a lot of copy in a very short amount of time and he recalls that once a "lawn mower with an automatic grass catcher" was described as a "lawn mower with an automatic ass scratcher." We ruminated together on which would outsell the other.

Seated next to Kenny Williams in the production table area is Art Eisner, who keeps a running record of each individual game played and the prizes given out. His

job can sometimes become difficult, as in the case of the taping I attended. One contestant just couldn't seem to lose and he won almost every prize Art had to give out. Not that there is a shortage of prizes, but you don't want to hand out two trips in a row or any other similar sort of grouping, so that evening, Art had to hustle.

The squares themselves dominate the set. They wobble a bit, but they are solid and there have never been any accidents on the show. Each square has a desk and chair inside it for the star. Stars are given sealed envelopes containing bonus prizes as well as "snappy comebacks" to the questions Peter Marshall asks them. Although the stars may and often do ad lib, the show is staffed with nine writers. Jay Redack, producer of the show, is also the head writer and he and his group have access to a veritable library of encyclopedias, almanacs, magazines and newspapers from all over the world. Host Peter Marshall has the control of the pacing of the show and he feels that the questions are very important.

"At the start of the show," Marshall explains, "some shows would be good and some shows wouldn't be as good and I could never figure out *why*, what the difference was. And then one day I started adding up the questions. The good shows had a least 23, 24 questions. The dull shows, as funny as they may have been, were only 14 and 15. So . . . questions. Speed. You can have a lot of laughs, but you've got to have a lot of questions on the show, so that is what I fight



Art Alisi, Hollywood Squares' Assistant Executive Producer.

for."

Watching him in action, during the taping, I notice that whenever a celebrity is on camera, Peter watches very closely. There is more to what he does than simply relating to the contestants and setting up the laugh lines for the stars. In a way, his job and Johnny Carson's have certain similarities.

"My whole background is, you know, working with comics," says Peter as he changes to go home for the evening. He seems to be a man on the move. Even while he speaks, he's doing something. "I was a

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Audio booth. Because the Hollywood Squares set is enclosed from level-to-level, and has an 18-foot span, audio problems are involved. Each celebrity in each square has to hear all other celebrities in all other squares. This involved installing small monitor speakers in each square, that sometimes must be driven just below the point of feedback. In addition, since the show features so many people all at once, the camera crew must hear a special headphone mix of the audio to help them anticipate shots.

straight man for many, many years with Tommy Noonan, Tommy Farrell, I've done straight for a lot of people. So my job, basically, on the show, is to be a straight man. To keep the thing going." Referring to the stars, he says, "If they're on a streak and the thing is working, let 'em roll. If they're in a situation where it doesn't seem to be

"Squares" director, Jerry Shaw (3rd from left) in director's booth.



working for them, to pick that up and move it forward."

Before the phenomenal success of Hollywood Squares, there was a show called People Will Talk, with two contestants and a panel of 15. Art Alisi, speaking for Heatter/Quigley Productions, described the show's history.

"They decided to do a spinoff (of People Will Talk) called Celebrity Game and we used nine stars and Carl Reiner was the MC. That was taken off the air after one season." The reason isn't surprising, in retrospect. The show was on opposite Bonanza. Alisi continues —

"From that show they got the idea of doing tic-tac-toe and they started doing run-throughs and working with an audience. They went with nine stars and they were looking for an MC. They saw Sandy Baron on the Merv Griffin Show and they flew him in to do the pilot." (The Griffin program was based in New York at the time.) Bill Layton and Bert Parks both did pilots for

Hollywood Squares as well, but CBS did not buy the show. As it turned out, CBS's loss was NBC's gain. Heatter/Quigley Productions was already known for one successful game show and that was Video Village. The original MC for that show was Jack Narz, but when the move was made to the west coast, Narz elected to remain in New York and Monty Hall was brought in from Canada. For the "Squares", however, a different look was desired. The producers had it narrowed down to two people and one of them was Peter Marshall, who had been appearing on stage in New York. The man who was not selected in the long run did not do so badly for himself, by the way. His name was Dan Rowan.

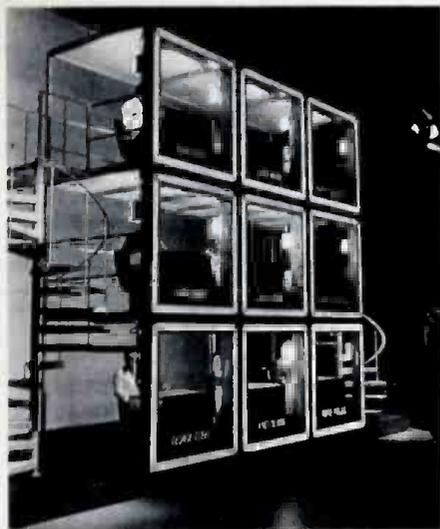
Hollywood Squares went on the air on October 17, 1966 and the show has been there ever since. Larry White directed the pilot and he decided on an unusual set up for the cameras, a procedure that the show has since continued. "Squares" is a four camera show, but it is the placement of the cameras that is unique. Looking at the set from the side, one can see a camera platform some 40 to 50 feet directly in front of the actual



Soon to tape its 3,000th daytime show, the Hollywood Squares recently celebrated its 12-year anniversary on the air.

squares themselves. The platform raises the cameras off the ground, giving them the appearance of being mounted on a stage. Three RCA cameras are locked down on this platform stage and the fourth camera is to the immediate right of the platform stage, on the floor, shooting across the line of sight of the other three cameras. It is this camera which sees Peter Marshall and the contestants, who are in a small set, also elevated, to the left of the raised camera platform stage. And, to the left of Peter Marshall and the contestants is the production table, Kenny Williams' podium, and a special board which controls the lighting on the squares, as well as the "X" and "O" scoring system. Two Mackenzies are used on the show, one for audience reaction and the other for music. Taken as a whole, the set up has a circular appearance, with the audience situated behind the cameras, looking down at the squares.

Directly in front of the camera platform stage is a seating area. Here, the producers and the network representative from the Compliance and Practices division have a ringside seat to keep track of the proceedings.



Hollywood Squares one-of-a-kind set caused some lighting problems with inconsistent skin tones and textures. Squares are now backlit by a cyclorama, and each square has nook lights controlled by a dimmer, allowing custom lighting for each square, depending on what the celebrity is wearing.

The celebrities who sit inside the Hollywood Squares rotate periodically, although some of them, such as Rose Marie, George Gobel and Paul Lynde, are regulars on the program. The show has no shortage of stars, since the publicity power of the Hollywood Squares is a well recognized force in the industry. The stars of the show and host Peter Marshall get a great deal of mail and many of them have mentioned that, although there is other work that they would like to be known for, one of the things they hear most from viewers is "I loved you on the Squares."

Both Art Alisi and Ida Mae McKenzie stress that the success of the show is due to the fact that they strive for a "walk of life" flavor, both in terms of the stars and the contestants. They try to provide something for everybody and a star for everyone to relate to.

During taping, the actual atmosphere on the set is relaxed. During commercial breaks, there is a good deal of joking around as well as byplay with the audience. Occasionally, anecdotal situations occur which give both cast and crew pause.

The night I attended the taping, a contestant picked Harvey Korman of the Carol Burnett Show. Harvey's question, as read by Peter Marshall, was about CB radio.

"Harvey," began Marshall, "to a CB'er, what is hot stuff?"

The actual answer was coffee, but in most cases, stars are provided with snappy comebacks or comedic answers by the show's writers. Harvey's line was "Any waitress under 40." However, he misread the card and what came out instead was "Any mattress under 40." There was some puzzlement on the set and the audience laughed obligingly, but during the break Korman was razzed by the other stars about his delivery.

That same evening, Paul Lynde's

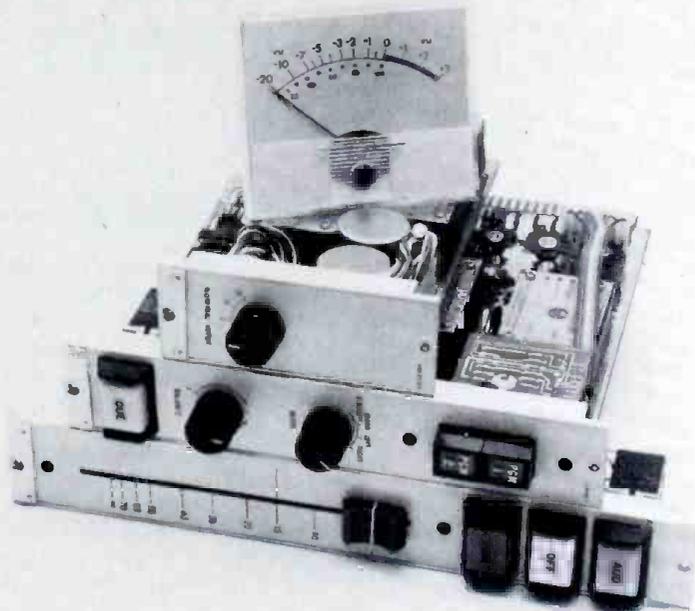
question was about the Frankenstein monster's greatest fear. The monster's greatest fear, responded Lynde, was that "girls would be turned off by his big nuts." There was a pause, then Lynde hurriedly added, "On his neck!" Some looks were exchanged off camera, and more than one person wondered if the line would be edited or not. (It wasn't.)

There is a family feeling on the show, but it is the sort of thing that gives a misleading appearance to the proceedings. The show goes as smoothly and seems as effortless as it does because the people who work behind the scenes are competent and certainly by now familiar with the proceedings. Sharply, curtly, Jerry Shaw directs the cameras and it is this sort of professionalism that has made him an Emmy-winning director. It

makes things simpler for the stars and for the host, whose average day consists of coming in an hour-and-a-half before taping, going over the questions, going into make-up, taping the show and then going home. For others on the show, the day is a lot longer. They come into the office at 9:30 in the morning and stay until taping ends at 11:30 that night. Their work does not go unappreciated.

In his dressing room, Peter Marshall had high praise for the people who put the show together. They make his job easier and help to make him and the stars look good. In his words, "It's a great gig." When I asked him what the toughest thing about his job was, he raised his eyebrows for a moment, then replied, "This job? Driving the freeway to get here."

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BP&P 29

Voice Tracking and Automated Radio Programming

by Mark F. Hutchins

Voice-tracking is one of the most effective — and controversial — creative tools at the disposal of an automation programmer. By producing a separate tape containing all the announcements, including music intro's, the automation system can fairly well approximate a live show. The voice-track deck in effect, replaces the live announcer's microphone. Properly done voice-tracking can sound as good as live, takes less time to produce, allows announcer mistakes to be corrected, and relieves creative people of such uncreative tasks as waiting for records to end. Or so it is in theory.

The controversy over voice-tracking begins with the debate over whether or not it is even necessary to sound live or to "fool" the audience. In discussing their "Beautiful Rock" format (BP&P, May/June 1977) TM Programming's Ron Nickell states that "the concept is that the radio station becomes the personality. The music is the personality." Most of the announcing considered necessary (title and artist) is recorded on the music tape, either at the end of each selection or following the sweep. The research in this area conducted by TM and other programming companies is very impressive and their successes are backed by scores of ARB's. Concept Productions' Dick Wagner, on the other hand, has mixed feelings: "The audience doesn't care as long as it supplies what they want to hear, as long as it is something they like. That's the argument for the voice on the music reel: The listener doesn't really care that it is on tape as long as the right music is there. But doing the same announcement exactly the same way, time-after-time, results in

repetition that has an effect on the listener. You can get away from that with voice-tracking — literally put personality on the radio — which you can't do with the voice recorded on the music tape." Continued debate on this subject is certain, particularly since many of the major program services have had spectacular results using no talk with the music.

Assuming that a particular situation does justify a personality-type format, is voice-tracked automation the best method of execution? For years, the automation hardware manufacturers have embraced the philosophy that automation will result in a more consistent sound with a reduced payroll; the past two decades have seen the definition of "reduced payroll" evolve from "fire all your operators" to the more realistic "see what you can do with a few talented (and well-paid) people." Indeed, voice-tracking seems to be a logical outgrowth of the more enlightened attitude toward automation as merely another tool in the hands of creative programmers.

The potential difficulties with voice-tracking are frightening! With the music on one deck and the announcer on another, how is synchronization maintained between them? It isn't unheard-of for a live announcer to intro the wrong song, but Murphy's Law ("If anything can go wrong, it will") would tend to make it happen often with voice-tracking. What about contests, news bulletins, traffic reports, and the other elements which make up so many live, personality formats? Isn't it a lot of work and can the average operator handle it? The stations that follow were asked about their experience with voice-tracking and with

automation in general. They are all happy with voice-tracking and feel that it gives them the professional sound they want. Another thing they have in common is that they tend to be in small to medium markets whose size doesn't justify either high-priced talent or super-computer hardware.

WDBR is a Top-40 FM in Springfield, Illinois, where, "voice-tracking adds a lot to the sound and very little to the work," according to program director Steve West. "What it boils down to is that you can do a five-hour show in less than an hour and the station does not pay you to sit there and wait for records to end. Our afternoon jock is our sales manager; I'm the mid-day jock, program director, and I do all the contests; the evening guy is also a salesman and records his show just before he goes on. What we end up paying for is one engineer to operate two stations and a news service. There is a master control room which operates the AM station, WDBR (FM) and the Capitol Information Bureau, which is a news service for subscribers. The engineer in his normal seated position has speakers right behind him; assuming he listens, he'll know the minute anything goes wrong." West says there are very few problems with keeping the voice-track in synchronization. "Anybody can look at the list, look at the show sheet and figure out where they're supposed to be," he explains. "Of course, things do fail sometimes; this can throw it off. But it's always easy to get back on track again."

West runs all his music on four reel-to-reel decks for what he feels is improved quality. "If someone would come up with a good matrix stereo cartridge, we would go

cartridge. We've had so many phasing problems. I worry about people listening in mono — I know a lot of people listen that way — so I stick with reels because I know they work."

Broadcasters who have heard WDBR marvel at how tight the intro's are. West reveals that, "when the guy records the talk tape, he is hearing the music intro through his headphones. In our format we talk-up currents and recurrences, leaving the other two music decks as fill sources which may or may not run depending on time requirements." The announcer making the voice-track has two cart playback machines in the production room, each with a cart containing the opening music part of each song on the current or recurrent reel. Initiation of the end-of-message (EOM) tone, in addition to starting the next song when played by the system, starts the appropriate intro and plays it in his headphones. "For instance," West continues, "playing right now is reel 8A4 which has twenty-one cuts; so on a cart I have the label 8A4 and it has those twenty-one intros — in order. Every time you hit it you get the next song, played through your headphones. When they first started, they were using a backtime clock but the problem is that you do not know exactly how long you have. Not only do you have to watch the clock, which is a tiresome thing to do, but you don't hear the music. You're not talking up the music, you're taling up the clock and it sounds different. Our afternoon guy really gets loud as evening comes on; I mean, he is a rock jock! You can't do that if you're talking up a clock. If you hear that record playing it sets the mood."

WDBR runs contest intro's and follows the next record with an announcement saying something like, "We have a winner, thank you for calling." Later on in the hour, they mention several winners from the day before or earlier that day. This way they get the names on the air, which they feel is important. During the day anybody in the office can answer the contest phone; at night the engineer handles it.

Does voice-tracking require a lot more effort at WDBR? "Oh, no!" exclaims West. "It would be simpler, of course, just to have four reels running back-to-back records. But if you want a radio station to sound like ours you have to voice-track. We have the ideal set up: We have a union shop for operators; they work eight-hour straight shifts so there are three guys a day. Their job is to keep both stations running perfectly. But they are always out there, always five feet or less from the system."

Steve West is quite outspoken about one aspect of automation — leaving it unattended. "I don't know if realistically you can walk away from a radio station and expect it to run. You can get by for a little

while but in anything with that many separate parts, it's just a matter of time before something is going to fail. You can always trace it back to human error. Somebody didn't check the cart before they used it or something like that. Someone has to be there and know when it happens and how to fix it. Voice-tracking itself makes no difference; we would have the same people doing the same things, with or without a talk track. We're using an SP-10 system, a pretty old unit, but our sister station is using System 90 and they don't just walk away. If you care about your radio station, you won't just walk away from it."

In conclusion, West states that, "Disc jockeys tend never to want to go back to a manually-operated station. They like having Christmas Day off, Thanksgiving Day off. They can take a whole weekend off if they record their shows in advance. I feel WDBR

is doing well; judging by the latest ARB, quite well. I'm very pleased. You need to look at who Top-40 radio appeals to. It's not really the active listener. It's more passive: they hear their records and they hear the jocks they like. WDBR is a good, tight Top-40 station."

KKBC (FM), Carson City/Reno, Nevada, has used voice-tracked programming supplied by Concept Productions for the past two years and has had excellent listener and client response. A look at the latest ARB shows KKBC pretty much at the top of the 18 — 34 figures for the 12-station survey, and #1 in several other demographics. "Although the format has perhaps one synchronization problem per week, we initially had quite a few problems," says General Manager Don Costa. "We had some equipment problems which took a little while to work out. Even when we had

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The Author: Mark Hutchins is an automation products specialist for the broadcast products division of Harris Corporation, Quincy, Illinois.



Steve West, program director of WDBR, Springfield, Illinois.

the problems, the music and personalities were strong enough to win us a wide following. For example, I recently gave a talk at one of the schools on the subject of automation. Most of the students listen to KKBC and they didn't even know it was automated! They asked questions about the air personalities; they relate to them and just didn't realize that the announcers live hundreds of miles from here. I don't know that they really care. Even when you say, 'It's taped,' the average person thinks that means the announcer sits down and records the entire show in advance (voice and music together) — and that doesn't seem to bother anyone."

When they had the initial synchronization

problems, was Costa upset? "Sure," he says, "but we still got ratings and billings; we didn't sound any worse than we would have if we had used a live announcer — who also makes mistakes." The solution to the voice-track problems at KKBC was to hardwire the music decks to the voice-track decks; from that point it is only necessary to cue up both the voice and music reels to the beginning. The automation brain only has to call on one event which is the combined music-voice unit; if one deck plays, the companion deck must also play. The hardware used in the KKBC format is similar to that used at WDBR in that there are four music decks, two of which are announced; however, the Concept format requires separate voice-track decks for each announced music source. "The possibilities of the programmer not doing what it is supposed to and fouling up the sync of the voice-tracks is eliminated," according to Concept Productions' Dick Wagner. "Also, the possibility of someone not putting the programming correctly will not foul up the voice-tracking." Wagner's experience with hardware people problems made him re-think the voice-track process. "We decided we would have to go to something that was more fool-proof, so it was a situation where the hardware forced us to modify our method of programming. I don't think the end result is a compromise on the original. And I do think it is actually easier for the station to handle, easier for them to operate.

When we developed the voice-tracking in Fresno, we had command over all of the quality-control factors such as careful production, close monitoring of the system, and engineering maintenance. With a voice-tracked format this is really crucial. When we put the format into syndication, we found out that there were a lot of things we hadn't thought about. Now we have come to the point where, based on the present technology, we have about as reliable a way of accomplishing that as can be. As better technology becomes available, the possibility of positive encoding and decoding — actually programming the system from the voice-track — opens up a whole new area where voice-tracking can be even more reliable. We're coming into an age where most of the objections to voice-tracking can be eliminated."

What about work required at KKBC to take the Concept Productions material and make it work? Don Costa points at the AM announcer/operator in the neighboring control room. "I don't even have a babysitter!" he claims. "We have a warning light when each reel runs out; the AM announcer changes the tapes. Our traffic director makes the format entries in the DP-1 at the same time she enters the commercials. Commercials, news and weather carts are made by the same people who do the production for AM. In effect, we get a personality rock station with major-market talent for very little extra work by our staff."

Both Costa and Wagner downplay the negative effect of voice-tracking errors.

"The listener will accept a certain amount of error without getting upset about it," contends Wagner. "The listener doesn't understand the process of getting things on the radio, anyway, and he really doesn't understand what goes on with automation. So for him to start thinking 'Hey, that station is automated because they made a mistake' just doesn't happen. But everyone in radio thinks that because they made a mistake — because they announced the wrong song — the audience will know they are automated. They just don't; it doesn't work that way. We're so into our own industry that we think everybody thinks the way we do. And they really don't."

Other syndicated voice-tracked formats include Filmways Radio's Country Format, and Live Sound's "Big Country," both providing major-market country personalities in a fairly sophisticated presentation. In the "Big Country" format, each of the 48 playlist records are on cart, and must be capable of being random-accessed; the oldies are reel-to-reel, and all the music is synchronized to the voice-track reel. In addition to the standard left-channel EOM tone, the voice-track tape uses a right-channel tone to mark off each hour's cuts. This allows programming more material than is likely to be used in a normal hour. At the end of each hour, the brain jumps to the schedule for the following hour, skipping the hits that were scheduled but not used; the voice-track rolls past unused announcements until it finds the right-channel tone marking the beginning of the next hour. This method of "over-programming" each hour deals effectively with timing problems caused by deviations from the normal commercial load. The alternatives are either to avoid any reference to the particular hour or to only voice-track early enough in each hour to guarantee use of all the cuts for the hour. Another requirement of the "Big Country" format is that the voice-track deck be dumped from the system if such things as power failures or program silence alarms occur. These are circumstances which could effect synchronization; the voice-track will be instantly bypassed by the system until checked and reset.

"We think it works incredibly well," says Joe Monteith, Program Director of KTOP (AM), Topeka, Kansas. "The only thing we miss — a place where live formats have an advantage — is the disc jockey being able to look out the window and say, 'Hey, it's raining out there in K-TOP country.' But we've gotten around that. We're getting cuts that describe the weather in general terms. Also, during football season, I work about a month ahead and type up promo lines for the "Big Country" jocks and have them record them as if the ball game is coming up tomorrow, for instance. It makes it sound like these guys are a part of K-TOP Radio.

"We still have people call up who want to speak to the disc jockey; we also have a lot of people, I know, that are aware it's taped. We don't try to pretend it's not. If someone calls up and asks, 'Are you taped?' we say,

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"Yes! We just put the format on, localize it as best we can, and let it carry itself. The people who know it is taped like the way it is done, they like the music, and they like the ability the format has to insert immediate items. We have a lot of thunderstorms and tornadoes and, for these events, people are always near the radio. We had the "Big Country" jocks cut carts with specific weather messages.

"A possible complaint is that we lose a bit of spontaneity because the jocks and the local people on tape don't interrelate with each other. But I'm not even sure that it's necessary. If you are using a syndicated service you have a time element. You really have to plan ahead, usually a month ahead. On the other hand, if you are doing a voice-tracked format locally and you have the jocks coming in and doing the show — that's almost like being there and doing the show live. He is there, in the city, in the studio, on that particular day; so it is easier for him to relate to things that are happening around town. He may not have to actually be on the air playing records from noon to four, but he is closer and he doesn't have to think, 'Well, what's going to happen a week from today?'"

Overall, Monteigh tends to favor syndication: "It adds a quality or professionalism that you otherwise can't get. Let's face it, the best voice in Topeka is pretty good — but not a Chris Lane. So you gain something. I'm not sure how much you gain by bringing in a Chris Lane to a market like Topeka or any smaller market. I'm not sure that it isn't part of the tipoff that 'Hey, it's canned! That guy sounds too good for this town.' But if you're going to present a professional service, I think that is what people want; they want to hear it sound good. Localizing is the big thing and you can make it sound good with a syndicated format as long as you work well ahead of yourself. Ten years ago nobody knew how to do automation well. There's no question that there will always be a demand for WABC, WLS, KMPC — the big major-market stations with the super personality. There's no going that other than live. But in small to medium markets, where you can't

get the super personalities to do it live, day-in and day-out, an automated format is the way to go. The professional level is just so much better than what you can normally do, day-in and day-out."

Monteith discussed synchronization problems saying, "We've had it get out of sync. We had a problem with an oldies deck restarting itself so that it was advancing an extra cut off the air. The voice-track was OK, and we discovered the problem and got it resolved. We haven't had much trouble with it getting out of sync — a couple of times, but not a lot. It is possible, no question about it, but what do you want to present? Here is...and that was' and there's no question about the fact that it's canned."

Contests are another area where



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planning ahead is important. KTOP sends the lines to the syndicator where they are produced. Otherwise there will be a clash at one in the morning between your regular voice and, as Monteigh describes it, "a kid with the voice of a five-year old or one of your part-timers who isn't that good. After

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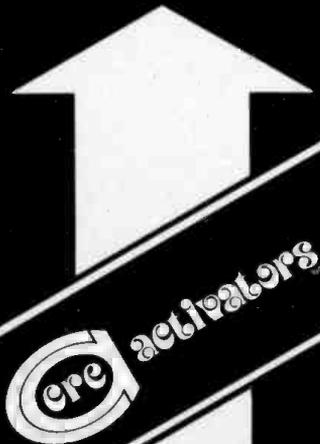
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the syndicator cuts it, you cart it and punch it up on an insert basis. You can make it a random thing like a jock would if he were doing his own show and it's done in the jock's voice. After we get a winner, we don't worry about getting their name on the air. It depends on how big the contest is. I can envision if you're giving away \$5,000, you're going to have a problem because everyone wants to hear the winner. But I don't think that many small market stations (who are looking at automation as a way to save money) are going to get too involved in big-prize, intricate contests."

KTOP has found that the human element has been the key to the success of their format. "At first there was some reluctance," says Monteith. "They were afraid to do anything with it. They either didn't understand it or what it could do for them, or they were afraid it would get them fired. They didn't realize how much workload it can eliminate; how much time it can give them to do other things well. Rather than 'rip-and-read,' you have a whole hour to sit back and make local calls, find out what is going on and really let people know what's happening in your community. Automation gives you time to do other things; it takes a lot of the pressure off you.

"It is important to have people who are willing to learn, people that are not afraid to get in and get their feet wet. You can sit back and look at the machine and say 'Gee, isn't it pretty . . . Look at all the blinking lights,' and never really learn what goes on. The biggest problem is human — human error as opposed to machine error. We now have people who are not afraid to learn, but at one time that wasn't true. I've heard of people at other automated stations where that tends to be the rule: People are afraid to get in and afraid to learn. They think, 'Computer! I don't know anything about a computer, so I won't even bother to learn.' At KTOP we've been very fortunate to have people who were very cognizant and got in and learned the thing. Voice-tracking just meant there were some more events to learn. We listed every hour of the day by event number and by what should be there; you just go down the list. If a guy makes a mistake and doesn't know where his subformat is supposed to be, if something happens and he has to jump-load it, everything is on the sheet for him.

"Just because you have an automated station doesn't mean you can reduce the quality of your people. When I say quality, it comes from your management people, too; they must have the ability to hire people who can understand what is happening. You're not going to gain anything if you hire an idiot to be in charge of a \$65,000 automation system. You don't need as many dynamite people. You can have a guy work a six-hour or eight-hour shift with automation; no way you can have a guy on the air live, six or eight hours a day, seven days a week, without killing him. So you can have your good key people taking care of the system, get some good part-timers, and you have a lot more professional sound."

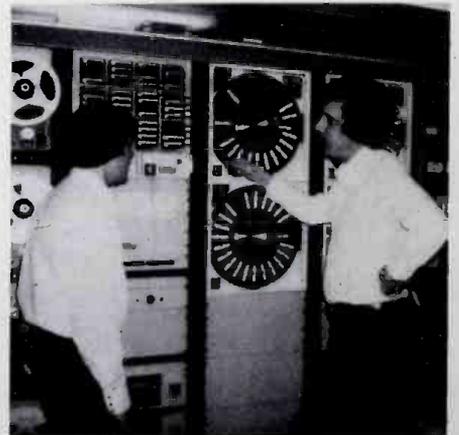


Automation system at KKBC, Carson City, Nevada. Shown in picture is FM traffic director, Donna Michael.

With a syndicated format the station's work load is mitigated somewhat by the fact that so many of the format ingredients are provided by the syndicator: the daily voice-track tape, playlist updates, time announce tapes, etc. The responsibility for two important areas, personality and music, has largely been delegated to the syndicator. Unless you are Harley Drew, Operations/Program Director of WBBQ, Augusta, Georgia, and produce *everything* yourself.

"We faced the FCC deadline last year for splitting the programming on our AM and FM," Drew relates, "along with so many AM-FM's that were duplicating. However, we felt unique in our particular situation; we felt we would jeopardize our strong position by any change on either the AM or FM. This position in the Augusta market is partly explained by the way ratings are taken: No differentiation is made between WBBQ-AM and WBBQ-FM. Our decision was to keep the programming on the two stations as similar as possible and still meet the letter of the law. Since we were running a high-energy Top-40 format, the only ways to duplicate the FM format on AM were either to hire another staff to do it live, or to have our existing staff produce voice-tracked

KTOP chief engineer, Larry Bostwick (L), and operations manager, Joe Monteith (R) talk over System 90 and syndicated "Big Country" operations.





KTOP chief engineer Larry Bostwick assists traffic department's Cindy Johnson in commercial updates for voice-tracked automation system.

automation for the AM."

That is how one station's response to the FCC non-duplication requirements resulted in an extremely live-sounding format. The source configuration is very similar to that of KTOP: oldies and voice-track are on reel-to-reel and current hits are on cart. The use of cart gives playlist flexibility which WBBQ feels it must have. Drew, like Steve West of WDBR, is painfully aware of potential phasing problems with stereo cartridges and yet he opted to use them for music. "There were a couple of reasons," admits Drew. "One was the possibility — however remote — that we might change everything around and use the system on FM. And, even though our equipment decision was made almost two years ago, it seemed entirely possible that AM stereo wouldn't be too far off. Now, as you know, it appears to be just a matter of time before FCC approval. We have used quality control and top-of-the-line carts to give us performance which is quite satisfactory." Although the music scheduling wasn't critical enough to rule out random access, the use of

Charlie Foxx, 7 p.m. to 12-midnight at WBBQ, Augusta, Georgia, voice-tracks his program. Light above timer on wall cues him when to talk and timer allows him to talk up to artist over record intro music. Buttons on upper edge of console control the recorder and 25 Hz tone generator. The Schafer tone generator is connected so as to provide automatic spacing of the cuts at three second intervals via the cue light on the wall. Announcer does not touch the recorder. Tone generator starts it, sets records, and stops it.



announcer ID's, jingles and commercials was too busy to permit use of Carousels. "The Instacarts were chosen for our voice-tracked format because they are immediately available without advance planning to avoid back-to-back conflicts. We have our third one installed now and it is a blessing. Our business was really up for Christmas and we were down to two empty trays the day it arrived."

The live FM announcer is also the voice for the automated AM; the shows generally run concurrently. The announcer is able to monitor the system and, since he recently cut the voice-track and prepared the system, he is readily able to detect a problem and fix it if it occurs. Harley Drew makes the most of having the "voice of the voice-track" on hand and available for additional production. As he explains it, "We have a Revox tape recorder in our control room that we use for various purposes, including recording reports from our three mobile news units. We generally tape a report and air it immediately. Taping allows the reporter in the field to re-do the story if he makes an error. We do about 200 'on-the-scene' reports per month and we have a wide reputation for being at every fire, accident, or whatever within minutes. We have now interfaced the Revox directly to the system via a reel-to-reel interface card and a little box I constructed. The box contains an op-amp amplifier which boosts the level of the Revox up to zero dB for the system and it also contains a 25 Hertz EOM tone oscillator. I used a dual op-amp for that, one half oscillating at 25 Hertz and the other half acting as a line amplifier to buffer the oscillator and provide proper level to the Revox. This is fed out through a Radio Shack photocell. I installed a button that activates a light which illuminates the photocell and provides pop-free EOM to the Revox.

"With this nifty system, we record mobile reports directly from the news cars, punching the EOM button at the end. We then put in a one-time insert via the automation control console in Control and forget it. When the event playing is complete, the system calls for the mobile report directly and reads the EOM tone and resumes the show. Mobile reports get on the air within minutes and the announcer never has to leave the FM control room. There are other possibilities. We now schedule a call-in contest on the System 90 with very effective results. We have the voice track say, 'I'll take the fourth caller right now at 279-3333 to win a WBBQ T-shirt, fourth caller gets it, so call now.' The FM announcer is aware of the time that this is scheduled and takes the appropriate call. When we get a winner, he instructs the winner to give his or her name and the prize and some line about the station and tells them the tape is rolling. He then punches the EOM button and inserts the Revox into the automation program. When the song playing ends, or after the voice-track (at a blank entry reserved for this purpose), the system calls for the Revox and the sequence

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might go like this: That's Eric Carmen on the Saturday night Foxx Show on WBBQ and we've got a winner of that WBBQ Tee-shirt . . . The Revox goes on . . . My name is Joe Smith of 1821 Robin Road and I just won a Tee-shirt from WBBQ, Augusta's best station . . . The EOM kicks the jingle and on into the next record. This really sounds great on the air and continues to baffle those who operate automation but don't understand how we do it! We are also planning to feed a line from the FM control room console mike pre-amp over the Revox. This will allow the announcer to record directly on the Revox while a record is playing on FM and then have the automation insert that item in the program at the next blank event or as a one-time

insert. With this, we can put in the Friday night high school football scores without the announcer having to leave his FM chair."

WBBQ is pleased with the sound and obviously feels it is worth the effort. The five hour show may require up to two hours to produce. The production is aided by an easy-to-follow load sheet and by a production room that is as automatic as possible. A light cues the announcer to talk and a back-timer allows him to talk up to the artist on the record opening. The tone generator also provides automatic spacing between cuts on the voice tape.

Probably the biggest compliments received at WBBQ come from visiting broadcasters who, after listening to the AM in the car on their way to the station,

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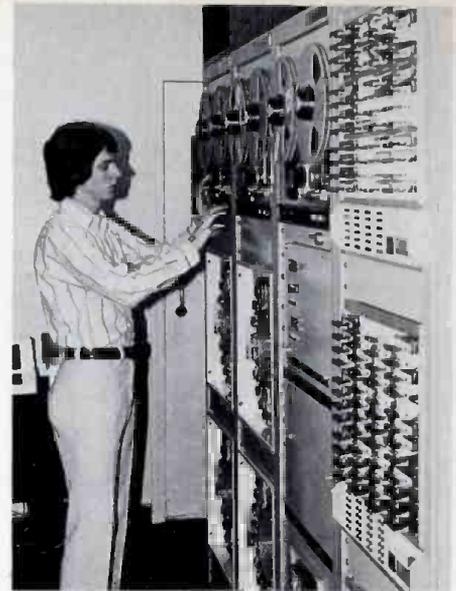


Bob Morgan
3-8 pm

Jason McCall
5-10 am

Chris Lane
10am-3 pm

Chuck Roberts
8 pm-1 am



Rob Collins, assistant PD for WBBQ-AM cues up the voice-track tape for the next program. Carousels contain songs. Other two reel-to-reel units are for oldies. Single-play decks have weather, announcer recorded PSA's, and instrumental backfill to ABC.

apologize for not listening to the automation since the car didn't have an FM receiver.

In conclusion, is voice-tracking an effective creative tool for the automation programmer? Effective and, indeed, necessary in the operation of these four stations. It is safe to trust their decision for a personality-type format, since they are all successful; and voice-tracking seems to be an integral part of each of those formats. These four stations, like so many successfully automated stations, view the hardware not so much as "the solution" but as a tool in the hands of creative people. Voice-tracking for them is just another element of their operation. Voice-tracking is an element with some risk, but the benefits — at least for these four stations — appear to outweigh the potential for failure.

WBBQ's main FM control room where **Bruce Stevens** is cueing a mobile news report recorded a few minutes before. This deck is sourced directly to the automation system. An additional control console in FM allows the announcer to insert the report into the program running on automation without leaving his chair. System 90 then calls for the mobile report and airs it directly from the tape deck. This adds a great deal to the station's live sound, allowing instantaneous, on-the-scene reports.



The Radio Production Room

by Cindy Guzzo

Programming and production sets one radio station apart from another. Programming, however, seems to have settled into a small number of comfortable niches where, with the exception of personality and news oriented radio, the music being played is similar for each format. Therefore, it's the creative use of production that makes the difference. The purpose of this article is not to delve into modern production techniques, but to layout the system and physical requirements for a competitive broadcast production studio.

The modern production system contradicts some long held broadcast traditions. The concept that a production studio is an air studio with two reel-to-reel tape recorders is dead. Creative production requires a system that works... the design, the cabinetry, the layout, and the equipment, must be flexible, far beyond the flexibility offered by most on-air studios. As

Steve Irwin Productions, San Diego, California.



well as being flexible, the system must be mentally and physically effortless to operate. You probably won't have to spend a fortune either, depending on the equipment already owned and the number of bells and whistles you feel necessary to be creative.

Pacific Recorders and Engineering has designed production systems for a number of broadcast facilities, small recording studios and advertising agencies. The system we've put together is simple in design and can be used for original multi-track production and mix-down, as well as simple commercial production. It also has the capability to produce sound processing such as phasing, flanging, harmonizing, reverb, double and triple-tracking, variable speed effects, equalization, and limiting.

One of the major aspects of the production system is the cabinetry structure in which it is housed. The cabinetry must be human engineered, functional, and aesthetically pleasing, preferably of a completely modular design, featuring isolated and weighted turntable pedestals, rack mounting facilities, and copy stand. Such things as digital timers, copy stands, processing equipment, cartridge equipment all need to be within prime and peripheral view of the operator. The

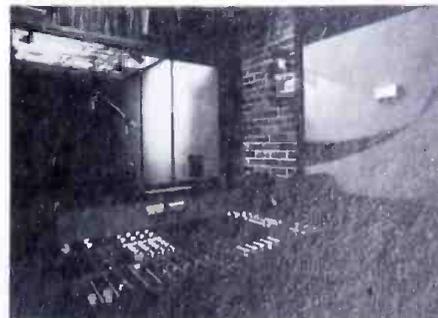
THE AUTHOR: Cindy Guzzo is director of marketing for Pacific Recorders and Engineering, San Diego, California — a company specializing in broadcast studio design and equipment. This article was prepared with the assistance of Jack Williams, the company's president.

cabinetry should also house all the support electronics such as power supplies, amplifiers, reverb units and the like.

The equipment for a broadcast production system must be selected with creative flexibility first in mind. Although substitutions can be made, these are the major pieces of equipment we recommend to fit the needs of a modern broadcast production facility.

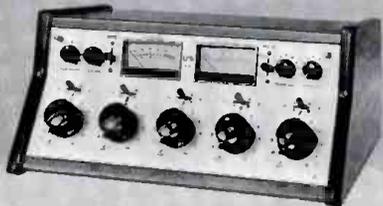
The mixer is the heart of any production system and its flexibility dictates the limitations of the overall system. Modular construction, input equalization, reverb/echo-send and return circuits, inter-stage patching, multi-channel output with mixed stereo-mono monitoring are very important considerations. The console should provide the remote control of turntables, cartridge and reel tape equipment. The panel layout and functions must conform to easy and efficient operation.

Studio West "Studio C", San Diego, California.

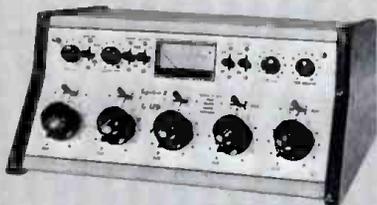


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Speaking of turntables and tape equipment, check the specs on all the equipment. Seek out a machine that's super-quiet and super-fast start. Tape decks should also provide performance from the aspect of "quiet" . . . but also durability and its functional characteristics. Next time you're shopping for a tape deck, check out the MCI JH-110A series tape recorder that has the features that make production fun. Three speed tape drive with built-in variable speed control are standard, great for shrinking that commercial to 59:59. Editing is made easy with a variable, fast-wind "joystick" search control; and an automatic re-cue/replay tape timer with memory lets you re-wind to the start of the spot and listen with just one command.

The equipment that keeps it all interesting is the processing equipment. There are several pieces of processing equipment that are as fun to use as they are effective.

The Eventide Harmonizer is a digital audio device for delay, pitch shifting (in real time) stairstepping, tunneling, and the list goes on. This effects device is a must for any production director that wants to create interesting I.D.'s, give their contests pizzazzzzzzzz and make those pre-programmed inserts, comics and music notes that give that extra touch to programming.

For an equalizer we recommend the Parasound 622B Parametric Equalizer. It's versatile and has continuously variable frequency and bandwidth. A good, general-purpose compressor/limiter is the UREILA-4. Smooth control and variable ratios are combined with ease of operation.

Another effects device by Eventide is the Instant Flanger. This device offers the standard phasing and flanging effects which have been popular in the record industry, and can be quite effective when used in broadcast production.

Last, but not least, the BX-10 reverb generator fits the bill as a dual channel unit with independent equalization and decay for each channel. This is an excellent device

that sounds REAL, unlike the low-cost miniature spring based units on the market.

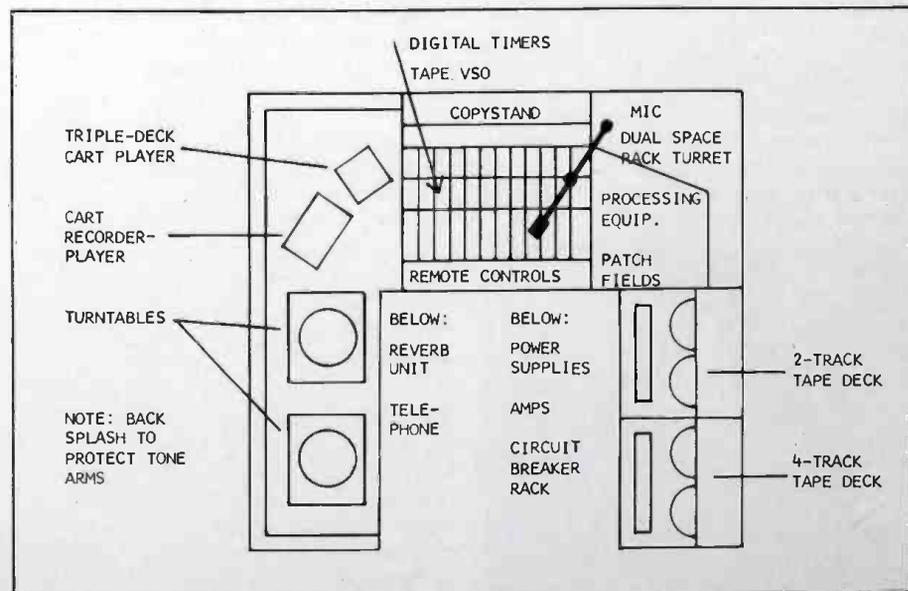
For loudspeakers we recommend the JBL 4311 or 4301 for their constant professional sound. Speakers, however, like microphones are extremely subjective, and should be selected by one's personal taste.

The production system interconnection is as important as the equipment. A full-function patchfield is a must. All inputs and outputs, plus console insert loops are brought through the patch system. It is important to remember that the production person may, and most likely will not be a technician/engineer. M#3/A-L does not mean anything to most people looking for Mixer Input #3, Selection A-Left. Photo-reduced full legends are the rule. The unused module positions in the console are pre-wired to the patch field and terminal blocks so that future module expansion will not require new wiring and out-of-sequence patch points.

The production systems we have shown here are both designed for radio commercial work. If you notice, both have a voice booth. Although this is an ideal situation, it is not necessary if your producer and talent are one and the same person. However, a voice booth becomes more important when you think about the long range income possibilities of an in-house production system. If you plan to offer production time to the local agencies as a commercial/production sales package, or plan to take in outside production work for added revenue, a voice booth and producers table lend a more professional surrounding to a potentially profitable room.

Creative production is what sets one radio station apart from another. If the competitive station in town sounds the same and plays the same kind of music, now is the time for you to become the real competitor. Design an in-house production system that works . . . the potential is enormous, and it can make the difference.

Production room layout.



Radio Drama

*Finding a New Shine
to the Golden Days of Radio*

by Jackie Segerman

Radio drama is comprised of talk, music, and sound effects. While in the early days of radio, drama, along with other forms of block programming, were the key elements in radio programming. But as time went on and radio found itself in a more and more competitive situation, stations began to specialize to attract a specific audience. Music within various consistent format frameworks and condensed time elements rose to the programming forefront. Such things as excessive talk, inconsistent block programming, and non-hit-music were deemed ineffective and inefficient, and therefore dropped from the bulk of the radio dial. As more and more stations came to be, more and more fine-line variations in the programming followed. Just how specialized can a radio station get before its specific audience is too small to warrant the 100% efforts of a station? And how fine-line of programming variances can there be before the listener is unable to detect the differences?

While you may not be able to find any more variations of rock, jazz, beautiful, or country music (at least for the time being), to create "new" programming attractions, many stations are reviving successful programming elements that were cast by the wayside in the competitive scuffle. Such is the case with radio drama.

Radio drama is proving to be a viable element in radio programming. There have been successes, and there have been failures. Yet the number of successes are

growing. There is still a lot to be learned (or re-learned) about concepts that were the back-bone of early radio. The CBS "Mystery Theater" is in its fifth year and produces 195 original hours per year for 225 stations on the network. Charles Michelson, Inc., a Los Angeles-based syndicator, is distributing drama series from the golden days of radio, serving some reported 220 stations. Earplay, another program producer, has been putting together original radio dramas for six years, and its annual 26 one-hour plays are made available to the 188 public radio stations. SegWorks is syndicating Ray Bradbury science fiction programs, and individual efforts are flourishing across the country at local stations.

There are stumbling blocks to blending radio theater into the existing strict formats of music and talk. Will it fit into the format? If so, where? What about the audience? Who will buy the time? Eleven stations that are currently programming drama of some kind were surveyed to help answer these questions.

FORMAT COMPATIBILITY

Dan Griffin, of WOR, New York, felt he was not breaking format five years ago when his station began with the CBS "Mystery Theater." "You must stay abreast of things and it was time for well-produced radio drama," said Griffin. WSB in Atlanta began programming drama in December of 1977,

feeling it fit into the realm of their "variety" format. Program director George Fischer commented, "Talk and music stations have a variety format and can plug right into drama." Variety is not air tight.

Several stations with varied talk formats felt their listeners were attracted to drama for similar reasons. KSFO, a talk-personality station in San Francisco, says the younger people were attracted by the novelty of drama, the older listeners by nostalgia, and others were simply enjoying themselves and getting hooked. WBBM, Chicago, claims that the "Mystery Theater" has been instrumental in their attracting new young teens as well as nostalgia fans.

While WSB, Atlanta, is not a CBS affiliate, they were offered the "Mystery Theater" when the local affiliate could not accommodate it. WSB took the series with an initial question of if it was saleable and profitable. George Fischer answers, "... so far the initial encouraging reaction has

THE AUTHOR: Jackie Segerman is president of SegWorks Productions, Inc., a Los Angeles based radio production/syndication company that specializes in radio drama. A graduate of radio and television from Michigan State University, she went on to become an associate producer for 20th Century Fox and later a vice president of a film company. SegWorks was formed three years ago to develop properties for radio.

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shown consistent daily responses."

Some stations, with diversified formats, are producing their own contemporary drama. KVI in Seattle, Washington, has had their 10 p.m. "Theater of the Mind" for eight years. WBRU-FM in Providence, Rhode Island, has added an original half-hour at 6:30 p.m. on Saturdays, in addition to their golden radio roster. Public Radio's WETA-FM in Washington, D.C., has devised an additional "Spoken Word" segment on Sunday evenings at 9 p.m. for drama and poetry.

Does drama blend in better with music or talk? The fast and obvious rise of FM music popularity caused comment by several stations. Jim Ashbury, of WFLA, Tampa, Florida, noted, "It seems the music trend to FM indicates a need in the next five years for AM to seek additional programming." Commented Joe McChesney, of WRR, Dallas, "FM is pulling numbers from AM. AM needs a new look." Arbitron finds FM up 12% in the top ten markets from 1976 to 1977. FM has almost doubled its listenership since 1971, and half of the top ten stations in the top ten markets are now FM.

SCHEDULING

Stations scheduling radio drama in the evenings are up against the obvious competition of television. Yet that doesn't mean it's a useless competitive fight. WBBM, Chicago, airs the "CBS Mystery Theater" from 10:30 to 11:30 p.m. as an alternative for the audience at the end of television news. WOR schedules the theater from 7:00 to 8:00 p.m. before the "hot" TV shows come on.

Some stations find this counter-programming against television to provide a competitive edge. Victor Ives, of KSFO, has a three-hour block of drama each week night from 8:00 to 11:00 p.m. Ives contends that, "Drama is still radio's greatest magic and our scheduling gives us a competitive edge with advertising and good ratings." Seattle's original drama also airs during prime television time. Says Mike O'Shea, "It fits into the flow of our format and is an alternative to a bad television season."

Taking alternative programming one step further is KFML, Denver, who is expanding drama to morning drive, and soon possibly to afternoon drive. Program director, Thom Trunnell notes that, "... it's the only thing on during drive time like it." Again... an alternative.

Charles Michelson has been syndicating drama shows since 1938. He contends that there are four viable times to air drama. The first is before the network television shows between 7:00 and 8:00 p.m. The second is weekends and Sunday afternoon mid-days. The third is general drive time, depending on the market, and the fourth is to appeal to the late-night audiences — from 11:00 p.m. to midnight.

AUDIENCE

"Listeners who extend emotional energy extend loyalty," said Victor Ives, of KSFO. "It is an emotional and intellectual need."

Joe McChesney, of WRR, Dallas, says if he misses an episode that a large audience response causes him to repeat it the next day.

Another element of the audience reaction follows the trend of drama attracting young and nostalgia listeners. WBBM and WOR both commented on the large response from teens, and their teachers, extending the parameters of the program into the classroom. In Seattle, a typical reaction was the delight in discovering a new form of entertainment where pictures are painted with the minds of the listeners. At KEX, Portland, students assigned to listening to drama were found testing higher in reading comprehension skills.

SPONSORSHIP

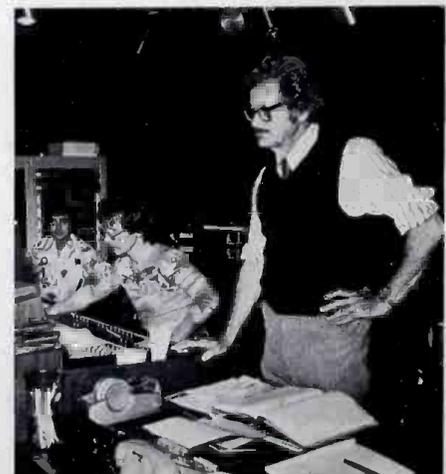
The likely sponsors of radio drama programming vary from fine art movie theaters, to book and music stores, supermarket chains, appliance manufacturers with local retailers... even waterbed manufacturers. Banks, car dealers, and restaurants have proven to be steady sponsors, according to Charles Michelson.

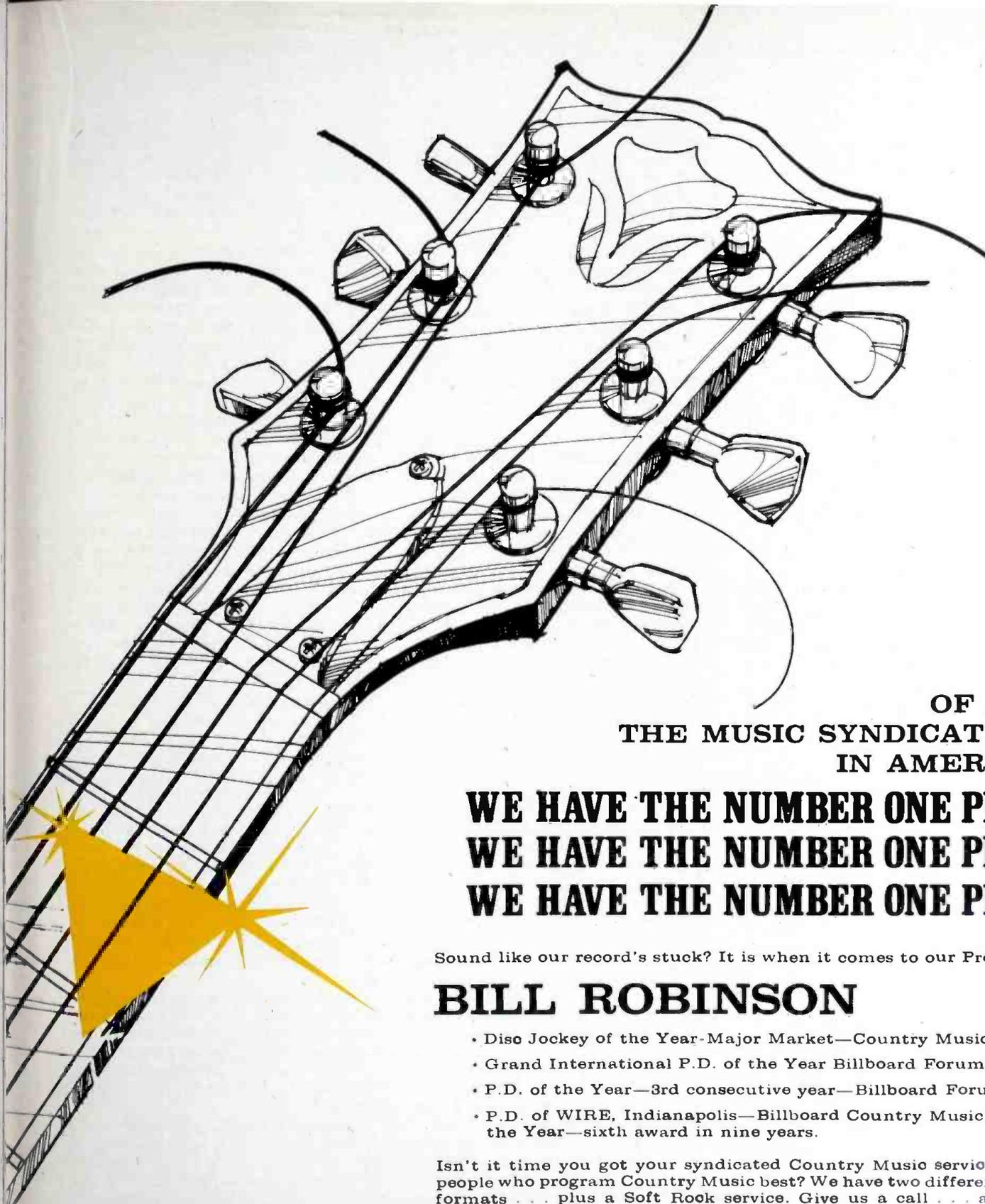
CBS reports that the "Mystery Theater" has no sponsorship problems, as the stations airing the program are doing better than ever before in the time slot. Buick has sponsored the "Mystery Theater" since its beginning, and book publishers are steady buyers of national spots.

KVI, Seattle, does not sell specific programs as a policy, but sells spots on an ROS basis. KSFO, in San Francisco, claims their ratings are so good in the 7:00 p.m. to midnight slot that spots in that block are sold on the basis of the station's numbers.

Public radio, WETA-FM, Washington, D.C., raised \$155,000 in a four-and-a-half day fund raising marathon. WETA's Charles Hobson reported that it was due to the support of their loyal 35+ audience. WETA also receives matching endowment

Many radio stations are finding that radio drama provides an alternative to the radio listener, and TV viewing audience alike. Producing radio dramas are (left to right) Norman Corwin, director; David Hollman, recording engineer; Don Hills, production associate.





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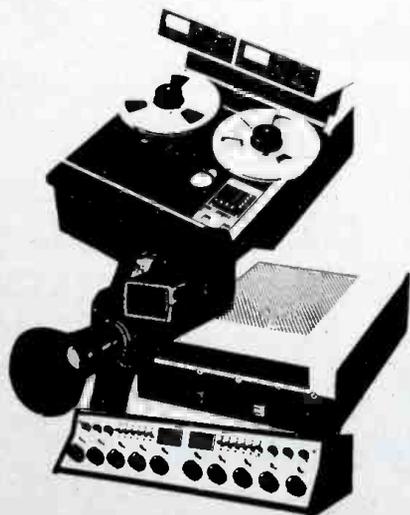
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funds to aid in supporting their programming.

PROMOTION

Most stations promote their drama programs with on-air billboards and newspaper listings. WBRV-FM also has notices on music sheets in record outlets and utilizes hand-outs. Dallas' WRR was quite ambitious with posters on the side of buses and taxi cabs.

WETA sends out program guides to their listeners and airs television spots on their sister public station. KVI even stages a live recording of a drama on a rented theater stage for 3,000 of their listeners. February will unveil their latest promotional idea: *Do you look like Harry Nile?*—a contest where the listeners try and guess what the main character in their original drama series looks like.

PRODUCING A RADIO DRAMA

The key elements in radio theatrical production are script, sound, music, and good recording techniques. These elements weave together throughout the pre-production, recording, and post-production phases.

A good script is the main element in a radio theater production. The story is foremost and exciting to write with no boundaries of time or space. Acclaimed science fiction-fantasy writer, Ray Bradbury, says a radio play should begin quite like a short story with a narrative hook. "Poetic images will provide the curiosity," says Bradbury, "and there should be one or two main characters who tell the basic story with maybe four subsidiary characters." Once the script is finished and edited, it is marked with cues and numbers for actors, sound, and music.

During pre-production, the actors are cast and sound effects are assembled for the recording session. Sound effects can be devised and carted which can be merged in the studio with a live sound man. These techniques are combined with the directed movements of the actors.

The actors are first assembled for a dry rehearsal reading with the director for continuity and pacing. Next is a dress rehearsal with microphones, actor-required movements, and sound effects. The program is generally recorded in sequence, scene-by-scene, with tag credits at the end. Famed drama director Norman Corwin discussed the directness and simplicity of radio: "Radio is distinct from any other medium. The whole thrust of radio directing is towards the ear of the audience. A director must have a special ear for the auditory nuances." As for the actors, continued Corwin, "... because there is no wardrobe, lights, make-up, or lines to memorize, the actors channel everything into vocal expression."

The music for drama can be original and/or selected from existing recordings. In the essence of time and money, original music can be chiefly recorded at the beginning of a series and segments utilized

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throughout the programs. Music can be used alone as bridge material, or as a backing. Music, though, should be almost indistinguishable when integrated with sound. Corwin counter-commented, "On occasion I have used sound as though it were part of a musical score, integrating it with the score expressively written to accommodate both speech and sound."

Unlike the "one-microphone" method of recording drama, which is used by many radio drama series (positioning only one in the center of a room to capture all sounds), the Ray Bradbury radio drama series utilizes a multi-microphone recording technique. David Hollman, an independent recording engineer with twelve years experience at various studios, explains: "Each actor has his own mike, either a Nuemann U-67 or U-87, at least three feet apart. Proper mike adjustments will avoid phase cancellation and give super presence and ambient quality. Dialogue, like music, must be recorded with the best technology and technique that is available today."

The most important part of the production is the recording session. In stereo recording, a four-track machine makes production easy — with music and sound effects on channels one and four, and dialogue and narrative on channels two and three. This helps protect against losing the actors performances to damage and drop-outs. The inner two tracks are more protected (from tape warpage, reel damage, etc.). If the outer tracks become damaged, sound effects and music are easier to re-dub, as opposed to losing a "magic" recording session and trying to replace lost parts.

Actors are as much a part of live sound effects as possible. Their participation lends an authenticity and vibrance to the production. Mikes can be placed at the actors' feet and acoustical panning achieved by an actor walking from one mike to another.

In post-production the program elements should be blended together subtly according to the stipulations of the script. Music is cut to the dialogue track. In underscoring the music can be given different volumes, EQ, echo, and tape delay to add accent. Director Norman Corwin, in discussing his techniques in the Bradbury programs, said, "You consider music, sound, and dialogue integrally related. I do not believe in over-powering any substantive quality of the production for the sake of an effect alone. One must achieve an inner structural harmony that serves the intention and spirit of the work."

SURVEY STATION STATISTICS — RADIO DRAMA

	<i>Station</i>	<i>City</i>	<i>Format</i>	<i>Drama Programming Times</i>	<i>Audience</i>	<i>Source of Drama</i>
1	WSB	Atlanta	Variety	9-10:00 PM, (7 nights)	18+	Mystery Theater
2	WBBM	Chicago	All News	10:30-11:30 PM, (7 nights)	18+	Mystery Theater
3	WRR	Dallas	All News	6:30-7 PM, (Previous)	25-45	Contemporary Theater
4	KFML	Denver	AOR	11:00 AM-1:00 PM, Sunday	18-34	Golden Radio Contemporary Theater
5	KNX	Los Angeles	All News	9-10:00 PM, (7 Nights)	18+	Mystery Theater
6	WOR	New York	Talk/Interviews	7-8:00 PM, (6 Nights) 5-6:00 PM, (Saturday)	25+	Mystery Theater
7	WBRU-FM	Providence	AOR	6:30-7 PM, (Saturday) 10-11:00 PM, (Sunday)	18+	Golden Radio Original Drama
8	KSFO	San Francisco	Talk/Personality	8-11:00 PM, (Mon-Fri) 8-10:00 PM, (Sat. & Sun.)	18+	Golden Radio Mystery Theater Contemporary Theater
9	KVI	Seattle	Music/News/ Personality	10-11:00 PM, (7 Nights)	18-49	Original Drama Golden Radio
10	WFLA	Tampa	MOR	11-12 PM, (7 Nights)	34+	Mystery Theater
11	WETA-FM	Washington, D.C.	Fine Arts	9-10:00 PM, (Sunday)	35+	Contemporary Theater

Note 1: Mystery Theater: Station carries CBS Mystery Theater.

Note 2: Contemporary Theater: Contemporary drama obtained from an outside programming source.

Note 3: Golden Radio: Programming of radio drama from the Golden Age of Radio.

Note 4: Original Drama: Drama produced, written, and/or directed by the station.

CBS MYSTERY THEATER NEW YORK — LOS ANGELES 1976 — 1977 GROWTH CHART

Station	Time Slot		<i>Arbitron</i>	<i>Arbitron</i>
			<i>Total Persons 12+ October-November 1976</i>	<i>Total Persons 12+ October-November 1977</i>
WOR (New York)	7:00-8:00 PM (Monday thru Friday)	Metro Survey Area:	128,400	139,400
		Total Survey Area:	137,800	156,000
KNX (Los Angeles)	9:00-10:00 PM (Monday thru Friday)	Metro Survey Area:	38,900	43,300
		Total Survey Area:	47,400	52,200

Directory of Syndicated Television Programming

Adco Productions
5050 Biscayne Boulevard
Miami, FL 33137
(305) 751-3118
Contact: Bob Arbogast

Program Title: The Golden Years. Program Length: 30, 60 or 90 minutes. Frequency: Weekly or Strip. Programming Category: Entertainment. Program Description: Re-live the past through music, fads, trends with guests who were there. From the 30's through the mid 70's. New programming. Time barter. Barter sponsor: Time Bank. Number of sponsor commercials per program: 2 per 30 minutes. Number of commercial avails for local sale: 4 per 30 minutes. Minimum contract: 13 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? New. Promotional materials available from syndicator: On-air promos, newspaper mats, radio spots, Synop Sheets each show.

Ads Audio Visual Productions, Inc.
115 Hillwood Avenue
Falls Church, VA 22046
(202) 536-9000
Contact: A. D. Stampler, Executive Producer

Free public service spots available first quarter of 1978: Dental Sealants, National Institutes of Health; Winter Boating Safety, United States Coast Guard; Get On or Off Mailing Lists, Direct Mail/Marketing Association; Home Owner Safeguards, American Land Title Association; Firearms Safety, National Rifle Association; Know Before You Go, U.S. Customs Service; Prevent Heart Attack and Stroke, American Physical Therapy Association; The Future In Futures, Commodity Futures Trading Commission; Stories Behind Commemorative Issues, United States Postal Service; Westward the Wagons, Recreation Vehicle Industry Association; Insulation Investigation, Council of Better Business Bureaus. All spots supplied on 16 mm color film. Indicate number of prints required.

Alcare Communications, Inc.
P. O. Box 361

Wayne, PA 19087
(215) 687-5767
Contact: Jordan Schwartz or Frank Beazley

Program Title: Medical Report with Dr. Lynne Kitei. Program Length: 60-90 seconds. Frequency: 117 features. Programming Category: Public Affairs, news insert. Program Description: Dr. Lynne Kitei, one of the nation's finest physicians, provides information on everything from allergies to heart attack including symptoms and cures. New programming. Cash basis or time barter. Program price: Based on market size. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Two months.

Program Title: National Television Sports Quiz. Program Length: 30 seconds (total of 100 features). Frequency: Four four-week promotions. Programming Category: Entertainment or sports promotion within newscasts. Program Description: A series of four four-week promotions that'll make your ratings climb. Complete with sports certificates and quiz cards, pre-scripted questions and colorful, action, sports footage to match. Availability: Cash basis or time barter. Program price: Based on market size. Minimum contract: 52 weeks. How long has this program been in syndication? One year. Promotional materials available from syndicator: Sample promo tape, slides.

Program Title: Maintenance Ms. Program Length: 90 seconds. Frequency: 90 seconds. Frequency: 117 features. Programming Category: News Insert. Program Description: Aimed at the modern woman who wants to keep costs down by being able to fix things around the house herself, thereby saving on electrical, plumbing, carpentry and general maintenance expenses. Availability: Cash basis or time barter. Program price: Based on market size. Number of commercial avails for local sale: Adaptable for commercial insert. Minimum contract: 50 weeks. Programming supplied on: Tape. Color. Tape. How long has this program been in syndication? 2 years. Promotional materials available from syndicator: 8 x 10 photo, two copies each of scripts, rundowns, biography, 2" promo tape.

Program Title: Buyer Beware. Program Length: 60-90 seconds. Frequency: 117 features. Programming Category:

News insert. Program Description: Buyer Beware puts advertisers claims to the test with results to be reported by your consumer specialist or ours. Written and researched by a highly trained staff. New programming. Availability: Cash basis or time barter. Program price: Based on market size. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Three months as of March 1978.

Program Title: Senior Report with Maggie Kuhn. Program Length: 60-90 seconds. Frequency: 117 features. Programming Category: News Insert. Program Description: Maggie Kuhn, a 72-year-old firecracker talks about everything from changing social security laws to sex and the elderly, from fears of growing old, to staying young at heart. New programming. Availability: Cash basis or time barter. Program price: Based on market size. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Two months as of March 1978.

Program Title: Pixanne. Program Length: 30 minutes (104 color features). Programming Category: Entertainment (children's show). Program Description: A wholesome, network quality series for pre-school and early elementary children. To kids, Pixanne is for real! Special effects, dazzling colors, award winning! Availability: Cash basis or time barter. Program price: Based on market size. Number of commercial avails for local sale: 4 to 6 minutes. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Four years. Promotional materials available from syndicator: Color slides, black and white photo, ad copy.

Program Title: Mort Crim with One Moment Please. Program Length: 60-90 seconds. Frequency: Daily. Programming Category: Public Affairs or news insert. Program Description: Thought-provoking commentaries delivered by Mort Crim. Mort's crisp, positive, and distinctive comments are an ideal way to close your newscast or give new life to weekend shows. Availability: Cash basis or time barter. Program price: Based on market size. Number of commercial avails for local sale: Adaptable for commercial inserts. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in

syndication? Three years. Promotional materials available from syndicator: Scripts, newspaper ad copy, photos, counter cards.

Program Title: Great American Men. **Program Length:** 30 minutes. **Frequency:** Three one-half hour specials. **Programming Category:** Entertainment. **Program Description:** 1) Tom Brookshier's Special Inning with Babe Ruth. 2) The Roosevelts of Sagamore Hill. 3) The First Frontier: John Smith at Jamestown. **Availability:** Cash basis or time barter. **Program price:** Based on market size. Number of commercial avails for local sale: 4 to 6 minutes. **Programming supplied on:** Tape. **Color.**

Program Title: One Great Moment In Sports. **Program Length:** 60 seconds. **Frequency:** 160 features. **Programming Category:** Entertainment or insert in sports news segment. **Program Description:** The greatest sports events every recorded on film, with accompanying scripts that will make your sportscaster the one to watch. **Availability:** Cash basis or time barter. **Program price:** Based on market size. **Programming supplied on:** Tape. **Color.** How long has this program been in syndication? Two years.

Allied Artists Television Corporation

15 Columbus Circle

New York, NY 10023

(212) 541-9200

Contact: Leo M. Brody, Dir. of TV Operations

Features (542): Golden Seventies—Group VII—World Premiere and Off-Network. **48 Features:** "Cabaret", "Papillon", "Gold", "The Man Who Would Be King", "The Betsy", Golden Sixties—Group VI—30 Features: "A Man and A Woman", "Marry Me, Marry Me", Cavalcade of 60's—Group V—22 Features: "Tickle Me", "Young Dillinger", "Thin Red Line", Cavalcade of 60's—Group IV—15 Features: "Soldier In The Rain", Cavalcade of 60's—Group III—20 Features: "Billy Budd", "Convicts Four", Cavalcade of 60's—Group II—22 Features: "Love In The Afternoon", "Big Circus", Cavalcade of 60's—Group I—34 Features: "Friendly Persuasion", "Al Capone", Cavalcade of 50's—17 Features: "Babe Ruth Story", "Bob Mathias Story", "Dial 'AA' For Action—29 Features: action-drama programmers. **Science Fiction—48 Features:** featuring Norman Corman Productions, Charlie Chans—11 Features: Bomba—13 Features: Special "42"—42 Features: "It Happened On Fifth Avenue", "Suspense", Camp & Classic—50 Features with action, mystery, comedy and musicals of the 40's. **Westerns—135 Features,** featuring Johnny Mack Brown, Tim McCoy, Buck Jones.

Series: "Topper"—78 Happy half-hours. A classic comedy hit series having had an exceptional three runs on the networks, one on each network. **Leo G. Carroll** is Topper and **Anne Jeffreys** and **Robert Sterling** are his zany ghostly buddies. "The Unknown"—39 half-hours, in color, taped. An interview show, hosted by **Regis Philbin**. **Guests** are the foremost authorities, authors and personalities in the world of the occult. "The Evil Touch"—26 half-hours, in color, each episode a suspense-thriller. Hosted by **Anthony Quayle** with guest stars.

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American International Television, Inc.

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New York, NY 10019

(212) 246-0107

Contact: Mimi Daley

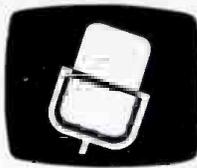
Program Title: Lorne Greene's Last of the Wild. **Program Length:** 30 minutes. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** Series explores the dilemma of endangered species around the world as they compete for existence with man and with each other. **Lorne Greene** is the series host. **Availability:** Time barter. **Barter sponsor:** J. B. Williams. Number of sponsor commercials per program: 2 minutes. Number of commercial avails for local sale: 4 minutes. **Minimum contract:** 13 weeks. **Programming supplied on:** Tape. How long has this program been in syndication? Four years. **Promotional materials available from syndicator:** On-air promo, ad mats, newspaper ads.

Program Title: Come Back. **Program Length:** 30 minutes. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** James Whitmore hosts the stories of the famous and the not-so-famous who have had misfortune strike and have "come back" to achieve new and greater success than before. **New programming.** **Availability:** Time barter. **Barter sponsor:** Various. Number of sponsor commercials per program: 2 minutes. Number of commercial avails for local sale: 4 minutes. **Minimum contract:** 26 weeks. How long has this program been in syndication? New program. **Promotional materials available from syndicator:** On-air promo, ad mats, newspaper ads.

Program Title: Daytime Star. **Program Length:** 90 minutes. **Frequency:** Once-a-month special. **Programming Category:** Entertainment. **Program Description:** Behind the scenes look at the world of soap operas musical and variety acts by soap opera stars are featured in each special. **New programming.** **Availability:** Time barter. **Barter sponsor:** Various. Number of sponsor commercials per program: 9 minutes. Number of commercial avails for local sale: 9 minutes. **Minimum contract:** Total of six shows. How long has this program been in syndication? New programming. **Promotional materials available from syndicator:** On-air promo, ad mats, newspaper ads.

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(212) 935-5106
Contact: Mrs. Keller
Various documentaries.

Atwood-Richards, Inc.
99 Park Avenue, 15th Floor
New York, NY 10016
(212) 490-9200
Contact: Donald Quinn

News inserts: "You and Your Health", "Crime Stoppers".

Avco Embassy Pictures Corp./TV
3460 Wilshire Boulevard
Los Angeles, CA 90010
(213) 386-3920

Contact: Robert M. Newgard; Charles Britt, Milt Strauser, eastern division.

Various movie packages, including: Day of the Dolphin, Farewell My Lovely, Man Friday, Tamarind Seed, The Graduate, Generation, People Next Door, The Producers, Robbery, Nevada Smith, The Oscar, plus Nightmare Theatre (13 horror films), The Rifleman (series—168 ½-hour episodes), Travel: "Ports of Call".

Award Films
20 N. Wacker Drive
Chicago, IL 60606
(312) 236-8488
Contact: Algrid LeVine

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Beverly Hills, CA 90069
(213) 278-0932
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600 Madison Avenue
New York, NY 10022
(212) 753-3666
Contact: Ben Barry

Program Title: The Two Kennedys. Program Length: Two hours. Frequency: Special. Programming Category: Documentary. Program Description: Program depicts life and death of John and Robert Kennedy and circumstances of their deaths. New programming. Availability: Cash basis. Program price: Per individual contract. Programming supplied on: Film. Color. How long has this program been in syndication? One year.

Program Title: House of Horrors and Volumes I, II, and III. Program Length: Various. Frequency: Per contract. Programming Category: Film features. Program Description: Three volumes (54 films) and horror/sci-fi films (17). New programming. Availability: Cash basis. Program price: Per individual contract. Minimum contract: Per individual contract. Programming supplied on: Film. Color. How long has this program been in syndication? Two years.

Ted Bates & Company
1515 Broadway
New York, NY 10036
(212) 869-3131
Contact: Joel M. Segal

Bonneville Productions
130 Social Hall Avenue
Salt Lake City, UT 84111
(801) 237-2408
Contact: Arlene Hansen, Asst. Dir. National Marketing

Program Title: Music and the Spoken Word. Program Length: 30 minutes. Frequency: Weekly. Programming Category: Public Affairs. Program Description: 30 minute weekly program featuring the Mormon Tabernacle Choir and the "Spoken Word". Free of charge. Minimum contract: None. Programming supplied on: Tape. Color. How long has this program been in syndication? 49 Years.

Broadcast Sales Associates
3100 — 38th Street
St. Petersburg, FL 33733
(813) 522-0090
Contact: George Gothberg

Brut Productions, Inc.
10201 W. Pico Boulevard
Los Angeles, CA 90035
(213) 277-2211
Contact: George Barrie

Bryanston Distributors
630 Ninth Avenue
New York, NY 10036
(212) 581-5240
Contact: Louis Peraino

Bill Burrud Productions, Inc.
1100 S. LaBrea Avenue
Los Angeles, CA 90019
(213) 937-0300

Capital Cities Television Productions

4100 City Line Avenue
Philadelphia, PA 19131
(215) 878-9700

Cinema 5, Ltd.
595 Madison Avenue
New York, NY 10022
(212) 752-3200
Contact: Donald S. Rugoff

Dick Clark Teleshows, Inc.
9125 Sunset Boulevard
Los Angeles, CA 90069
(213) 278-0311
Contact: Dick Clark

Communications Programs International, Inc.
1212 Avenue of the Americas
New York, NY 10036
(212) 869-8957
Contact: Kevin Corrigan

Communication Projects, Inc. ("Compro")
2064 Peachtree Industrial Court, Suite 402
Atlanta, GA 30341
(404) 455-1943
Contact: Kim Anderson, Andy Johnston

Program Title: The Country Traveler. Program Length: 104 two minute feature stories. Frequency: Twice weekly. Programming Category: News feature. Program Description: A series of unique and humorous news feature stories designed to add people emphasis to local newscasts. Polished stories with a local feel. New programming. Availability: Cash basis. Program price: \$300 per week. Minimum contract: 52 weeks. Programming supplied on: Film. Color. How long has this program been in syndication? New for 1978. Promotional materials available from syndicator: Chromakey slides; custom station I.D.'s and series promos.

Program Title: A Christmas Sampler. Program Length: Five feature stories, 4 to 6 minutes in length. Frequency: Week before Christmas. Programming Category: Entertainment. or use as news feature. Program Description: A special series of unique holiday stories illustrated by talented artists. Delightful stories for the entire family. Designed to be aired as part of regular newscasts. New programming. Availability: Cash basis. Program price: \$500 per week. Minimum contract: One week showing. Programming supplied on: Film. Color. How long has this program been in syndication? New for 1978. Promotional materials available from syndicator: I.D. slides, Chromakey slides, 30-second promos.

Douglas S. Cramer Company
c/o 20th Century-Fox
P. O. Box 900
Beverly Hills, CA 90213
(213) 277-2211
Contact: Douglas S. Cramer

Creative Management Associates, Inc.
8899 Beverly Boulevard
Los Angeles, CA 90048
(213) 278-8899
Contact: Freddie Fields

Bing Crosby Productions, Inc.
780 N. Gower Street
Hollywood, CA 90038
(213) 463-0100
Contact: Charles Pratt

Cue Productions
Merchandise Mart Plaza
Chicago, IL 60654
(312) 644-8300
Contact: Paul R. Ballantine

Hal Dennis Productions
6314 LaMirada Avenue
Hollywood, CA 90038
(213) 467-7146
Contact: Hal Dennis

Dialing For Dollars
407 Court Square Building
Baltimore, MD 21202
(301) 539-7155

Jerry Dexter Program Syndication
205 S. Beverly Drive
Beverly Hills, CA 90212
(213) 278-9510
Contact: Jerry Dexter, President

SPECIALS: "The Beach Boys At Hollywood Bowl". One hour color video tape. The super star pop/rock group in their final farewell performance together. Featuring their all-time hits, this is the definitive Beach Boys concert, capping an era of their classic solid gold hits. To be taped at Hollywood Bowl in April and available for summer of 1978 scheduling. "Bachman Turner Overdrive". One hour color video tape. Multi-award winning profile of the super star rock group. BTO is seen in concert, backstage, and in behind the scenes personal and business activity. This show is recipient of rave critical reviews from Los Angeles Times, Toronto Star, etc. Broadcast on Canada's CBC-TV Network won top ratings. SERIES: "The Wolfman Jack Show". 26 half-hour musical variety programs featuring top name guest stars/all "family

appeal" names. Produced by Canadian Broadcasting Corp. with big budget. Lavish production values. Directed by Emmy Award winning Mark Warren. Color video tape. Aired on Canada's CBC Network. (Foreign Sales Only): "The Captain & Tennille". 19 one-hour color video tape shows with top guest stars, premium quality production values, as broadcast on ABC-TV Network. The internationally acclaimed Captain & Tennille perform their top selling record hits and join with super guest stars in sensational performances in this hit series.

EUE/Screen Gems Video Services
222 East 44th Street
New York, NY 10017
(212) 867-4030
Contact: Martin Irwin

Don Feddersen Productions
4024 Radford Avenue
Studio City, CA 91604
(213) 763-8411
Contact: Charles Spira

Filmtel International Corp.
71 Vanderbilt Avenue
New York, NY 10017
(212) 687-1420
Contact: Peter M. Plech

Programming Category: Entertainment. Program Description: 310 half-hours of animated color cartoons. Programming previously ran on network. Availability: Time barter. Barter sponsor: General Mills, Inc. Programming supplied on: Film. Tape. Color. B&W. How long has this program been in syndication? More than ten years. Program Titles: "Rocky and His Friends" (52); "The Bullwinkle Show" (52); "Hoppity Hopper" (52); "King Leonardo" (39); "Tennessee Tuxedo" (70); "Underdog" (32); "Go Go Gophers" (13).

Filmvideo Releasing Corporation
37 West 57th Street
New York, NY 10019
(212) 371-7828
Contact: Maurice Zourary

Filmways Motion Pictures, Inc.
1800 Century Park East, Suite 300
Los Angeles, CA 90067
(213) 552-1133
Contact: Edward S. Feldman

Frestone Program Syndication Co.
540 Madison Avenue
New York, NY 10022
(212) 593-3013
Contact: Len Firestone

Program Title: The New Dating Game. Program Length: Half-hour. Frequency: Five per week (strip). Programming Category: Entertainment. Program Description: First run, for prime access or fringe. New programming.

Program Title: The Gong Show (strip). Program Length: Half-hour. Frequency: Five per week. Programming Category: Entertainment. Program Description: Half-hour strip, off-net. Programming previously ran on network.

Program Title: The Gong Show. Program Length: Half-hour. Frequency: One per week. Programming Category: Entertainment. Program Description: First run, for prime access. New programming.

Program Title: The New Candid Camera. Program Length: Half-hour. Frequency: Weekly. Programming Category: Entertainment. Program Description: First run, for prime access. New programming.

Program Title: Tattle Tales. Program Length: Half-hour. Frequency: Weekly. Programming Category: Entertainment. Program Description: First run, for prime access. New programming.

Program Title: To Tell The Truth. Program Length: Half-hour. Frequency: Five per week (strip). Programming Category: Entertainment. Program Description: First run, for prime access or fringe. New programming.

Program Title: Perspective on Greatness. Program Length: Half-hour. Programming Category: Documentary. Program Description: 26 one-hour documentaries on 26 famous 20th Century Americans, including original newsreel footage.

Program Title: Blondie. Programming Category: Entertainment. Program Description: 28 black and white comedy features, starring Arthur Lake and Penny Singleton. Based on the Blondie comic strip.

Program Title: Flash Gordon. Program Length: 18 to 23 minutes per chapter. Programming Category: Entertainment. Program Description: Three original serials, comprised of 40 chapters, starring Buster Crabbe.

Program Title: Popeye. Program Length: 5½ minutes. Programming Category: Entertainment. Program Description: Two hundred twenty 5½ minute color cartoons.

Program Title: Krazy Kat. Program Length: 5½ minutes. Programming Category: Entertainment. Program Description: Fifty 5½ minute color cartoons.

Program Title: Barney Google. Program Length: 5½ minutes. Programming Category: Entertainment. Program Description: Fifty 5½ minute color cartoons.

Program Title: Beetle Bailey. Program Length: 5½ minutes. Programming Category: Entertainment. Program Description: Fifty 5½ minute color cartoons.

Program Title: Cool McCool. Program Length: 6 minutes. Programming Category: Entertainment. Program Description: Sixty 6 minute color cartoons.

Program Title: Beatles. Program Length: 5½ minutes.

Programming Category: Entertainment. Program Description: 116 5/2 minute color cartoons.

Fish Communications
515 Madison Avenue
New York, NY 10022
(212) 421-4030
Contact: Sanford Fisher

Program Title: Marlo and the Magic Movie Machine. Program Length: 30 minutes and 60 minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Children 6 to 13 learn history in the guise of entertainment, as a zany computer leads Marlo to famous events and people. New programming. Availability: Cash basis. Minimum contract: 26 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Four months. Promotional materials available from syndicator: Full kits plus pens and T-shirts.

Sandy Frank Film Syndication
635 Madison Avenue
New York, NY 10022
(212) 628-2770
Contact: Sandy Frank, Bill Andrews, Madelyn Goldberg

Program Title: \$100,000 Name That Tune. Program Length: Half-hour. Frequency: Weekly. Programming Category: Entertainment. Program Description: Too prime access entertainment now in its fourth smash season. Lively music in game format. Tom Kennedy and Kathie Lee Johnson. 52 weeks (39 originals and 13 repeats). Ralph Edwards Production. Programming previously ran on network, and new programming. Availability: Cash basis. Minimum contract: Normal 52 weeks. January start 39 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Four years. Promotional materials available from syndicator: Charles Pomerantz, Ltd., Sherman Oaks, CA.

Program Title: Lee Mendelson Star Specials. Program Length: Ten hours, two half-hours. Frequency: Two runs each over three years. Programming Category: Entertainment. Program Description: One dozen great American beauties in star studded network proven diverse specials, each with marquee value star host. All hit creations of Emmy and Peabody award winning Lee Mendelson. Programming previously ran on network. Availability: Time barter, or cash basis. Programming supplied on: Tape. Color. Promotional materials available from syndicator.

Program Title: Battle of the Planets. Program Length: 30 minutes. Frequency: Strip. Programming Category: Entertainment. Program Description: 78 original half-hours of top quality full color animation. Sci-fi adventure with lots of excitement for whole family. Fine musical score. New programming. Availability: Cash basis. Programming supplied on: Color. How long has this program been in syndication? New for '78-79.

Program Title: It Couldn't Be Done. Program Length: 30 minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: 26 originals and 26 repeats for '78-79. Greatest achievements of mankind from space to the Alaskan pipeline, with a major star host. Produced by Lee Mendelson. New programming. Availability: Cash basis. Minimum contract: 52 weeks. How long has this program been in syndication? New.

Program Title: The Bobby Vinton Show. Program Length: 30 minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Now in its third year of production with more musical entertainment than ever. 52 variety half-hours (26 originals and 26 repeats). New programming. Availability: Cash basis. Minimum contract: 52 weeks or January start for 39 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Three years. Promotional materials available from syndicator: E.V.E. Screen Gems.

Fremantle International, Inc.
635 Madison Avenue
New York, NY 10022
(212) 421-4530
Contact: Paul Talbot

Gerber/Carter Communications
488 Madison Avenue
New York, NY 10022
(212) 688-7274
Contact: Charles S. Gerber

Program Title: For You... Black Woman. Program Length: 30 minutes. Frequency: Weekly. Programming Category: Public Affairs. Program Description: Alice Travis hosts conversation or demonstration with experts in fields ranging from cosmetics and job placement to pregnancy and government aid. New programming. Availability: Time barter. Barter sponsor: Nicholas Products. Number of commercial avails for local sale: Four. Minimum contract: 26 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Since 1977. Promotional materials available from syndicator: Full kit.

Gottlieb/Taffner Programs, Inc.
1370 Avenue of the Americas
New York, NY 10019
(212) 245-4680
Contact: Ira Gottlieb

Granada Television International
1221 Avenue of the Americas
New York, NY 10020
(212) 869-8480
Contact: Haldee Granger, General Manager

Program Title: Disappearing World. Program Title: One hour. Frequency: Weekly or per contract, 26 available.

Programming Category: Anthropological documentary. Program Description: Social structures, beliefs and practices of societies now threatened with extinction. Filmed on location. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Film. Color. Promotional materials available from syndicator: Kit.

Program Title: The Christians. Program Length: One hour. Frequency: Weekly or mini-series, 13 hours available. Programming Category: Entertainment. Program Description: TV adaptation of the novel of the same name. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Film. Color. How long has this program been in syndication? Available in 1978. Promotional materials available from syndicator: Kit.

Program Title: Crown Court. Program Length: Half-hours or ninety-minutes. Frequency: Available in 133 half-hours and six 90-minute specials. Programming Category: Entertainment. Program Description: Courtroom series. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Tape. Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit.

Program Title: A Family At War. Program Length: One hour. Frequency: Weekly or per contract, 52 available. Programming Category: Entertainment. Program Description: The Ashton Family and the day-to-day hardships of WWII. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Film. Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit.

Program Title: Shabby Tiger. Program Length: One hour. Frequency: Daily, weekly, or per contract, 7 hours available. Programming Category: Entertainment. Program Description: Drama serial from best selling novel of the same name. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Tape. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Kit.

Program Title: The Stars Look Down. Program Length: One hour. Frequency: Daily or weekly, 13 available. Programming Category: Entertainment. Program Description: Adaptation of novel of the same name by Cronin. Story of a mining town. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit.

Program Title: Victorian Scandals. Program Length: One hour. Frequency: Mini-series, 7 one-hours available. Programming Category: Entertainment. Program Description: Seven separate stories of the scandals during the time of Victoria. Twigg stars. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit.

Program Title: Laurence Olivier Presents the Play of the Year. Program Length: Four two-hour dramas. Frequency: Specials. Programming Category: Entertainment. Program Description: Four classic dramas of the English stage introduced by Olivier. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Per contract. Minimum contract: Negotiable. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit.

Gray-Schwartz Enterprises, Inc.
425 S. Beverly Drive
Beverly Hills, CA 90212
(213) 556-1628
Contact: Marv Gray

Group W Productions, Inc.
90 Park Avenue
New York, NY 10016
(212) 983-6500
Contact: Joseph H. Goldfarb

Current Product:
"The Mike Douglas Show"—5 variety-talk shows weekly, 90 or 60 minutes, hosted by Mike Douglas.
"Everyday"—new for fall start, 5 entertainment-information shows weekly, 90-minutes. Hosts: Stephanie Edwards and John Bennett Perry.
"Marlo and the Magic Movie Machine"—children's series featuring Laurie Faso and a computer that presents a wide variety of film, 60-minute and 30-minute versions.
"News/Test"—video tape and film highlights of the 20th Century in a who, what, where and how-did-it-happen format; 500 sets of 15-second questions and 15-second answers available for news, public affairs and other programs.
"Impact 27"—27 first-run motion pictures. Wide variety.
"The Coral Jungle"—12 one-hour specials based on underwater adventures of Ben and Eva Cropp.
"Playmates-Schoolmates"—65 half-hour programs designed for viewing by pre-school children and their parents.
"Call It Macaroni"—24 young people's real-life adventure half-hours. Peabody Award Winner.
"Black African Heritage"—4 one-hour specials on culture, history, traditions of Africa and its people.
"A Matter of Pride"—30 half-hours on black history and culture in America.
"Rush Toward Freedom"—Julian Bond narrates 6 half-hours

on civil right progress since 1954.
"Peter Marshall Variety Show"—19 90-minute weekly entertainment shows featuring music, comedy, top celebrities from Hollywood.
"Apollo"—2 90-minute variety specials with exciting performers from the black entertainment showcase in Harlem.
"Summer Camp"—45 half-hour program on which counselors, pre-teen campers, share their experiences at camp.
"Star Show"—90-minute comedy-music special hosted by Jimmie Walker, featuring young comics.
"Doctor In the House"—78 half-hour episodes of situation comedy set in medical school.
"Documentary Specials"—including "Commune", "Topsy Generation", "Flowers from Horseback", others.

Hanna-Barbera Productions, Inc.
3400 Cahuenga Boulevard
Hollywood, CA 90068
(213) 851-5000
Contact: Bud Getzler

Hanna-Barbera Television
3400 Cahuenga Boulevard
Hollywood, CA 90068
(213) 851-5000
Contact: Herbert F. Solow

Larry Harmon Pictures Corporation
649 N. Bronson Avenue
Hollywood, CA 90004
(213) HO-3-2331
Contact: Larry Harmon

Hearst Metrotone News
235 East 45th Street
New York, NY 10017
(212) 682-7690
Contact: Jerome Berger

Hughes Television Network, Inc.
1133 Avenue of the Americas
New York, NY 10036
(212) 765-6600
Contact: Arthur M. Mortensen

Rex Humbard Ministry
P. O. Box 100
Akron, OH 44331
(216) 923-0434
Contact: March Five Communications, 30 E. 42nd St., New York, NY 10017

Program Title: Rex Humbard. Program Length: One hour. Frequency: Weekly. Programming Category: Religious. Program Description: Religious music and message. Inter-denominational program in English and dubbed in numerous other languages. New programming. Availability: By contract. Minimum contract: Per contract. Programming supplied on: Tape. Color. How long has this program been in syndication? 25 years. Promotional materials available from syndicator: Promotion kit, slides, VTR, audio spots, personal appearances.

International Tele-Film Enterprises, Ltd. (Canada)
47 Densley Avenue
Toronto, Ontario, Canada M6M 5A8
(416) 241-4483

Products: Various movie packages, war drama and battle features, mystery features, Alfred Hitchcock films, British comedy, Joe E. Brown comedy classics, classics of the silent era, documentaries, Flash Gordon, Hopalong Cassidy full length features, various westerns. Cartoons: Mutt & Jeff, Felix the Cat, The Little King, Gramps & Scrapy, Garmer Grey, fully animated children's features. Other features include community relations and crime prevention series, Crime in the 70's.

ITC Entertainment, Inc.
115 East 57th Street
New York, NY 10022
(212) 371-6660
Contact: Murry Horowitz

PROPERTIES: "Bonkers"—24 brand new, first run comedy-music half-hours in color starring the Hudson Brothers, co-starring Bob Monkhouse, and great entertainers as guest stars. "The Muppet Show"—Third year of 24 brand new, first run comedy-music-variety half-hours in color, starring Jim Henson's world-famous Muppets and featuring top entertainers as guest stars. "Entertainment, Volume One"—15 outstanding motion pictures, all in color, of the first major motion picture package of ITC Entertainment. "Space: 1999"—48 first run science fiction hours in color, starring Martin Landau and Barbara Bain, co-starring Catherine Schell and Barry Morse.
Six Super Specials: First run off-network musical-variety hour specials in color. "Elton John and Bernie Taupin Say Goodbye Norma Jean and Other Things", "Steve and Eydie: Our Love Is Here to Stay", "Julie—A Salute to Hollywood", "The Magical Musical World of Julie Andrews", "Julie Andrews and Robert Goulet in Concert", "James Paul McCartney".
Extraordinary 7: First run off-network musical-variety hour specials in color—"Bravo Julie!", "The Julie Andrews Christmas Special", "Julie and Dick in Covent Garden", "Julie Andrews and Jackie Gleason—How Sweet It Is!", "Julie—My Favorite Things", "Herb Alpert and The TJB", "The Sandy Duncan Special".
"The Protectors"—52 half-hours in color, Action-adventure. "My Partner the Ghost"—26 first run hours in color. Action-adventure. "Department S"—28 first run hours in color. Action-adventure. "UFO"—26 first run hours in color. Science-fiction adventure. "The Persuaders"—24 first run off-network hours, color, starring Tony Curtis and Roger Moore. "The Adventurer"—26 action-adventure half-hours,

color, starring Gene Barry and Barry Morse. "The Saint"—14 suspense-adventure hours. 43 in color. "The Champions"—30 action-adventure hours, color. "The Baron"—26 action-adventure hours, color. "Man in a Suitcase"—28 action-adventure hours, color. "The Prisoner"—17 first run off-network spy-adventure hours. "Secret Agent"—45 first run off-network spy-adventure hours. "Dangerman"—39 first run off-network action-adventure half-hours. "The Gale Storm Show"—125 first run off-network comedy half-hours. "Fury"—114 first run off-network all-family adventure half-hours, starring Peter Graves.

Henry Jaffe Enterprises, Inc.
8321 Beverly Boulevard
Los Angeles, CA 90048
(213) 651-5430
Contact: Henry Jaffe

Joseph Josephson, Film Distributor
64-11 - 99th Street
Forest Hills, NY 11374
(212) 459-5216

JPI
1420 Larimer Square
Denver, CO 80202
(303) 623-0167
Contact: Jack E. Carver

M. A. Kempner, Inc.
2455 E. Sunrise Boulevard, Suite 703
Ft. Lauderdale, FL 33304
(305) 565-9419
Contact: Mary Kempner

Program Title: POWWWI Program Length: 90-seconds and half-hours. Frequency: As desired. Programming Category: Local live game show. Program Description: Local live game show using electronic games. Participation from home viewers. Half-hour or 90-seconds for movie inserts. New programming.

Program Title: TV Time Capsule. Program Length: 50-seconds. Frequency: As desired. Programming Category: News inserts. Program Description: Can be used as a morgue, almanac, topical or chronological tie-in to news, to program local features, as a billboard for the nightly news, as a trivia quiz, etc.

King Features/Hearst Metrotone
235 East 45th Street
New York, NY 10017
(212) 682-5600
Contact: Lee Polk

Lorimar Productions
4000 Warner Boulevard
Burbank, CA 91522
(213) 843-6000
Contact: Lee Rich

Lutheran Television
2185 Hampton Avenue
St. Louis, MO 63139
(314) 647-4900
Contact: Janet R. Naji

Program Title: This Is The Life. Program Length: 30 minutes. Frequency: Weekly. Programming Category: Public Service Religion. Program Description: The longest-running half-hour series in television history. This Is The Life, two-time Emmy winning series, uses the dramatic format to confront crucial human issues that exist in everyday life. Programming previously ran on network, and new programming. Availability: Public service. Minimum contract: 13 weeks. Programming supplied on: Film. Tape. Color. How long has this program been in syndication? 26 years. Promotional materials available from syndicator: Press kit includes slides, photos, etc.

Season Family Specials:
Program Titles: Christmas Is; The City That Forgot About Christmas; Easter Is; Freedom Is. Program Length: 30 minutes each. Frequency: Holiday specials. Programming Category: Animated. Program Description: Animated family specials for holiday presentation. Availability: Time barter. Barter sponsor: National, local, or PSA's. Number of sponsor commercials per program: Four. Number of commercial avails for local sale: Four. Minimum contract: One time only, second plays available. Programming supplied on: Film. Tape. Color. Promotional materials available from syndicator: Press kits complete with air slides, photos, news releases, etc.

Quinn Martin Productions
1041 N. Formosa Avenue
Hollywood, CA 90046
(213) 851-1234
Contact: Quinn Martin

Metromedia Producers Corporation
485 Lexington Avenue
New York, NY 10017
(212) 682-9100

"The Merv Griffin Show"—First run five days a week. 90 minutes on color tape.
"The Cross-Wits"—New 3rd year production. First run half-hour on color tape, five days a week. Celebrity game show.
"Groovie Goolies and Friends"—New and first run off-network color cartoon series by Filmation. 104 half-hour.
"David Frost Presents the Guinness Book of World Records"—First run off-network. Six one-hour specials on color tape.
"Jane Goodall and the World of Animal Behavior"—First run

off-network. Four one-hour specials on color tape.
"The New Truth or Consequences"—First run half-hours on color tape, once-a-week.
"The Undersea World of Jacques Cousteau"—36 one-hour specials filmed in color. Eight-time Emmy Award winning series.
"Premium Plus"—28 all-star action television features (74-100 minutes).
"Premium Package 1"—Eight top quality made-for-TV features (74 minutes).
"Premium Package 2"—Twelve highly rated dramatic action TV features (74 minutes).
"The Jackie Gleason Specials"—11 hours on color tape. First run off-network.
"National Geographic Specials"—24 one-hour color film specials on nature and adventure.
"Untamed World"—156 half-hour color episodes of wildlife and tribal activities. 52 first run.
"The Girl"—136 half-hours in color. Situation comedy.
"Truth or Consequences"—Half-hour on color tape, 5 day-a-week participating game show starring Bob Barker as host.
"Mayberry R.F.D."—78 half-hours in color. Situation Comedy starring Ken Berry.
"My Favorite Martian"—107 half-hours in color. Space age comedy starring Ray Walston and Bill Bixby.
"Living Together"—26 first run half-hours on color tape, starring psychotherapist Dr. Laura Singer and guest therapist.
"Vaudeville"—13 first run one-hour musical variety specials on color tape starring Milton Berle, Cab Calloway, Jack Carter, Monty Hall, Nancy Walker, etc.
"The Ice Palace"—8 first run one-hour musical variety special on color tape, starring celebrity hosts with champion ice skaters.
"For A Better Life"—260 news or service program inserts on color tape starring Dr. Sonya Friedman. 90-seconds or 120-seconds each.
"Future Shock"—One-hour in color, based on the Alvin Toffler book. Narrated by Orson Welles.
"Natural History of Our World: The Time of Man"—One-hour in color on exploration of man and his universe.
"The Eva Gabor Show"—Taped one hour color special.

MCI Productions (Mobile Color, Inc.)
Box 1872
Austin, TX 78767
(512) 282-1015
Contact: Stuart W. Klein

MGM Television
10202 W. Washington Boulevard
Culver City, CA 90230
(213) 836-3000
Contact: Robert B. Morin, Vice President
Syndicated Sales

Available Programming:
"Medical Center"—170 one-hour dramatic episodes. Color.
"How the West Was Won"—Epic six-hour saga of the old west. Available not later than February, 1990. Color.
"Tom and Jerry"—263 cartoons featuring the world's best known cat and mouse team in color.
"Thirteen Tailor Mades"—13 long-form color programs; exciting action and adventure stories and true-to-life drama with top name talent. Color.
"Eight More Tailor Mades"—8 additional adventure-mystery programs. Color.
"Extra Extra Movies"—25 theatrical motion pictures. 13 in color.
"Conquest"—6 hour-long specials concerning man and his interaction with the environment. Recommended for viewing by the National Education Association. Color.
"The Rise and Fall of the Third Reich"—3 one-hour specials based on William L. Shirer's monumental best-seller. Produced by David L. Wolper.
"An Evenig with Gene Kelly"—An hour-long special tracing the exciting career of one of the world's greatest entertainers. Videotape, color.
"Courtship of Eddie's Father"—73 half-hour comedy episodes starring Bill Bixby and Brandon Cruz. Strong with women 18-49. Color.
"Please Don't Eat the Daisies"—58 half-hour based on Jean Kerr's best-selling book. Has a proven record with women and family audience appeal. Color.
"Daktari"—89 hour-long adventure episodes with wide family audience appeal. Color.
"Then Came Bronson"—26 one-hour dramatic episodes starring Michael Parks as an ex-newspaperman who travels by motorcycle across the United States. Color.
"Man From U.N.C.L.E."—128 one-hour spy adventure episodes starring Robert Vaughn and David McCallum. 102 in color.

McGraw-Hill Films
1221 Avenue of the Americas
New York, NY 10020
(212) 997-2804
Contact: Alan Kellock

Medallion TV Enterprises, Inc.
8831 Sunset Boulevard, Suite 100
West Hollywood, CA 90069
(213) 851-2100
Contact: John A. Etlinger

Metrotape West KTTV
5746 Sunset Boulevard
Hollywood, CA 90028
(213) 462-7111
Contact: Louis S. Steinberg

Richard S. Milbauer Productions/Newsfilm, USA
21 West 46th Street
New York, NY 10036
(212) 757-4970
Contact: Richard S. Milbauer

National Cable Broadcasting Corp.
115 Hillwood Avenue
Falls Church, VA 22046
(703) 536-9005
Contact: John Humphreys

Program Title: AM-NET, The American Public Information Network. Program Length: Three or six hours. Frequency: Weekly. Programming Category: Public Service. Program Description: The AM-NET program is a continuous public service information program, produced weekly in Washington, D.C., providing a non-commercial format for the dissemination of social service information from Federal Government agencies, educational organizations and national associations, for broadcast by television stations and CATV systems. AM-NET is produced on the Captioned Radio format, is synchronous audio and video character generation, fed from syndicated audio tape terminal. Availability: Cash basis. Program price: \$275 month. Number of commercial avails for local sale: Open. Minimum contract: 52 weeks. Programming supplied on: Tape (audio). How long has this program been in syndication? Six months.

New Zoo Revue Corporation
9401 Wilshire Boulevard, Suite 620
Beverly Hills, CA 90212
(213) 278-5325
Contact: Barbara Atlas

Program Title: The New Zoo Revue. Program Length: 30 minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Mini-musical series teaches a way of life through music which inspires kids 3 to 12 to become more caring, more feeling, more aware of today's society. Availability: Time barter. Barter sponsor: Mattel Toy, Inc., General Foods. Number of sponsor commercials per program: 1 1/2. Number of commercial avails for local sale: 1 1/2. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? On four years; off two years; returned January 1978. Promotional materials available from syndicator: 30 and 60 second promos; photos and bios of the cast.

Nightingale-Conant Corporation
6677 N. Lincoln Avenue
Chicago, IL 60645
(312) 478-0050
Contact: Bryant W. Gillespie

Orbis/Telenews, Inc.
1212 Avenue of the Americas
New York, NY 10036
(212) 869-8957
Contact: Kevin Corrigan

Palamar Productions, Inc.
313 Hempstead Avenue
West Hempstead, NY 11552
(516) 486-8240
Contact: Alexander J. Butlice

Parade Pictures
6353 Homewood Avenue
Hollywood, CA 90028
(213) 464-4708
Contact: Riley Jackson

Prime TV Films, Inc.
526 Madison Avenue
New York, NY 10022
(212) 421-2170
Contact: Alec Campbell, Jr.

Program Syndication Services, Inc.
347 Madison Avenue
New York, NY 10017
(212) 532-1560
Contact: Alice Desposito, Operations Manager

All programs listed are available on cash or barter basis with individual arrangements depending upon market.

Program Title: Honest Al's A-OK Used Car and Trailer Rental Tigers. Program Length: Half-hour. Frequency: Pilot for prime access series. Programming Category: Entertainment. Program Description: Situation comedy starring Herb Edelman and Danny Bonaduce about a used car dealer that sponsors a Little League football team. Produced by Daniel Wilson Productions. New programming. 26 original, 26 rerun. Programming supplied on: Tape. Color. How long has this program been in syndication? New offering. Promotional materials available from syndicator: Pictures, four on-air promos (2-30's; 2-10's).

Program Title: The 24 Days of Christmas. Program Length: 24 one-minute segments. Frequency: Daily. Programming Category: Entertainment. Program Description: Each segment features a different celebrity telling about Christmas in the land of his or her heritage. New programming. Programming supplied on: Tape. Color. How long has this program been in syndication? December 1, 1977. Promotional materials available from syndicator: Brochures, pictures of celebrities and scripts for each segment.

Program Title: Unicorn Tales. Program Length: Eight half-hour specials. Programming Category: Entertainment. Program Description: Half-hour children's specials of original musical stories that combine the insights of traditional fairy tales with the joys of "Godspell". Programming supplied on: Tape. Color. How long has this program been in syndication? New offering. Promotional materials available from syndicator: Brochures, story outlines.

Program Title: The Eternal Tramp. Program Length: One-hour. Frequency: Special. Programming Category: Entertainment. Program Description: One-hour special focusing on the greatest works of Charlie Chaplin. Programming supplied on: Tape. Color. How long has this program been in syndication? Five years. Promotional materials available from syndicator: Brochures.

Program Title: Miss New York State Universe. Program Title: 90-minutes. Frequency: Special. Programming Category: Entertainment. Program Description: Beauty Pageant. Programming supplied on: Tape. Color. How long has this program been in syndication? New offering.

Program Title: 1978 Oscar Hopefuls. Program Length: Half-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Features interviews and film clips of nominees. Programming supplied on: Tape. Color. How long has this program been in syndication? New offering for 1978. Promotional materials available from syndicator: Brochures and on-air promos.

Program Title: 1978 Emmy Hopefuls. Program Length: Half-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Features interviews and film clips of nominees. Programming supplied on: Tape. Color. How long has this program been in syndication? New offering for 1978. Promotional materials available from syndicator: On-air promos.

Program Title: The World of Hans Christian Andersen. Program Length: 90-minutes. Frequency: Special. Programming Category: Entertainment. Program Description: Animated special featuring Hans Christian Andersen, Uncle Oly, The Ugly Duckling, and many others (distributed in conjunction with NTA, Inc.). Programming supplied on: Tape. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Brochures.

Program Title: The Three Musketeers. Program Length: 90-minutes. Frequency: Special. Programming Category: Entertainment. Program Description: Animated special (distributed in conjunction with NTA, Inc.). Programming supplied on: Tape. Color. How long has this program been in syndication? Two years.

Program Title: Topper. Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: 78 shows, distributed in conjunction with Allied Artists. Programming supplied on: Tape. B&W.

Program Title: Magic At the Roxy. Program Length: One-hour. Frequency: Special. Programming Category: Entertainment. Program Description: One-hour magical special hosted by Peter Graves and featuring six internationally famous magicians. Programming supplied on: Tape. Color. How long has this program been in syndication? Two years.

Program Title: The Twelve Gifts. Program Length: Half-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Animated special based on the old folk song, "The Twelve Days of Christmas". Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Brochures, story outlines.

Program Title: Silent Night. Program Length: Half-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Animated Christmas special relating how the beloved Christmas carol came to be written. (Distributed in conjunction with NTA, Inc.) Programming supplied on: Tape. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Brochures, story outlines.

Program Title: Up Country, Down Under. Program Length: Half-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Musical special starring Johnny Tillotson and Lana Cantrall. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Brochures.

Program Title: Gift of Winter. Program Length: Half-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Animated Christmas special fantasizing on the origination of snow. Programming supplied on: Tape. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Brochures, story outlines.

Program Title: Cleo Laine. Program Length: One-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Musical special starring the great jazz singer Cleo Laine and featuring musician John Kankworth. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Brochures.

Program Title: Sumthin' Good. Program Length: One-hour. Frequency: Special. Programming Category: Entertainment. Program Description: Variety special featuring songstress Kelly Garrett, The Lockers, Kole & Parham, Patti Ustin and Mai Z. Lawrence. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Brochures.

Program Title: 21 Days of America. Program Length: 21 one-minute segments. Frequency: Daily. Programming Category: Entertainment. Program Description: Segments done by American celebrities telling the history of the flag from its beginning. Programming supplied on: Tape. Color. How long has this program been in syndication? New offering.

Program Title: Jerusalem, Jerusalem. Program Length: Half-hour. Frequency: Special. Programming Category: Informative. Program Description: A special tracing the early beginnings from the Biblical times of Abraham, David and Solomon through the unification in June, 1967. Programming supplied on: Tape. Color. How long has this program been in syndication? New offering. Promotional materials available from syndicator: Brochures.

Program Title: Peanuts to the Presidency—The Jimmy Carter Campaign Story. Program Length: 90-minutes. Frequency: Special. Programming Category: Entertainment.

Program Description: Outlines President Carter's campaign featuring insights into him from his associates, supporters and opponents reminiscent of "The Making of the President" specials of the past. Programming supplied on: Tape. Color. How long has this program been in syndication? New programming. Promotional materials available from syndicator: Brochures, on-air promos.

Program Title: Quality of Life. Program Length: 30 and 90-second units. Frequency: Daily. Programming Category: Entertainment. Program Description: 130 units featuring Sandy Carter and Sherry Grant. Celebrities who have learned to cope in emotional situations tell how. (Eg: Martin Luther King, Sr., Virginia Graham, Marlo Thomas, etc.) Programming supplied on: Tape. Color. How long has this program been in syndication? 1977. Promotional materials available from syndicator: Brochures.

The Public Television Library of PBS

475 L'Enfant Plaza West, S.W.
Washington, D.C. 20024
(202) 488-5224

Contact: Alan Lewis, Manager

The Public Television Library is a broadcast syndication service for formerly distributed PBS programs and selected other public television productions. All are available to public television stations, some possibly to commercial broadcasters on a non-sponsored, sustaining basis. Titles are too numerous to list but are contained in the "Quarterly Rights Summary", a document sent to all public television stations.

Availability: Cash basis. Program price: \$15 per half-hour. Number of commercial avails for local sale: None. Minimum contract: Per program/per avail. Programming supplied on: Tape. Color. Some promotional materials available.

Rhodes Productions
6535 Wilshire Boulevard, Suite A
Los Angeles, CA 90048
(213) 655-2900

Program Title: Second City Television. Program Length: 30 minutes. Frequency: Weekly - 26/26 repeats. Programming Category: Entertainment. Program Description: Satiric look at television programming performed by the Second City Players. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Stars On Ice. Program Length: 30 minutes. Frequency: Weekly - 24/24 repeats. Programming Category: Entertainment. Program Description: Lavish musical variety show on ice showcasing the world's most talented skaters and featuring top name musical guest stars with host, Alex Trebek. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Stranger Than Fiction. Program Length: 30 minutes. Frequency: Weekly - 26/26 repeats. Programming Category: Entertainment. Program Description: Host-narrator, Jack Smith, takes viewers on a weekly journey exploring the wonders of our planet and beyond. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Celebrity Concert Specials. Program Length: 60 minutes. Frequency: Special - 24/24 repeats. Programming Category: Entertainment. Program Description: Major talents in concert with The Edmonton Symphony Orchestra. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Hollywood Squares. Program Length: 30 minutes. Frequency: Twice weekly - 78/26 repeats. Programming Category: Entertainment. Program Description: The long-running game show hit hosted by Peter Marshall. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Gambit. Program Length: 30-minutes. Frequency: Daily - 260 episodes. Programming Category: Entertainment. Program Description: Exciting hit game show where contestant couples play "21" with host Wink Martindale and Elaine Stewart deals the cards. Programming previously ran on network. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Divorce Court. Program Length: 30-minutes. Frequency: Daily - 260 episodes. Programming Category: Entertainment. Program Description: Factual case histories set in the courtroom contributing to a better understanding of the problems and implications of divorce. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color.

Program Title: Green Acres. Program Length: 30-minutes. Frequency: 170 episodes. Programming Category: Entertainment. Program Description: Eddie Albert and Eva Gabor star in the successful comedy series. Programming previously ran on network. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Film. Color.

Program Title: The Cisco Kid. Program Length: 30-minutes. Frequency: 156 episodes. Programming Category: Entertainment. Program Description: Classic western adventure series in color with Duncan Renaldo and Leo Carrillo. Programming previously ran on network. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Film. Color.

Romper Room Enterprises, Inc.

660 Kenilworth Drive
Towson, MD 21204

(301) 825-4576
Contact: John Claster

Satori Productions, Inc.
250 West 57th Street, Suite 2105

New York, NY 10019

(212) 581-8450

Contact: Gary P. Conner

Program Title: Celebrity. Program Length: One-hour. Frequency: Weekly. Programming Category: Entertainment. Program Description: Magazine format talk show anchored by popular personality Allison Steele. Among those interviewed on Celebrity are Sidney Poitier, Tony Curtis, Alfred Hitchcock and Petula Clark. Availability: Time barter. Barter sponsor: Various. Number of sponsor commercials per program: Four. Number of commercial avails for local sale: Eight including adjacencies. Minimum contract: 26 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Four years. Promotional materials available from syndicator: Monthly list of guests including background information on each celebrity.

7-10 Productions (Seven-Ten)

9200 Sunset Boulevard
Los Angeles, CA 90069
(213) 276-4343

Contact: Joe Slegman

Program Title: Celebrity Bowling. Program Length: Half-hour. Frequency: Strip and weekly. Programming Category: Entertainment and sports. Program Description: Two teams of Hollywood celebrities compete for fun and prizes. New programming and previously syndicated. Availability: Cash basis or time barter. Program price: Negotiable. Number of commercial avails for local sale: Six minutes. Barter sponsor: Not announced. Number of sponsor commercials per program: Two minutes. Number of commercial avails for local sale: Four minutes. Minimum contract: 13 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? 1971. Promotional materials available from syndicator: Ten-second promos, photos, bios.

Program Title: Celebrity Tennis. Program Length: Half-hour. Frequency: Weekly. Programming Category: Entertainment of sports. Program Description: Two teams of celebrities compete in tennis doubles matches. New programming and previously syndicated. Availability: Cash basis and time barter. Program price: Negotiable. Barter sponsor: Not announced. Number of sponsor commercials per program: Two. Number of commercial avails for local sale: Four. Minimum contract: 13 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? 1973. Promotional materials available from syndicator: Ten-second promos, photos, bios.

Schnur Appel Television Corporation

87 Woodland Road
Short Hills, NJ 07078

(201) 375-5300
Contact: Mel Appel

Sentinel Syndications, Inc.

Box 98810
Seattle, WA 98199

(206) 927-1001
Contact: C. B. McNaughton

William R. Sheeky

150 Broadway
New York, NY 10038
(212) CoRland-7-2913
Contact: William R. Sheeky

Sheridan-Elson Communications, Inc.

355 Lexington Avenue
New York, NY 10017

(212) 661-0500
Contact: Robert E. Elson

Show Biz, Inc.

110 - 21st Avenue South
Nashville, TN 37203

(615) 327-2532
Contact: David Sifford, Executive Vice President

Program Title: Marty Robbins' Spotlight. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: The host of the show is Marty Robbins. The format is a kind of musical "This Is Your Life" tongue-in-cheek comedy roast. Each week Marty salutes a different big-name star. Among the guests in Marty's spotlight are Ray Stevens, Brenda Lee, Tom T. Hall, Ruth Buzzi, Chet Atkins, Mel Tillis, Carol Channing, Sonny James, Hank Williams, Jr., etc. New programming. Availability: Cash basis. Minimum contract: 48 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Since September, 1977.

Program Title: Tony Brown's Journal. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Public Affairs. Program Description: This program has had a successful eight seasons on the PBS. Now, for the first time, it is being made available to commercial television. This documentary has flair. It has the impact of 60-Minutes, the importance of news and the true community interest that public affairs programming should have. New programming. Availability: Time barter. Barter sponsor: Pepsi-Cola. Minimum contract: 26 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? New for January, 1978.

Program Title: Pop! Goes the Country. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Features more of the top stars of country music than any other series on television. Charley Pride, Merle Haggard, Dolly Parton, Johnny Cash, Willie Nelson, Charlie Rich, Loretta Lynn, Kenny Rogers, Crystal Gayle, Jerry Lee Lewis, Mel Tillis, Ronnie Milsap, etc. New programming. Availability: Time barter. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Since September, 1974.

Program Title: Nashville On the Road. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Show Biz takes top stars and a remote unit out of Nashville to interesting sites across the U.S. where we shoot out-of-doors before a live audience. Stars are Jim Ed Brown and Helen Cornelius (Country Music Association's Due of the Year), humorist Jerry Clower and a cute little teenager named Wendy Holcombe who picks a mean banjo. In addition to these, a guest star in each episode. New programming. Availability: Time barter. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Since September 1975.

Program Title: The Porter Wagoner Show. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: The Original nationally syndicated country music half-hour series. Playing before an enthusiastic outdoor audience each week from different locations in Opryland, Porter's show remains an all-time hit. New programming. Availability: Cash basis. Minimum contract: 50 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? 17 years.

Program Title: Gospel Singing Jubilee. Program Length: One-hour or half-hour. Frequency: Weekly. Programming Category: Gospel. Program Description: Entertainment of an inspirational nature. A seven-time winner of the Dove Award for Best Gospel Music Program. New programming. Availability: Cash basis. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? 17 years.

Showcorporation
Box 1070
Stamford, CT 06904
(203) 227-5105
Contact: C. Robert Manby

Simcom International, Inc.
1900 Avenue of the Stars, #1000
Los Angeles, CA 90067
(213) 552-2284
Contact: Don Hine

Program Title: So the Story Goes. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: An entertaining documentary presenting little known events and people. New programming. Availability: Cash basis. Program price: Negotiable. Number of commercial avails for local sale: Five minutes. Minimum contract: 52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Print ads and promo spots.

Program Title: Pauline Myers Special "Mama". Program Length: 30-minutes. Frequency: Special. Programming Category: Entertainment. Program Description: One woman show, winner of 1977 Jeis Award. Availability: Cash basis. Number of commercial avails for local sale: Five minutes. Programming supplied on: Tape. Promotional materials available from syndicator: Print ads.

Program Title: The Funny Farm. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Country and western variety. Number of commercial avails for local sale: Five minutes. Programming supplied on: Tape. Promotional materials available from syndicator: Print ads and promo spots.

Program Title: Vegas Vegas Vegas. Programming Category: Entertainment. Program Description: Entertainment special with Robert Goulet, Juliet Prowse, Foster Brooks and Wayne Newton. Availability: Time barter. Barter sponsor: Hughes AirWest (Western States). Number of sponsor commercials per program: Four. Number of commercial avails for local sale: Eight. Programming supplied on: Tape. Color. How long has this program been in syndication? New program. Promotional materials available from syndicator: Print ads.

Program Title: Motion Picture Package. Program Length: Various. Programming Category: Entertainment. Program Description: Fifteen all-star feature films produced in the 70's. New programming. Availability: Cash basis. Programming supplied on: Film. Color.

Program Title: The Great Golden Hits of the Monkees. Program Length: 30-minutes. Frequency: Special. Programming Category: Entertainment. Program Description: A half-hour of wall-to-wall music. Availability: Cash basis. Number of commercial avails for local sale: Seven minutes. Programming supplied on: Tape. Color. Promotional materials available from syndicator: Print ads.

Program Title: The Irish Rovers. Program Length: 30-minutes. Programming Category: Entertainment. Program Description: Variety series with major guest stars. Availability: Cash basis. Number of commercial avails for local sale: Five minutes. Programming supplied on: Tape. Color. How long has this program been in syndication? New program.

Spencer Productions, Inc.
507 Fifth Avenue
New York, NY 10017
(212) OXford-7-5895
Contact: J. C. Algeier

Sportlife Films
20 N. Wacker Drive
Chicago, IL 60606
(312) 236-8955
Contact: Alfred D. LeVine

Taft, H-B Program Sales
One East 57th Street
New York, NY 10022
(212) 838-1225
Contact: Michael Gould

Program Title: Energy—A National Issue. Program Length: 30-minutes. Frequency: Special. Programming Category: Public Affairs. Program Description: Documentary on energy crisis (animation). Fred and Wilma Flintstone are the vehicles used to illustrate the problems of meeting energy needs world-wide. Programming supplied on: Film. How long has this program been in syndication? One year. Promotional materials available from syndicator: Transparencies, B&W glossies, synopsis.

Program Title: Josie and the Pussycats. Program Length: 30-minutes (32 off-network episodes). Programming Category: Entertainment. Program Description: Cartoon about three girls in a rock group. Programming previously ran on network. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Transparencies, B&W glossies, synopsis.

Other Properties: "Banana Splits"—125 off-network episodes. "Fun World"—84 off-network episodes. "Cyranoid"—one-hour off-network special. "The Crazy Comedy Concert"—one-hour off-network special. "The Runaways"—one-hour off-network special. "Robin Hoodnik"—one-hour off-network special. "Oliver Twist and the Artful Dodger"—two one-hour off-network specials. "Banana Splits/Hocus Pocus Park"—one-hour off-network special. "Top Cat"—30 off-network half-hours. "Wait Till Your Father Gets Home"—47 first run animated half-hours. "Max B. Nimble"—39 first run half-hours.

T.A.T./Tandem/P.I.T.S.
1901 Avenue of the Stars
Los Angeles, CA 90067
(213) 553-3600
Contact: French/Leiberthal

Program Title: America 2 Night. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Fictional talk/variety show starring Martin Mull and Fred Willard. Features Hollywood celebrities. New programming. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 13 weeks. Programming supplied on: Tape.

Program Title: Sanford & Son. Program Length: 30-minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Sitcom starring Red Fox and Desmond Wilson. Programming previously ran on network. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 136 episodes, six runs over five years. Programming supplied on: Tape.

Program Title: All-Star Charades. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: Primetime Charades played by casts of network TV shows. Pilot features cast of "Forever Fernwood" against "One Day At A Time". New programming. Availability: Cash basis. Minimum contract: 48 weeks. Programming supplied on: Tape.

Program Title: Fernwood 2 Night. Program Length: 30-minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Fictionalized talk/variety show starring Martin Mull and Frank Willard. Predecessor of America 2 Night. New programming. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 13 weeks. Programming supplied on: Tape.

Program Title: Good Times. Program Length: 30-minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Sitcom starring J. J. Walker. Programming previously ran on network. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 133 episodes (approximately); six runs over five years. Programming supplied on: Tape.

Program Title: Mary Hartman, Mary Hartman. Program Length: 30-minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Fictional series comedy starring Louise Lasser. New programming. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 65 weeks. Programming supplied on: Tape.

Program Title: Forever Fernwood. Program Length: 30-minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Comedy/drama serial. Follow-up series to Mary Hartman, Mary Hartman. New programming. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 26 weeks. Programming supplied on: Tape.

Program Title: All That Glitters. Program Length: 30-minutes. Frequency: Daily. Programming Category: Entertainment. Program Description: Comedy/drama series where traditional male/female roles in society are reversed. Women run the corporations; men are secretaries and keep house. Availability: Cash basis. Number of commercial avails for local sale: Twelve 30's per show. Minimum contract: 13 weeks. Programming supplied on: Tape.

TeleCom Productions, Inc.
400 N. Michigan Avenue
Chicago, IL 60611
(312) 467-5220
Contact: Richard Palmer

TeleScene, Inc.
167 Social Hall Avenue
Salt Lake City, UT 84111
(801) 322-2505
Contact: George C. Hatch

Television Representatives, Inc.
9911 W. Pico Boulevard, Suite 16-M
Los Angeles, CA 90035
(213) 552-2660

Contact: Alan Silverbach, Herb Lazarus, Gerald Feiler

Program Title: Carol Burnett and Friends. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Entertainment. Program Description: 120 1/2-hours of the best of Carol Burnett's sketches, newly edited for syndication. New programming. Availability: Cash basis. Program price: Varies. Number of commercial avails for local sale: 6 minutes. Programming supplied on: Tape. Color. How long has this program been in syndication? Six months.

Program Title: The New Avengers. Program Length: One hour. Frequency: Weekly. Programming Category: Entertainment. Program Description: 26 new hours with Patrick Macnee, continuing the action adventures of the Avenger series. New programming. Availability: Cash basis. Program price: Varies. Programming supplied on: Film. Color. How long has this program been in syndication? New program. Promotional materials available from syndicator: All material necessary.

Teleworld, Inc.
10 Columbus Circle
New York, NY 10019
(212) 489-9310
Contact: Robert Seidelman

Bob Thomas Productions
55 West 42nd Street
New York, NY 10036
(212) 221-3602
or,
23 Broad Street
Bloomfield, NJ 07003
(201) 429-9000
Contact: Robert G. Thomas, Executive Producer

Program Title: Jersey People. Program Length: 30-minutes. Frequency: Weekly. Programming Category: Public Affairs. Program Description: A public affairs program aimed toward the average New Jersey and the metropolitan area. The conversation is going to be informative, provocative and entertaining. The host is a past governor of New Jersey, Robert B. Meyner. Many topics will relate to the East and have a national overtone. Local, regional and national figures are expected as guests. New programming. Availability: Cash basis. Program price: \$100 per show, per week. Number of commercial avails for local sale: Varies (1 to 12 minutes). Minimum contract: 13 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? Starting February 1978. Promotional materials available from syndicator: Press materials on guests and topics of each show.

Danny Thomas Productions
10202 W. Washington Boulevard
Culver City, CA 90230
(213) 836-3000
Contact: Paul J. Witt

Time-Life Television
1271 Avenue of the Americas
New York, NY 10020
(212) 556-7783
Contact: Wynn Nathan

All programs listed below are available on a cash basis with cost and length of contract depending upon the individual market.

Program Title: World War II: G.I. Diary. Program Length: Half-hours. Frequency: Weekly or per contract—52 available. Programming Category: Documentary-drama. Program Description: World War II from the participants' viewpoint. An Ernie Pyle-type approach. Lloyd Bridges narrates. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Available in 1978. Promotional materials available from syndicator: Film, slides, kits.

Program Title: Americans. Program Length: One hour. Frequency: Weekly or per contract—13 available. Programming Category: Documentary. Program Description: Profiles of 13 extraordinary people including Rosalynn Carter, Woody Hayes, and Jodie Foster. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Available in 1978. Promotional materials available from syndicator: Film, slides, kit.

Program Title: Time-Life Volume I (feature films). Program Length: Various. Frequency: Per contract. Programming Category: Feature films. Program Description: 25 all-star, color, top-rated movies. Programming previously ran on network. Programming supplied on: Film. Color. How long has this program been in syndication? Announced in 1977. Promotional materials available from syndicator: Slides, film, kit.

Program Title: Wild, Wild World of Animals. Program Length: Half-hours. Frequency: Weekly or per contract—129 shows in all. Programming Category: Nature. Program Description: The classic nature-animal show. Longest running of this type. William Conrad narrates. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Began in 1973 and is on-going. Promotional materials available from syndicator: Kit, film, slides.

Program Title: Europe, The Mighty Continent. Program Length: One-hour. Frequency: Weekly or per contract—13 available. Programming Category: Documentary. Program Description: Re-creation of the triumphs and tragedies of Europe in the 20th Century from the Paris Exhibition of 1900, World Wars I and II, to today's cold war era. Peter Ustinov narrates. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit, slides, film.

Program Title: Woodhouse Playhouse. Program Length: Half-hour. Frequency: Weekly or per contract—13 available.

Programming Category: Entertainment. Program Description: Anthology of 13 different P. G. Wodehouse classic short stories starring John Alderton and Pauline Collins (of Upstairs, Downstairs fame). New programming. Programming supplied on: Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit, slides, film.

Program Title: Shirley Bassey Show. Program Length: One-hour. Frequency: Six specials. Programming Category: Entertainment. Program Description: TV music specials starring Shirley Bassey backed up by 27 musicians and featuring Charles Aznavour, The Stan Getz Quartet, Mel Tormé, Rod McKuen, Bobby Goldsboro, Janis Ian, Gilbert O'Sullivan and Johnny Cash. New programming. Programming supplied on: Tape. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Kit, slides, film.

Program Title: The Harold Lloyd World of Comedy. Program Length: 11 feature comedy films; 26 half-hours, one 90-minute special. Frequency: Per contract. Programming Category: Entertainment. Program Description: The master comedian's treasure in three different versions, all with different material. The 90-minute special stars Dick Van Dyke. New programming. Programming supplied on: Film. Color and black and white. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Kit, slides, film.

Program Title: Fawley Towers. Program Length: Half-hours. Frequency: Mini-series—six available. Programming Category: Entertainment. Program Description: The Fawley Family runs a hotel in the screwball manner. Stars John "Monty Python" Cleese. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kits, slides.

Program Title: The Fight Against Slavery. Program Length: One-hour. Frequency: Mini-series—six available. Programming Category: Docu-drama. Program Description: The dramatic story of the British slave trade from 1750 to 1834. Multi-award winning. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit, slides.

Program Title: Fall of Eagles. Program Length: One-hour. Frequency: Weekly or per contract—13 available. Programming Category: Entertainment. Program Description: Each hour is a complete story about the incredible people that caused the three great European dynasties of Austria-Hungary, Germany and Russia to collapse in the rubble of World War I. Introduced by Patricia Neal. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit, slides.

Program Title: Window on the World and Window on the World II. Program Length: One-hour. Frequency: Specials—11 available. Programming Category: Documentary. Program Description: Episodes: Rose Kenney, Best of Times, Worst of Times, Edward R. Murrow, Goodnight and Goodluck; Saudi Arabia: the Newest Superpower; Khrushchev Remembers; The Rise of the Red Navy; and others. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Kit, slides.

Program Title: The Onedin Line. Program Length: One-hour. Frequency: Weekly or per contract—42 available. Programming Category: Entertainment. Program Description: Action adventure on the high seas and at home in the port. The story of a dynamic shipping empire in the 1860's. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? One year. Promotional materials available from syndicator: Kit, slides.

Program Title: The Goodies. Program Length: Half-hours. Frequency: Weekly—26 available. Programming Category: Entertainment. Program Description: Screwball entertainment in the "Python" tradition. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Kit, slides.

Program Title: America. Program Length: One-hour or half-hour. Frequency: Weekly or per contract—13 one-hour or 26 half-hours. Programming Category: Commentary/documentary. Program Description: Alistair Cooke looks at America. Called the finest documentary series by Chicago Tribune. Multi-award winner. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Four years. Promotional materials available from syndicator: Kit, slides.

Program Title: Monty Python's Flying Circus. Program Length: Half-hours. Frequency: Weekly—39 available. Programming Category: Entertainment. Program Description: Screwball comedy segments. Multi-award winning show. New programming. Programming supplied on: Film. Color. How long has this program been in syndication? Two years. Promotional materials available from syndicator: Kit, slides.

Tulchin Production Services
107 East 38th Street
New York, NY 10016
(212) 532-7376
Contact: Harold M. Tulchin

Television For All Children (TVAC)
6464 Sunset Boulevard, Suite 930
Los Angeles, CA 90028
(213) 463-7060
Contact: Nate Long

Seventeen television series of first class quality entertainment, affording television stations an opportunity to meet needs of children and minority and public affairs programming for a small distribution fee.

TV Cinema Sales Corporation
247 S. Beverly Drive, Suite 206
Beverly Hills, CA 90212
(213) 273-4018

Contact: Jerry Weisfeldt, President

Program Title: Buck Owens TV Ranch Show. Program Length: Half-hour. Frequency: Weekly. Programming Category: Entertainment. Program Description: Country western music variety. Availability: Cash Basis. Program Price: Depending on market size. Minimum contract: 52 episodes (104 episodes available). Programming supplied on: Tape. Color. How long has this program been in syndication? Eight years. Promotional materials available from syndicator. Promo kit for all new buyers: on-air, slides, mats, etc.

Program Title: Nutty Squirrel. Program Length: Six minutes each. Frequency: Up to station. Programming Category: Entertainment. Program Description: Pre-school age color film cartoons. Availability: Cash Basis. Program Price: Depending on market and station. Minimum contract: 52 weeks—150 separate cartoons. Programming supplied on: Film. Color. How long has this program been in syndication? Eight years. Promotional materials available from syndicator: None.

TV Program Distributors
2 Carlton Street, Suite 1720
Toronto, Ontario, Canada M5B 1J3
(416) 363-4033
Contact: William F. Wineberg

20th Century Fox Television
P. O. Box 900
Beverly Hills, CA 90213
(213) 277-2211

Program Titles:
"The Adventures of Muhammad Ali"—13 animated half-hours.
"Animals Animals Animals"—32 half-hours.
"Anna and the King"—13 half-hours.
"Arnie"—58 half-hours.
"Audubon Wildlife Theater"—78 half-hours.
"Baggy Pants and the Nitwits"—13 half-hours.
"Blue Light"—17 half-hours.
"Breakaway"—6 half-hours of 26 half-hour series.
"Broken Arrow"—72 half-hours, b/w.
"Celebrity Sweepstakes"—36 half-hours.
"The Cheap Show"—half-hour series.
"Circus"—52 half-hours.
"Dirty Sally"—13 half-hours.
"Dobie Gillis"—147 half-hours, b/w.
"Doctor Dolittle"—17 animated half-hours.
"The Double Deckers"—17 half-hours.
"Fantastic Voyage"—17 animated half-hours.
"The Felony Squad"—73 half-hours.
"The Ghost and Mrs. Muir"—50 half-hours.
"The Green Hornet"—26 half-hours.
"The Hardy Boys"—17 animated half-hours.
"The Incredible World of Adventure"—31 half-hours.
"Journey to the Center of the Earth"—17 animated half-hours.
"Julia"—86 half-hours.
"Karen"—13 half-hours.
"Keeper of the Wild"—half-hour series.
"The Legend of Jesse James"—34 half-hours, b/w.
"Llars Club"—weekly strip.
"The Loners"—26 half-hours, b/w.
"The Man Who Never Was"—18 half-hours.
"M-A-S-H"—approximately 175 half-hours.
"Masquerade Party"—30 half-hours.
"My Friend Flicka"—39 half-hours.
"Nanny and the Professor"—54 half-hours.
"Numero Uno"—13 half-hours (series in production).
"Orson Welles Great Mysteries"—26 half-hours.
"Peyton Place"—514 half-hours, 267 b/w.
"Return to the Plant of the Apes"—17 animated half-hours.
"Roll Out"—13 half-hours.
"Room 222"—113 half-hours.
"Run, Joe, Run"—26 half-hours.
"Salty"—20 half-hours.
"The Shari Show"—24 half-hours.
"That's Hollywood"—26 half-hours.
"Valentine's Day"—34 half-hours, b/w.
"Adventures in Paradise"—91 hours, b/w.
"Ben Hall"—13 hours.
"Bracken's World"—41 hours.
"Bus Stop"—25 hours, b/w.
"Cade's County"—24 hours.
"Custer"—17 hours.
"Daniel Boone"—165 hours, 29 b/w.
"DINAH!"—weekly strip (60 and 90 minute versions).
"Five Fingers"—16 hours, b/w.
"Follow the Sun"—30 hours, b/w.
"The Fortunes of Nigel"—5 hours.
"Hong Kong"—26 hours, b/w.
"Husbands and Wives"—hour series in production.
"Jack the Ripper"—6 hours.
"James at 15"—hour series in production.
"Journey to the Unknown"—17 hours.
"Judd for the Defense"—50 hours.
"The Krofft Super Show"—32 hours.
"Lancer"—51 hours.
"Land of the Giants"—51 hours.
"A Little Princess"—3 hours.
"The Long Hot Summer"—26 hours, b/w.
"Lost in Space"—83 hours, 29 b/w.
"The Monroes"—26 hours.
"Moonbase Three"—6 hours.
"Nashville 99"—4 hours.
"National Enquirer"—1 hour weekly magazine format.
"The New Perry Mason"—15 hours.
"The Olympiad"—10 hours.
"The Pathfinder"—5 hours.
"Planet of the Apes"—14 hours.
"The Prime of Miss Jean Brodie"—7 hours.
"Seven Little Wolves"—5 hours.
"The Startost"—16 hours.

"The Time Tunnel"—30 hours.
"Twelve O'Clock High"—78 hours, 61 b/w.
"Voyage to the Bottom of the Sea"—110 hours, 32b/w.
"Young Don't Boone"—8 hours.
ABC News Specials, Documentaries—30, 60 and 90-minutes; titles on request.
"D-Day Revisited"—one-hour special.
"Darryl F. Zanuck: Filmmaker"—90-minute special.
"Dream Girls of Hollywood"—90-minute special.
"Edith Piaf—1 Regret Nothing"—one-hour special.
"Fred Astaire Salutes the Fox Musicals"—90-minute special.
"The Great American Music Celebration"—60-minute tape special.
"Life Goes to the Movies"—three-hour special.
"Life Goes to War: Hollywood and the Homefront"—two-hour special.
"Lost in Space"—one-hour animated special.
"Nanny and the Professor"—one-hour animated special.
"Nanny and the Professor and the Phantom of the Circus"—one-hour animated special.
"Richard Rodgers: The Sound of His Music"—two-hour special.
"TV: The Fabulous 50's"—90-minute special.
"Twentieth Century-Fox Presents"—90-minute special.
"The War to End All Wars"—one-hour special. b/w.

Century 9—30 feature films in color.
Century 8—25 feature films in color.
Century 7—25 feature films, 24 in color.
Century 6—32 feature films, 29 in color.
Century 5—39 feature films, 34 in color.
Golden Century—50 feature films.
Mark I—11 feature films, 5 in color.
Fox One—50 feature films, 19 in color.
Fox Two—50 feature films, 17 in color.
Shirley Temple Theater—20 feature films, one in color.
Made-for-Television features—titles available on request.

U.S. Army Command Information Unit
Office, Chief of Information
Washington, D.C. 20315
(202) 433-2615
Contact: Col. Edward Bradford

United Artists Television, Inc.
729 Seventh Avenue
New York, NY 10468
(212) 575-4751

3,049 titles available contained within 42 groups. Complete information available upon request.

Universal Television, a division of
Universal City Studios, Inc.
100 Universal City Plaza
Universal City, CA 91608
(213) 985-4321
Contact: Frank Price

Viacom
1211 Avenue of the Americas
New York, NY 10036
(212) 575-5175
Contact: William Andrews

Listings below are all indicated as available on a cash basis only with price and contract terms depending upon market and station. Promo kits are indicated as available for all programming.

Program Title: Hogan's Heroes. Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: Comedy revolving around the lives of WW II prisoners-of-war in a German camp. Led by Col. Hogan (Bob Crane) they spend their days outwitting their ridiculous captors. Programming previously ran on network. Programming supplied on: Film. Color.

Program Title: Andy Griffith Show. Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: Smalltown comedy series starring Griffith as town sheriff Andy Taylor. Don Knotts as sidekick Deputy Barney Fife and also starring Ron Howard. Programming previously ran on network. Programming supplied on: Film. Color.

Program Title: Gomer Pyle. Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: Hillbilly Gomer Pyle (Jim Nabors) joins the U.S. Marine Corps and innocently gets into trouble with top brass and his immediate superior, Sgt. Carter. Programming previously ran on network. Programming supplied on: Film. Color.

Program Title: The Bob Newhart Show (for future release). Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: Situation comedy focusing around the life of Chicago psychologist Bob Hartley (Bob Newhart). Programming previously on network. Programming supplied on: Film. Color.

Program Title: Cannon. Program Length: Hour. Frequency: Daily. Programming Category: Entertainment. Program Description: Williams Conrad stars in this series as an overweight, unglamorous, yet dedicated and efficient private investigator. Programming previously ran on network. Programming supplied on: Film. Color.

Program Title: The Honeymooners. Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: The classic adventures of Ralph Kramden, wife Alice and many friends and neighbors. Stars Jackie Gleason and Art Carney. Programming previously ran on network. Programming supplied on: Film. B&W.

Program Title: The Mary Tyler Moore Show. Program Length: Half-hour. Frequency: Daily. Programming Category: Entertainment. Program Description: The hit series situation comedy that revolves around the lives of the staff of the WJM-TV newsroom. Starring Mary Tyler Moore, Ed Asner, Ted Knight, Gavin McLeod, Betty White, Georgia Engel, Valerie Harper and Cloris Leachman. Programming

previously ran on network. Programming supplied on: Film. Color.

Program Title: The Rookies. **Program Length:** Hour and half-hour versions. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Top-rated action-drama that centers on the lives of young, rookie cops, led by a crusty, veteran sergeant. Programming previously ran on network. Programming supplied on: Tape. Color.

Program Title: Hawaii Five-O. **Program Length:** Hour. **Frequency:** For future release. **Programming Category:** Entertainment. **Program Description:** Jack Lord stars in the role of Steve McGarrett, top cop in Hawaii's law enforcement agency. Shot entirely on location, this fast-paced police drama deals with crime, politics and international intrigue. Programming previously ran on network. Programming supplied on: Film. Color.

Program Title: A Cosmic Christmas. **Program Length:** Half-hour. **Frequency:** Special. **Program Description:** Tale of three space beings who land on earth in search of the meaning of Christmas. They're aided by a small boy, his pet goose and the townspeople. New Programming. Programming supplied on: Tape. Color.

Program Title: The \$128,000 Question. **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** Exciting game show where contestants, claiming to be experts in various categories, compete for cash and prizes in America's highest stakes quiz program. New Programming. Programming supplied on: Tape. Color.

Program Title: The \$25,000 Pyramid (Nighttime) **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** Celebrities team up with contestants in this quick-paced, often hilarious "word-phrase" game, hosted by Bill Cullen. New Programming. Programming supplied on: Tape. Color. Minimum contract: 48-52 weeks.

Program Title: The Price is Right (Nighttime). **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** Veteran game show host Bob Barker plays emcee to hilarious studio audience guessing prices to win prizes. New Programming. Minimum contract: 48-52 weeks. Programming supplied on: Tape. Color.

Program Title: Family Feud. **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** Family members challenge each other in this game filled with hilarious answers to audience-poll questions. Richard Dawson hosts. New Programming. Minimum contract: 48-52 weeks. Programming supplied on: Tape. Color.

Program Title: Please Stand By. **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** A Los Angeles executive and his family decide to give it all up and move to the country's smallest market where they buy and operate a local television station. New Programming. Minimum contract: 48-52 weeks. Programming supplied on: Tape. Color. How long has this program been in syndication? For Fall, 1978.

Program Title: All-Star Anything Goes. **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Entertainment. **Program Description:** Celebrities from the television, music, film and sports world pit themselves against each other in crazy stunts and games. Bill Boggs is host. New Programming. Minimum contract: 48-52 weeks. Programming supplied on: Tape. Color.

Program Title: Wildlife in Crisis. **Program Length:** Half-hour. **Frequency:** Weekly. **Program Description:** This exciting adventure series features hostess Norma Foster as she takes the viewer on a trip through the world of animals. Minimum contract: 48-52 weeks.

Program Title: Perry Mason. **Program Length:** Hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** The original of the courtroom dramas. Stars Raymond Burr as attorney Perry Mason. Programming previously ran on network. Programming supplied on: Film. B&W.

Program Title: I Love Lucy. **Program Length:** Half-hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** The hit situation comedy starring Lucille Ball and Desi Arnaz as the Ricardos. Programming previously ran on network. Programming supplied on: Film. B&W.

Program Title: Family Affair. **Program Length:** Half-hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Comedy series revolving around a bachelor contractor and his three "wards". A "proper" English butler adds to the fun. Programming previously ran on network. Programming supplied on: Film. Color.

Program Title: Gunsmoke. **Program Length:** Hour/half-hour available. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** The first of the TV westerns stars James Arness as Marshal Matt Dillon, law officer of the old west. Programming previously ran on network. Programming supplied on: Film. Color. B&W.

Program Title: Beverly Hillsbillies. **Program Length:** Half-hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** The classic story of a hillbilly family turned oil millionaires, living in a posh Beverly Hill mansion. Buddy Ebsen, Irene Ryan star. Programming previously ran on network. Programming supplied on: Film. Color. B&W.

Program Title: My Three Sons. **Program Length:** Half-hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Comedy series centers around the Douglas family and their "Uncle" who cooks and keeps them in line. Stars Fred McMurray. Programming previously ran on network. Programming supplied on: Film. B&W.

Program Title: The Dick Van Dyke Show. **Program Length:** Half-hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Van Dyke stars as television comedy writer, backed by hilarious cast of Mary Tyler Moore, Morley Amsterdam, Rose Marie, Richard Deacon and producer/guest Carl Reiner. Programming

previously ran on network. Programming supplied on: Film. B&W.

Program Title: The Twilight Zone. **Program Length:** Hours/half-hours. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Tales of the supernatural are performed in these classic early television productions, written, produced, and hosted by Rod Serling. Programming previously ran on network. Programming supplied on: Film, B&W.

Program Title: Wild, Wild West. **Program Length:** Hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Robert Conrad stars as Special Agent Jim West during the days of the Old West. Fantasy and intrigue make for this quick paced 19th century adventure. Programming previously ran on network. Programming supplied on: Film. Color.

Video-Cinema Films, Inc.

510 East 86th Street
New York, NY 10028
(212) 734-1632
Contact: Larry Stern

Program Title: Thirty-three major feature motion pictures with outstanding stars and credit from major companies including 20th Century Fox, United Artists, RKO, etc. **Availability:** Cash Basis. **Program Price:** Prices upon request. **Based upon terms, market and station.** Programming supplied on: Film. B&W. Promotional materials available from syndicator. Publicity sheets with casts, credits, story synopsis.

Video Enterprises, Inc.

8721 Sunset Boulevard
Los Angeles, CA 90069
(213) 659-4311
Contact: Philip J. Lane

Video/Media Corporation

1019 N. Cole Avenue
Hollywood, CA 90038
Contact: C. J. Verlallen

The Walter Reade Organization, Inc.

May Fair House, Deal Road
Oakhurst, NJ 07755
(201) 531-1600
Contact: Sheldon Gunsburg

Welsh Global Enterprises

333 South Beverly Drive
Beverly Hills, CA 90212
(213) 553-5806

Contact: Mary Virginia Head, Operations Manager

Select First Runs: 20 features, including "Ginger in the Morning", "Molly and Lawless John", etc. Golden Showmanship Group: 9 features, including "Cattle Queen of Montana", "Slightly Scarlet", etc. Parade Pictures: 4 features of the 60's, featuring John Agan, Richard Arlen and Hedy Lamarr. Impact Group: 120 features produced by Robert L. Lippert, including "Baron of Arizona", "I Shot Jesse James", "King Dinosaur", "Rocketship X-M", and "Sins of Jezebel". English Classics: 63 English features.

Westerns: 60 action features starring Johnny Mack Brown, Harry Carey, Fred Kohler, Jr., Rex Lease, Buddy Roosevelt and Bob Steele.

Vintage Flicks: 24 features from the 30's and 40's. One-hour Documentaries: "The Brave Rifles", "Our Time in Hell", and "Those Crazy Americans".

Series: "Custer's Last Stand", "The Black Colt", "The Clutching Hand".

Series: "Voyages of a Queen", "The Traveler/Northwest Traveler", "Ski West", "Craig Kennedy, Criminologist", "Thrill of Your Life", "Canine Comments".

Game Show Pilots: "Fantasies", "Where In the World", "Winner Elimination".

Comedy Shorts: "The Chuckle Heads".

Cartoons: "Alice", "Krazy Kid Kartunes", "Nursery Rhymes".

Western International Syndication

8732 Sunset Boulevard
Los Angeles, CA 91364
(213) 659-5711

Contact: Wally Sherwin

WGN Continental Productions Co.

2501 Bradley Place
Chicago, IL 60618
(312) 528-2311, Ext. 471

Program Title: Bradley R. Eldmann

Program Title: Donald's Dublin. **Program Length:** One hour. **Frequency:** Special. **Programming Category:** Entertainment. **Program Description:** Donald O'Connor on a musical tour of the Emerald Isle. Programming previously ran on network. **Availability:** Cash Basis. **Number of commercial avals for local sale:** Six minutes. **Minimum contract:** One play. **Programming supplied on:** Tape. **Color.** How long has this program been in syndication? Four years.

Program Title: U.S. Farm Report. **Program Length:** Half-hour. **Frequency:** Weekly. **Programming Category:** Agricultural. **Program Description:** A weekly program for the family farmer and the agrusiness complex, hosted by Orion Samuelson, which covers agricultural methods, markets, meetings, research, education, and legislation. **New Programming.** **Availability:** Cash Basis or Time Barter. **Sponsor:** International Harvester, Agricultural Division. **Number of sponsor commercials per program:** Three minutes. **Number of commercial avals for local sale:** Three minutes. **Minimum contract:** 13 weeks. **Programming supplied on:** Tape. **Color.** How long has this program been in

syndication? Three years. Promotional materials available from syndicator. Promo kit includes on-air scripts and slides, VTR weekly promos, press releases, Samuelson bio and pix.

WMAQ-TV (Cue Productions)

Merchandise Mart Plaza
Chicago, IL 60654
(312) 644-8300
Contact: Lee Schulman

Worldvision Enterprises, Inc.

660 Madison Avenue
New York, NY 10021
(212) 832-3838
Contact: Eugene Moss

Program Title: The Newlywed Game. **Program Length:** Half-hour. **Frequency:** Daily. **Programming Category:** Entertainment. **Program Description:** Game show featuring Bob Eubanks as host. **New Programming.** **Availability:** Cash Basis. **Programming supplied on:** Tape. **Color.**

Program Title: Let's Make a Deal. **Program Length:** Half-hour. **Programming Category:** Entertainment. **Program Description:** Game show starring Monty Hall. **Programming previously ran on network.** **Availability:** Cash Basis. **Programming supplied on:** Tape. **Color.**

Program Title: The Doris Day Show. **Program Length:** Half-hour. **Programming Category:** Entertainment. **Program Description:** Situation comedy starring Doris Day, McLean Stevenson, Peter Lawford, etc. **Programming previously ran on network.** **Availability:** Cash Basis. **Programming supplied on:** Film.

Program Title: Casper/Harvey Cartoons. **Program Length:** Various. **Programming Category:** Entertainment. **Program Description:** Cartoon series featuring Casper the Friendly Ghost and his friends. **Programming previously ran on network.** **Availability:** Cash Basis. **Programming supplied on:** Film.

Program Title: Prime VI. **Program Length:** Various. **Programming Category:** Entertainment. **Program Description:** Seventeen feature films in color. **Programming previously ran on network.** **Availability:** Cash Basis. **Programming supplied on:** Film.

Additional Properties:

Prime V—26 features in color.
Prime IV—26 features in color.
Prime III—16 features in color.
Prime II—16 features in color.
Prime I—10 features in color.

"Wonders of the World"—26 half-hours.
"FDR"—27 half-hour documentaries.
"Great Adventure"—39 adventure hours hosted by Jim Dooley.

"The Irish Rovers"—39 variety-entertainment half-hours.
"Come Along"—13 half-hour historical dramas.
"The Wonderful Stories of Professor Kitzel"—104 4 1/2-minute educational cartoons.

"The Mod Squad"—124 hours in color.
"It Pays To Be Ignorant"—39 comedy half-hours.
"The Jackson Five"—23 half-hour cartoons in color.

"Discovery"—103 half-hour in color.
"Specially For Kids"—17 feature films for children from Xerox series.

"Anything You Can Do"—daily strip or weekly primetime first-run game show.
"Ben Casey"—153 hours, classic medical series.

"The Invaders"—43 science fiction hours in color.
"Combat"—152 hours of war-time drama.
"Fabulous Stiles"—10 one-hour specials.

"Bay City Rollers"—one-hour rock music special.
"Is It Christ?"—one-hour special.
"Roberta Flack"—one-hour special.

"Blilly Paul & The Staple Singers"—one-hour rock special.
"World of Hugh Hefner"—one-hour color special.
"The World of Liberace"—one-hour special offering behind-the-scenes look at Liberace.

"Raphael"—one-hour special starring Raphael.

Wrenpro, Inc.

11498 67th Street, N.
Largo (Tampa), FL 33543
(813) 546 4764
Contact: Roy E. Nilson

Program Title: Weatherfax. **Program Length:** Two minutes. **Frequency:** Daily. **Programming Category:** Public Affairs. **Program Description:** Brief, entertaining and informative weather facts feature for insertion into newscasts. May be aired with supplied voicetracks or scripts for voice-over. **New Programming.** **Availability:** Cash Basis. **Program Price:** Varies depending on market. **Number of commercial avals for local sale:** Feature with adjacencies. **Minimum contract:** 13 weeks. **Programming supplied on:** Tape. **Color.** How long has this program been in syndication? Seven months.

Program Title: Celebts. **Program Length:** One to two minutes. **Frequency:** Daily. **Programming Category:** News. **Program Description:** Celebrity news feature with emphasis on Hollywood and TV personalities. **New Programming.** **Availability:** Cash Basis. **Program Price:** Varies depending on market. **Minimum contract:** 13 weeks. **Programming supplied on:** Tape. **Color.** How long has this program been in syndication? Four months.

Program Title: Sportstips. **Program Length:** Two minutes. **Frequency:** Daily. **Programming Category:** Sports (news). **Program Description:** How-to features on participant sports, fishing, golf, tennis, skiing, etc. **New Programming.** **Availability:** Cash Basis. **Program Price:** Varies depending on market. **Minimum contract:** 13 weeks. **Programming supplied on:** Tape. **Color.** How long has this program been in syndication? Seven months.

Program Title: Youngstreet Program Services, Inc.

357 N. Canon Drive
Beverly Hills, CA 90210
(213) 273-8290

Contact: Alan D. Courtney

NEW PRODUCTS & SERVICES

FILMWAYS RADIO BOWS NEW PROGRAMS

Filmways Radio announced that it has begun syndication of "Country Concert" — a weekly one-hour program that captures the live performance of a country music superstar. Recorded live on location, the show features the concerts of such artists as Dolly Parton, Mickey Gilley, Larry Gatlin, Moe Bandy, Jim Ed Brown and Helen Cornelius. Kenny Rogers, Jerry Reed, and more. The program is available for a nominal price, and contains commercial affairs for local sales.

"The Wolfman Jack Show" has just entered a distribution deal with Filmways Radio as well. The program, which has been on the air for several years, will be structured under a new format and image. The program has already been reserved by over 100 stations, and it features the personality of Wolfman Jack plus current hits. Commercial breaks are also available for local sale. Six hours of programming per week.

"Country News", a country & western version of Filmways' successful "Record Report" news program, will begin production. The 3½-minute, twice-daily feature will cover all the news of the world of country music. Program is hosted by Ron Martin, nationally sponsored, and available to ARB-rated station free of charge.

"The Charlie Tuna Show" will feature 5 hours per week of the personality of KHJ, Los Angeles' high-rated morning man. Featuring humor and phone bits, the program is one of the highest rated shows on the American Forces Radio Network around the world.

In addition to "Record Report", Filmways Radio produces the "20/40" adult contemporary format, and "Filmways Radio Country Format" for automation.

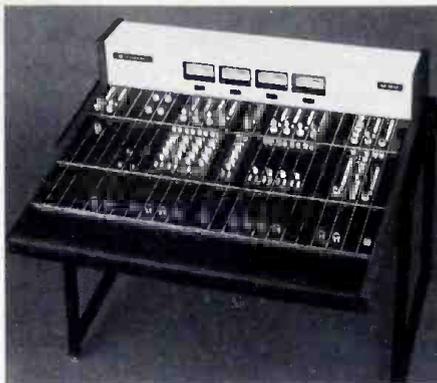
For details, contact Mary White.

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

Want more details?

Circle No. 29 on Product Info. Card.

NEW CONSOLE FROM HARRIS
Harris Corporation, Broadcast Products Division has introduced a new modular



mono/stereo audio console, the M90, for AM/FM/TV, on-air and production. The M90 is an expandable, completely modular audio control console with an impressive choice of operating characteristics.

Standard configuration offers a maximum of 56 inputs — more on special order. Input modules feature microphone and line level input selection, switchable Hi Pass/Low Pass filters, gain trim, optional 3 section equalization, access to 2 echo send channels and a post or pre-fader Solo/Cue system. Input levels from -70 dBm to +20 dBm can be accommodated.

Up to 26 mixing positions are available, employing linear mono and stereo plug-in faders of a unique patented design. Each fader carries a 5 year warranty.

The M90 is available with 2, 4 or 8 program outputs offering combination of

mono, stereo and sum channels. Metering is provided in VU or Peak Reading.

Monitoring facilities, often neglected in console design, are extremely versatile and extensive. Separate monitor input selection is employed for Control Room, Studio and headphone monitoring. Monitor muting is interfaced to input module on/off and mike/line switches in typical on-air fashion except that reprogramming of muting is simplified by use of Transistor to Transistor Logic (TTL) logic circuitry.

In addition to the echo send/receive channels other features include talkback with self-contained microphone, foldback, programmable control room and studio muting, test oscillator, patch points and a full line of matching accessories including a plug-in patch bay.

A motherboard concept is employed for all circuit connections between plug-in modules. Identical plug-in line output amplifier cards, housed behind the hinged meter panel, are used as program outputs, echo sends, monitor outputs and foldback outputs.

The main frame of the M90 is exceptionally rugged and lightweight, making it practical for remote or portable applications.

Customization of each console is possible by simply selecting from a wide variety of plug-in modules that exactly meet individual requirements.

Machine controls for tape recorders,

NEW LITTLE RED STUDIO MONITORS



BIG RED SOUND FOR ONLY \$440 A PAIR ...

The standard reference monitor for many recording studios across the country is the Mastering Lab/Big Red and Super Red System. This same standard is now available in a small size... Little Red Studio Monitors. This system is ideal for listening rooms, A & R departments, small mix rooms and even the home listener who wishes to hear music exactly as it was originally recorded. Only \$440 a pair. Visit your audio dealer or send for specifications.

audiomarketing ltd.

142 Hamilton Ave., Stamford, CT 06902 TEL: 203 359 2315 TELEX: 99 6519
DEALER INQUIRIES INVITED

turntables, etc., can be added to complete the customized M90 modular console.

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

Want more details?
Circle No. 30 on Product Info. Card.

"G.I. DIARY" SERIES SCORES IMMEDIATE GROUP SALES

In its first two weeks of selling, Time-Life Television has signed 19 key markets for "World War II: G.I. Diary", historical adventure series now in production for fall prime time access debut.

The CBS owned stations in New York (WCBS-TV), Los Angeles (KNXT) and Philadelphia (WCAU-TV) are among the first buyers of the weekly series narrated by Lloyd Bridges. Other important station groups already signed include Post-Newsweek for Washington (WTOP-TV), Hartford (WFSB-TV) and Miami (WPLG-TV); Scripps-Howard for Cincinnati (WCPO-TV); Poole Broadcasting for Albany-Schenectady-Troy (WTEN-TV); and Grinnell Communications for Dayton (WDTN).

"We are especially happy to acknowledge Dave Henderson and the Outlet Company as the very first station group to support the project," notes Wynn Nathan, Vice President World Wide Syndication. "Outlet responded instantly in behalf of WJAR-TV, Providence; KSAT-TV, San Antonio; WDBO-TV, Orlando and WCMH-TV, Columbus."

Other early buyers include WWJ-TV, Detroit; WTHR, Indianapolis; KPRC-TV, Houston; WCBD, Charleston and WVIA-TV, Scranton.

"World War II: G.I. Diary," Time-Life's first production commitment on the 1978 calendar, is a 25-part program based on the most successful series of best sellers yet published by Time-Life Books, "World War II". Six in that book series have already been published with enormous sales, while 16 more books are forthcoming.

Time-Life Television has found new sources of footage, much of it in color and never before seen by the public, through the immense gathering of research material by Time-Life Books and by Time-Life Television for the series. Each television episode is cut like a feature film and focuses on a war engagement from the viewpoint of individual American G.I.'s, whose actual words are spoken by professional actors.

TIME-LIFE TELEVISION
TIME & LIFE BUILDING
NEW YORK, NY 10020
212/JU6-1212

Want more details?
Circle No. 31 on Product Info. Card.

FREE SYNDICATED PROGRAM

"Radio Magazine of the Air", eight 3½-minute news/feature interviews and/or 24-

minute newsreel, (free) on tape monthly with various national magazine authors, editors and contributors on all subjects. Contact is Ms. Cynthia Allen, Select Magazines, Inc., 229 Park Avenue, New York, NY 10003. Telephone: 800/221-4048.

RADIO & TV ROUNDUP
PRODUCTIONS
111 MAPLEWOOD AVENUE
MAPLEWOOD, NJ 07040

Want more details?
Circle No. 32 on Product Info. Card.

MUTUAL SELECTS CALIFORNIA MICROWAVE FOR SATELLITE BROADCAST NETWORK

California Microwave, Inc., has announced receipt of a \$3.5 million contract with Mutual Broadcasting Systems, Inc., to supply some 500 small aperture satellite earth stations for use with Western Union's WESTAR satellite. The stations will carry two 15 kHz full-fidelity channels to Mutual's affiliates in the first nationwide satellite distribution of studio quality audio programming.

Broadcasts will originate from Mutual's headquarters in Arlington, Virginia, and be transmitted via Western Union's WESTAR satellite directly to the affiliate radio stations. The earth stations use a 10-foot diameter antenna with California Microwave's frequency conversion and audio program channel equipment.

The receiver terminals operate in the 3.7 to 4.2 GHz band, and provide 50 to 15,000 Hz output at a signal-to-noise ratio greater than 65 dB and a total harmonic distortion less than 1%. System parameters include satellite EIRP per channel of +22 dBW and receive G/T of 15 dB.

California Microwave provides similar equipment for remote area telephone service, and has operational telephone and broadcast equipment in Alaska, Algeria, Saudi Arabia and Oman. The company recently demonstrated a 15-foot antenna air-transportable two-way telephone, television and broadcast terminal with uplink capability.

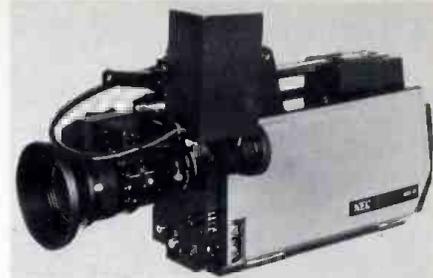
CALIFORNIA MICROWAVE, INC.
990 ALMANOR AVENUE
SUNNYVALE, CA 94088
406/730-4000

Want more details?
Circle No. 33 on Product Info. Card.

ALL-NEW MNC-71CP ENG/EFP CAMERA AVAILABLE FROM CINEMA PRODUCTS CORP.

Cinema Products Corporation announces the availability of the all-new MNC-71CP — a lightweight, fully self-contained ENG/EFP camera of such quality and reliability that it is covered by the standard Cinema Products one-year warranty.

Manufactured by NEC, Japan's largest manufacturer of broadcast equipment, the MNC-71CP was designed from the start to be used as an ENG camera as well as a broadcast-quality, versatile field production



camera (with sophisticated remote production capabilities, including the ability to balance the MNC-71CP to match the colorimetry of other cameras in the field and in the studio, external genlock, master pedestal control, servo-iris control, etc.)

Extensive use of LSI micro circuits developed uniquely by NEC dramatically reduces the number of individual components in the camera. As a result, the MNC-71CP is significantly more stable in performance, 7 to 14 times more reliable in circuit operation, as well as considerably lower in its power consumption.

Outstanding features and options include: use of Saticon® or Plumbicon® 2/3" tubes, as desired; high-transmittance prism optics (maximum aperture f/1.4); built-in linear matrix for high-fidelity in tracking colors from high-to-low light levels; three-position gain control (6 to 12 dB additional gain for greater flexibility in boosting for extremely low light levels); signal-to-noise ratio -51 dB; automatic white and black balance circuits; fast set-up facility for converging the camera; complete accessibility of circuit boards (no module extender required) and pickup tubes for easy maintenance.

Also available is a full range of options and accessories enhancing the capabilities of the MNC-71CP as an ideal ENG/EFP camera for battery or AC operation.

MNC-71CP prices start at \$32,900.00.
CINEMA PRODUCTS CORP.
2037 GRANVILLE AVENUE
LOS ANGELES, CA 90025
213/478-0711

Want more details?
Circle No. 34 on Product Info. Card.

NEW BROADCAST WORKS SERIES TO DEBUT WITH SOLID STATION LINEUPS; JOHN DEAN SHOW SET FOR NATIONWIDE DISTRIBUTION STARTING JANUARY 30

John Dean's new investigative reporting series, "The Right To Know", which will be distributed nationally to radio station by Broadcast Works, Inc., will premiere Monday, January 30, it has been announced by David Adams, Vice President and Director of Marketing for B.W.I. "More than 40 stations have already signed to carry the three-minute program five days a week," he said.

"Our lineup, which is growing daily, already consists of all-news, middle-of-the-road, contemporary and album oriented rock stations," Mr. Adams pointed out. "We're confident that we'll be delivering one

of the industry's top rosters when the series debuts."

He also announced that B.W.I.'s weekly one-hour public affairs program, "Between the Grooves", will premiere on Sunday, February 26. Over 50 stations have already signed to air "Grooves", which will present top recording artists and groups talking about social issues of importance to them. "Grooves" will make ample use of the artists' music to illustrate their social concerns.

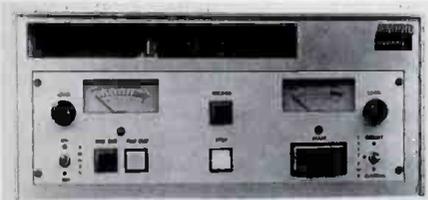
BROADCAST WORKS, INC.
6432 SUNSET BLVD., SUITE 502
LOS ANGELES, CA 90028
213/469-5129

Want more details?
Circle No. 35 on Product Info. Card.

AMPRO GIVES YOU THE EXACT TIME

The Digital Message Timer from Ampro Broadcasting, Inc., is a bright, five digit LED display that reads out the cartridge elapsed playing time in minutes, seconds and tenths.

Smartly integrated into the front bezel of Ampro's Cartridge Tape Recorders and Reproducers, the total playing time from spot Start to Finish is stored in the display for easy cartridge time labeling during cart production. Continuous elapsed play time readout cues the on-air operator for smooth overlap.



Quartz crystal control guarantees precise, repeatable timing. The Digital Message Timer is an option available for all Ampro Cartridge Tape Reproducers and Recorders.

Available factory installed on new equipment or as a retrofit kit for earlier Ampro equipment.

AMPRO BROADCASTING, INC.
850 PENNSYLVANIA BOULEVARD
FEASTERVILLE, PA 19047

Want more details?
Circle No. 36 on Product Info. Card.

CVS TO ENTER VTR EDITOR MARKET

Nyal McMullin, President of Consolidated Video Systems (CVS) has announced that the company will enter the videotape editor market with a new, computer-based system. The editor is designed for on-line or off-line control of all types of VTR's, from quadruplex and 1" units to 3/4" cassettes.

Nyal McMullin, CVS President, explained that the CVS decision was prompted by limitations in existing computer-based editors. "Most editing systems," he said, "depend heavily on hardware." This leads to higher costs and lower efficiency. By contrast, the CVS system is software oriented. This approach results in

performance and flexibility superior to earlier units while giving more significant cost savings. "Furthermore," McMullin continued, "it allows customizing many aspects of the system at little additional cost."

CONSOLIDATED VIDEO SYSTEMS
1255 E. ARGUES AVENUE
SUNNYVALE, CA 94086
408/737-2100

Want more details?
Circle No. 37 on Product Info. Card.

TOYOTA RE-UPS SPONSORSHIP OF ROBERT W. MORGAN SPECIAL OF THE WEEK

Under the sponsorship of Toyota Motor Sales, USA, a third series of 13 one-hour audio profiles of contemporary music superstars, including Daryl Hall and John Oates, England Dan and John Ford Coley and Rita Coolidge, will be on the nation's airwaves commencing early next year. Produced and distributed by Watermark, Inc., and entitled "The Robert W. Morgan Special of the Week", the programs will start airing nationwide on major radio stations the weekend of February 11, 1978. The announcement was made by Tom Rounds, President of Watermark and Executive Producer of the specials.

The series, again hosted by popular Los Angeles radio-TV personality, Robert W. Morgan, will be made available on a barter basis to radio stations in the 142 Arbitron (ARB) markets. Stations outside those markets will be permitted to purchase the programs directly from Watermark for local sponsorship.

The 13 hour-long programs feature exclusive in-depth interviews with some of the world's top recording artists and groups, members of their families, their friends and business associates and much of the music that made them famous. Some of the 26 acts featured in previous series were The Bee Gees, Stevie Wonder, Barry Manilow, Fleetwood Mac, Judy Collins and ABBA.

WATERMARK, INC.
10700 VENTURA BOULEVARD
NORTH HOLLYWOOD, CA 91604
213/980-9490

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

AUDIOMARKETING INTRODUCES NEW A&H LIMITER

Audiomarketing, Ltd., exclusive U.S. distributor for Allen & Heath audio equipment, has introduced A&H's new Mini Limiter. This single-channel limiter is designed for recording. Inputs are provided for line and low-Z balanced mike.

This compact device, which measures only 12 1/4" wide; 1 1/2" high and 4 1/2" deep, weighs only 4 lbs. Even though the Mini Limiter is small, it offers a great deal of versatility.

Front-panel controls include an input level slide and 5 pushbuttons; one for line or mike selection while another activates limiting. Other buttons include one for

Starborne
presents
FRANK CHACKSFIELD AND HIS ORCHESTRA
Custom Produced Music
TELEPHONE: (213) 789-5293

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

attack (slow or fast) and two for release (one for slow or fast, the other for slow or medium). The control panel also has an LED indicator that is activated when 3 dB or more of limiting occurs. The mike input, at the rear, is an XLR connector. Other single jacks are standard 1/4-inch phone jacks including the line input, stereo link connection, output for zero dBm and an output for -30 dBm.

Even with all of these versatile features, the Mini Limiter is economically priced at \$250.00.

AUDIOMARKETING, LTD.
142 HAMILTON STREET
STAMFORD, CT 06902
203/359-2312

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

MEMOREX TO DEBUT "TOTALLY NEW" 3/4" VIDEO CASSETTE

DYMA

STUDIO BUILDERS

- Audio Consoles
for TV & Radio
- Studio Cabinetry
- Broadcast Systems

DYMA

P. O. Box 1697
Taos, NM 87571
505/758-2686
213/674-2806

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

AT NAVA

Memorex will introduce a totally new ¾" video cassette. Named Memorex Q2HD, the new cassette is specifically designed to meet user needs in all areas of cassette performance — picture quality, stability and operational durability. It is ideally suited for such demanding applications as editing, in-cassette duplication, location recording and Electronic News Gathering.

Memorex Q2HD features a totally new formulation that combines a unique ferric-based oxide particle with an advanced generation binder system to provide performance perviously unavailable from any oxide formulation — cobalt-doped high-energy ferric or chromium dioxide.

Other features of the tape include excellent performance under climatic extremes and the ability to stand up to extended still-picture and repeated playback demands.

Memorex Q2HD is available in 10, 15, 20, 30, 40, 50, and 60-minute configurations, as well as a "mini" format for portapak users. Cassettes are offered in either a handy bookshelf album or rugged shipping case.

Memorex Q2HD is completely compatible with all ¾-inch VTR's, and in-cassette duplication equipment.

**MEMOREX CORPORATION
SAN TOMAS AT CENTRAL
EXPRESSWAY
SANTA CLARA, CA 95052**

Want more details?

Circle No. 41 on Product Info. Card.

SEGWORKS SYNDICATES CONTEMPORARY SCIENCE FICTION RADIO DRAMA

SegWorks Productions is now syndicating half-hour original science fiction dramas written by Ray Bradbury and directed by Norman Corwin. These initial programs, prelude to a series, mark a first merging of the acclaimed Bradbury-Corwin talents.

These programs were recorded in stereo at Filmways/Heider studios in Hollywood, with an original music score.

All licensed stations receive 7" reels of programming plus promotional materials which can be used for local print and on-air

promotion.

The first program, "Forever And The Earth", is a space age tale in which author Thomas Wolfe travels through time from 1938 to 2257 to record his impressions of life in the 23rd century. Monte Markham stars as Wolfe. Joining him in the cast are William Schallert, Lou Krugman, Byron Kane, and Virginia Gregg.

**SEGWORKS PRODUCTIONS, INC.
1228 N. LA CIENEGA BLVD.
LOS ANGELES, CA 90069
213/659-4580**

Want more details?

Circle No. 42 on Product Info. Card.

STUDIO MIXING CONSOLETTA INTRODUCED BY MAGNASYNC/MOVIOLA

A professional mixer specifically designed for small film dubbing studios has been introduced by Magnasync/Moviola Corporation.

The Model G-962A Studio Mixing Console is an eight-input (microphone or line), two-output mixer that offers features usually found only on larger, more expensive studio consoles.



According to Sam Lane, vice president — marketing, a unique option of the G-962A allows the incorporation of audio functions and distributor controls to remotely operate Magnasync/Moviola pick-up electronics and selsync distribution systems.

Among standard features of the G-962A are separate outputs for studio and control room; separate cue mix from each input; selectable mid-frequency (3 kHz/1.5 kHz); a built-in 1 kHz oscillator; talk/slate control/and low frequency (100 Hz) operation.

The G-962A is housed in a desk-type, all-steel enclosure with naugahyde trim. Its dimensions are 9" (h) x 28" (w) x 23" (d);

weight is 40 pounds.

**MAGNASYNC/MOVIOLA CORP.
P.O. BOX 707
NORTH HOLLYWOOD, CA 91603
213/877-2791**

Want more details?

Circle No. 43 on Product Info. Card.

RCA ANNOUNCES AGREEMENT TO MARKET ONE-INCH HELICAL SCAN BROADCAST-TYPE VIDEO TAPE RECORDERS PRODUCED BY SONY CORPORATION

RCA Broadcast Systems has announced a sales agreement with Sony Corporation to market worldwide the Japanese firm's line of television broadcast one-inch non-segmented helical-scan video tape recorders.

The recorders are suited to high-quality television and professional teleproduction applications, and include the BVH-1000 studio model, the BVH-500 portable recorder, and accessories such as the BVT-1000 digital time base corrector.

J. E. Hill, Division Vice President and General Manager, RCA Broadcast Systems, said the recorders will be marketed under the RCA label. They will receive extensive product support from RCA including complete spare parts availability, field engineering service, and customer training seminars on the systems, he added.

The new one-inch products will conform to the recording format which is being established by the Society of Motion Picture and Television Engineers for non-segmented helical scan recorders, and will be available in NTSC, PAL and SECAM models.

RCA will demonstrate these recording systems at the 1978 National Association of Broadcasters convention in Las Vegas in April, with deliveries commencing soon after the exhibition.

For further information, contact Paul F. Amedick:

**RCA BROADCAST SYSTEMS
CAMDEN, NJ 08102
609/963-8000, EXT. PC2839**

Want more details?

Circle No. 44 on Product Info. Card.

COLOR TV MONITOR TAPE INTRODUCED BY 3M COMPANY

Even a non-technical person can fine tune color television monitors with the assistance of a recorded videocassette introduced as a new Scotch brand video accessory by 3M Company's Magnetic Audio/Video Products Division.

Step-by-step adjustment instructions are recorded on the 15-minute mini-U-matic videocassette containing 3M's rugged Master Broadcast U-matic tape. All adjustments on individual monitors can be made with the monitor's own controls, without the need of tools. The set-up tape is not intended for technical adjustments of recording equipment.

The easy-to-use program displays a

ATTENTION "BP&P" READERS OUTSIDE OF U.S.A.:

Up until now, subscriptions to "BP&P" mailed outside of the U.S.A. were available only by surface mail. By popular demand, a new foreign AIRMAIL rate has been established so that you will receive your issues much sooner:

ONE YEAR (6 issues) \$24.00 AIRMAIL

Your airmail subscription can be established by sending your name, address, and remittance for \$24.00 (U.S. dollars) to: BP&P foreign subscriptions / P.O. Box 2449 / Hollywood, CA 90028 USA. If you are already a subscriber, please enclose your mailing label from a recent issue of "BP&P."

FILMWAYS RADIO WRITES A SUCCESSFUL CHAPTER IN THE SAN JOSE BOOK.

STATION CALL LETTERS	ADULTS 18-34					
	TOTAL AREA		METRO SURVEY AREA			
	AVG. PERS. (00)	CUME PERS. (00)	AVG. PERS. (00)	CUME PERS. (00)	AVG. RTG.	AVG. PERS. SHR.
KARA	49	1075	40	814	1.0	6.3
KAZA	2	94	2	87		.3
KDAY	38	774	22	456	.5	3.5
KEEN	14	231	195	5		3.3
KEZR	51	696	43	554	1.0	6.8
KPAT	56	803	59	429	.7	3.1
KPBE	7	253	15	200	-1	1.0
KDFC	14	372	14	262	-2	1.3
TOTAL	21	495	14	285	.3	2.3
KLIV	34	1027	17	860	.4	2.7
KLOR	71	1928	49	1068	1.2	7.8
KNTA	14	158	14	158	.3	2.2
KOWE	96	1028	47	842	1.1	7.5
KRVE	10	126	10	102	-2	1.6
KSJO	84	1230	47	672	1.1	7.5

ADULTS 18-34
Mon-Sun, 6am-12mid
Last Book (Apr/May '77),
1600 Avg. Persons Per ¼-Hr.,
3.1 Share
This Book (Oct/Nov '77),
4300 Avg. Persons Per ¼-Hr.,
6.8 Share

STATION CALL LETTERS	WOMEN 18-34					
	TOTAL AREA		METRO SURVEY AREA			
	AVG. PERS. (00)	CUME PERS. (00)	AVG. PERS. (00)	CUME PERS. (00)	AVG. RTG.	AVG. PERS. SHR.
23	490	20	343	1.0	6.0	
2	94	2	87	.1	.6	
26	440	16	301	.8	4.8	
5	97	5	97	.2	1.5	
33	300	31	281	1.5	9.3	
30	331	16	189	.8	4.8	
3	139	20	1	-1	.9	
5	222	3	17	-1	.9	
6	288	6	113	.3	1.8	
10	541	10	483	.5	3.0	
48	1233	34	647	1.6	10.2	
12	90	12	40	.6	3.6	
27	355	26	311	1.3	7.8	
9	60	9	60	.4	2.7	
17	375	13	217	.6	3.9	

WOMEN 18-34
Mon-Sun, 6am-12mid
Last Book (Apr/May '77),
1300 Avg. Persons Per ¼-Hr.,
4.6 Share
This Book (Oct/Nov '77),
3100 Avg. Persons Per ¼-Hr.,
9.3 Share

ARBITRON RADIO
Audience Estimates in the
Arbitron Market of
San Jose

January 3, 1978



KEZR
1610 N. CAHUENGA BLVD.
HOLLYWOOD, CALIFORNIA 90028

Steve Epstein and John Price
Filmways Radio, Inc.
1610 N. Cahuenga Blvd.
Hollywood, California 90028

Gentlemen:

You did what you said you would do. Our sales are up, our programming is superb, and the numbers in the new book are a joy to behold.

I've been through bad experiences with other programmers, and I've learned to appreciate a good one. Filmways is definitely a good one.

All of us here at KEZR are looking forward to a great year in 1978, and a long-term relationship with Filmways.

Thanks.

Sincerely,



Jim Levitt
General Manager

JL:dw

P. O. BOX 187 • SAN JOSE, CALIFORNIA 95103 • (408) 287-8775

On August 17th, FILMWAYS RADIO and KEZR added 20•40 to the San Jose/San Francisco dial. Ninety days later, KEZR nearly tripled their audience in the important 18-34 adult demographic. Fifty miles away in San Francisco, KEZR doubled its share and out-rated fourteen local stations.

FILMWAYS RADIO can put your next book on the best-seller list.

Get the facts on 20•40. Call John Price or Steve Epstein at (213) 462-6421.

20•40

The Adult Contemporary Format From

FILMWAYS RADIO INC.

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

Want more details? Circle No. 45 on Product Info. Card.

BP&P 61

"cowgirl" silently playing cards before a camera. Voice-over narration describes step-by-step procedures to achieve the best color and tint. Color bars supplement the live picture and a pocket-sized color match card containing accurate color samples further assists the user in checking monitors.

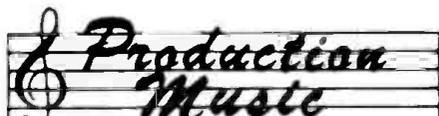
The color monitor tape, complete with its own double-latch shipping/storage container and the color match card, will be sold through dealers of Scotch brand helical video products. Manufacturer suggested list price is \$49.95.

3M COMPANY
P. O. BOX 33600
ST. PAUL, MN 55133

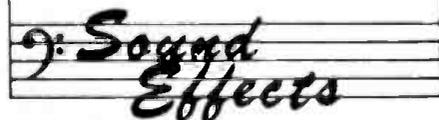
Want more details?
Circle No. 45 on Product Info. Card.

**"DR. DEMENTO" IN NATIONAL
SYNDIE DEAL WITH
WESTWOOD ONE**

Norman Pattiz, president of Westwood One, has completed negotiations with Berry Hansen for the latter's "Dr. Demento", the high-rated, one-of-a-kind Los Angeles show



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



Want more details?
Circle No. 46 on Product Info. Card.

Weather Radar



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

MEMPHIS AVIONICS

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

Want more details?
Circle No. 47 on Product Info. Card.

airing weekly on KMET-FM. Westwood One has projected a mid-February start date.

"The 'Dr. Demento' format for the syndicated weekly version of the program will be two hours," states Pattiz. It will contain numerous features including a national request line, "funny five" (the five most requested tunes of the week), interviews with notable public figures, and Hansen's well-known demented vignettes.

Pattiz further stated that "Dr. Demento" will premiere on over 150 stations with an overall total-concept marketing campaign to back the premiere."

WESTWOOD ONE
10960 WILSHIRE BLVD., SUITE 902
WESTWOOD, CA 90024
213/479-7713

Want more details?
Circle No. 48 on Product Info. Card.

**NEC TO MARKET
TYPE-C VIDEO TAPE**

The Broadcast Equipment Division of NEC America, Inc., (a wholly owned subsidiary of Nippon Electric Company, Ltd.), has announced that NEC will manufacture and market the 1" Helical Video Tape Format known as type-C currently undergoing approval in the SMPTE.

The announcement, by R. Dennis Fraser, General Manager of the Division, emphasized that the product would be marketed through conventional dealer/distributor channels rather than by a direct sales effort. Fraser noted that the introduction of this particular format represents an example of the strong commitment NEC is making to the North American market.

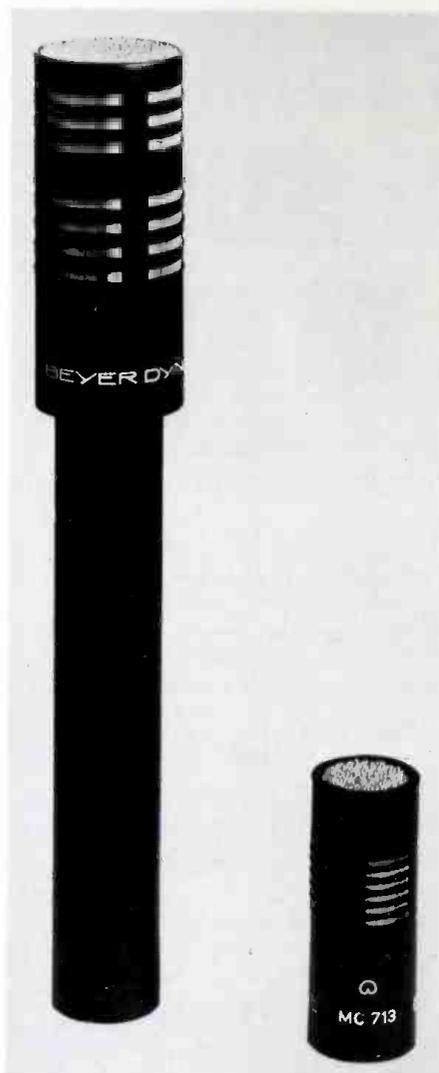
NEC currently manufactures the model TT-3000 1" Video Tape Recorder which is the dominant broadcast machine in the domestic Japanese market. With well over 100 units already in use, NEC presently has an equal number of units on order from new customers. The model TT-3000 will be replaced by the new format in the U.S. Domestic Market.

BROADCAST EQUIPMENT DIV.
NEC AMERICA, INC.
130 MARTIN LANE
ELK GROVE VILLAGE, IL 60007
312/640-3792

Want more details?
Circle No. 49 on Product Info. Card.

**BEYER DYNAMIC
CONDENSER SERIES**

Beyer Dynamic, a division of Hammond Industries, is proud to announce the availability of its 48V Phantom Powered Condenser Series. Consisting of one preamp/shaft (HV710) and four interchangeable head capsules (CK711-714), the system is designed to give maximum versatility. The capsules include two omnidirectional and two cardioid patterns, with one of each pattern incorporating a



windscreen. For those who don't have access to a 48V line, Beyer provides external power supplies for both balanced and unbalanced operation. Also available is a lapel clip-on condenser (MC715) and its associated 18V power supply (MSB18).

Beyer will introduce two shotgun attachments in the near future, and will add further accessories to satisfy the requirements of their customers.

For more information please call Jack Kelly:

BEYER DYNAMIC
155 MICHAEL DRIVE
SYOSSET, NY 11791
516/364-1900

Want more details?
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**BACKSPIN PROGRAM INTO
NATIONAL SYNDICATION**

Following a three-month test in ten key markets, the daily "Backspin" radio feature is now being offered for national syndication by Toby Arnold & Associates.

The special feature is hosted by Charlie Van Dyke, morning personality at KLIF, Dallas, one of the test market stations. Each daily episode features a number one song from a recent year, along with short nostalgia flashbacks by Van Dyke.

"Backspin" is produced by Dick Starr, and written by veteran programmer Jim Ramsburg and features custom music produced by Toby Arnold in Dallas.

The three-month test marketing involved music mix, sales approaches, and production techniques. Pilot stations included KLIF, Dallas; KDOK, Tyler, Texas; WIBM, Jackson, Michigan; KLUE, Longview, Texas; WEZV, Bethlehem, Pennsylvania; WZNG, Winter Haven, Florida; and WHNN, Saginaw, Michigan.

TOBY ARNOLD & ASSOCIATES
4255 LBJ, SUITE 156
DALLAS, TX 75234
214/661-8201

Want more details?
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MODEL 704 REMOTE STUDIO SOLVES THE WOBBLIES

"Wobbly", "fragile", and "incomplete" are the words most broadcasters use to describe their portable studio equipment.

Dyma Engineering has solved all of those problems with the Model 704 Remote Studio. The Model 704 is a complete studio set up for remote use by broadcasters. It contains space for console, two turntables, cart machines, and rack space for reel-to-reel, power amplifiers, reverb, equalizers and other gear necessary for a complete set up.



Model 704 is fabricated of high density particle board and finished with Formica in the customer's choice of colors. The hinged front cover provides desk space for the operator and script rack for copy or playlist. The cover can be locked when closed to prevent tampering. The unit is mounted on industrial grade, heavy duty castors for ease in transporting in van or pick-up.

The cost effective Model 704 makes an excellent production room ensemble in addition to its "on location" functions.

Price for Model 704 cabinetry is \$995.00 for sit down or stand up versions. Prices for fully equipped systems are available from Dyma.

DYMA ENGINEERING
213 PUEBLO DEL SUR
TAOS, NM 87571
505/758-2835

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HEARTBEAT THEATER UPDATES

Heartbeat Theater, sponsored by The Salvation Army for the last 21 years and now being syndicated by 434 radio stations, is updating its image. Taping of the show recently moved to George Gilbreath's just-opened Studiohouse, a recording facility built specifically for dramatic production.

With MacDonald Carey as its new host, this public service radio show will be using more contemporary, hard-hitting themes than heretofore, in a semi-documentary format often dealing with actual Salvation Army cases.

Writers include Joyce Perry (Waltons, Soap, Days of Our Lives), Charles Tannen, Ralph Goodman and Ed Kuttner. Featured in the cast will be radio favorites like Howard Dugg (Sam Spade), Karl Swenson (Lorenzo Jones), Lorene Tuttle, and Peter Leeds.

Don Hills, who has directed the show for

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South, Minneapolis, MN 55408.

Want more details?
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the last seven years, continues in that capacity. Gilbreath, owner of Studiohouse, has been appointed Executive Producer.

GILBREATH CREATIVE, INC.
6565 SUNSET BOULEVARD
HOLLYWOOD, CA 90028
213/464-1133

Want more details?
Circle No. 54 on Product Info. Card.

NEW DECK FRAME TILT CONSOLE

The Ruslang Corporation recently introduced a new deck frame tilt feature available on all of their tape transport consoles. When the deck frame is locked in the tilt position, the operator is able to view and work the tape deck easily while sitting. This unique characteristic is now optional on all Ruslang consoles, including the RL 500 which handles 19" x 15 $\frac{3}{4}$ " tape decks; the RL 600 which accepts the new style decks 19" x up to 21" and the RL 700 which handles 19" x up to 24 $\frac{1}{2}$ " decks.



With the deck frame tilt option, the user has the choice of operating the tape transport either flat or at an angle. All of the Ruslang consoles incorporate other innovative design features including front panel access in both horizontal and vertical positions and rear shelf for power supplies. They are constructed with high quality material including 1/6" high pressure laminates.

RUSLANG CORPORATION
247 ASH STREET
BRIDGEPORT, CT 06605
203/384-1266

Want more details?
Circle No. 55 on Product Info. Card.

IMPORT REPORT BRINGS OVERSEAS MUSIC HOME TO 18-34 YEAR OLDS VIA WEEKLY HOUR-LONG FEATURE

America's first syndicated in-depth overseas music exploration program is now in its 30th week of production.

Currently broadcast on 20 stations nationally, "Import Report" is a weekly feature produced by Dreamlab Radio Productions in Portland, Oregon.

Import Report goes beyond recognizable foreign music and artists and explores the contributions past and present of musicians from the various European countries, as well as Canada, Australia, New Zealand and wherever new musical waves are being felt.

Import Report highlights the best of that overseas talent encompassing virtually every musical genre including rock, jazz, folk, blues and electronics. Import Report, in short, provides an AOR/Progressive radio audience the access to a whole new world of music.

Each Import Report includes between 52-55 minutes of material, exclusive of three national spot minutes. Four local avails appear within each program.

Import Report is available for time barter in rated markets or on a cash basis, the weekly terms depending on market size, with thirteen week minimum contract.

DREAMLAB RADIO PRODUCTIONS
10175 S.W. BARBUR BOULEVARD
SUITE 100B
PORTLAND, OR 97219
503/244-9609

Want more details?
Circle No. 56 on Product Info. Card.

KLAC PILOTS "MUSIC COUNTRY" ID SERIES

Bill Ward, General Manager of KLAC Radio, Los Angeles, has announced completion of production of a new series of custom station identification jingles based upon the theme "Music Country". The country music outlet will feature the jingles in on-air promotion and programming throughout the coming year.

The package will be syndicated nationally by Toby Arnold and Associates, with signings already reported for KBOX, Dallas; KNEW, San Francisco; and KTCR, Minneapolis. Free audition tapes of the jingles are available to interested stations by calling or writing producer Dick Starr.

TOBY ARNOLD & ASSOC.
4255 LBJ, SUITE 156
DALLAS, TX 75234
214/661-8201

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ENG ANTENNA POSITIONING SYSTEM

Pelco Industries announces the availability of the all new AP-2500 Antenna Positioning System for Electronic News Gathering. The AP-2500 has been designed and engineered to provide remote azimuth

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and LUXEMBOURG):** Heijnen B. V.
Steedenlaerstraat 56
NL-6940 Gennep, Netherlands

BRAZIL: Larox Electronica LTDA
Avenida Princess Isabel, 7 grupos 915
Rio de Janeiro 20.000 Brasil

CANADA: J-MAR Electronics Limited
6 Banigan Drive
Toronto, Ontario M4M 1E9 Canada

**COLUMBIA, EQUADOR,
PARAGUAY, VENEZUELA
and CUBA:** Division Internacional Spica CA
Avenida Sanz—Edificio Escar
Local B—El Marques
Caracas 107, Venezuela

DENMARK: Quali-fi A/S
Strandvejen 730
DK-2930 Klampenborg, Denmark

**FAR EAST
(Except Japan):** Studer-Revox Hong Kong Limited
108 Asian House
1 Hennessy Road
Wanchai, Hong Kong, B.C.C.

FINLAND: Into OY
Lepontie 16
SF-00660 Helsinki 66, Finland

FRANCE: Studer France
12-14 rue Desnouettes
75015 Paris, France

GERMANY: Franz Vertriebsgesellschaft mbH (EMT)
Elektronik, Mess- und Tonstudientechnik
Postfach 1520
D-763 Lahr 1, West Germany

GREECE: Electronica O. E.
9 Valaoritou Street
Athens 134, Greece

ITALY: Audio Products International
Via Gaspare Spontini 3
20131 Milen, Italy

JAPAN: Shindenshi Manufacturing Corp.
1-47 Sasazuka, Shibuya-Ku
Tokyo, Japan

MEXICO: Accurate Sound Corporation
114 5th Avenue
Redwood City, California 94063

SPAIN: Neotecnica, s.a.s.
Marques de Urquijo, 44
Madrid 8, Spain

SWEDEN: ELFA Radio & Television AB
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8311 Wilshire Boulevard
Los Angeles, California 90048
Tel. (213) 655-0303. Telex 698845
Sounddesigns
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New York, New York 10019
Tel. (212) 765-7790
Willi Studer America, Inc.
1819 Broadway
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