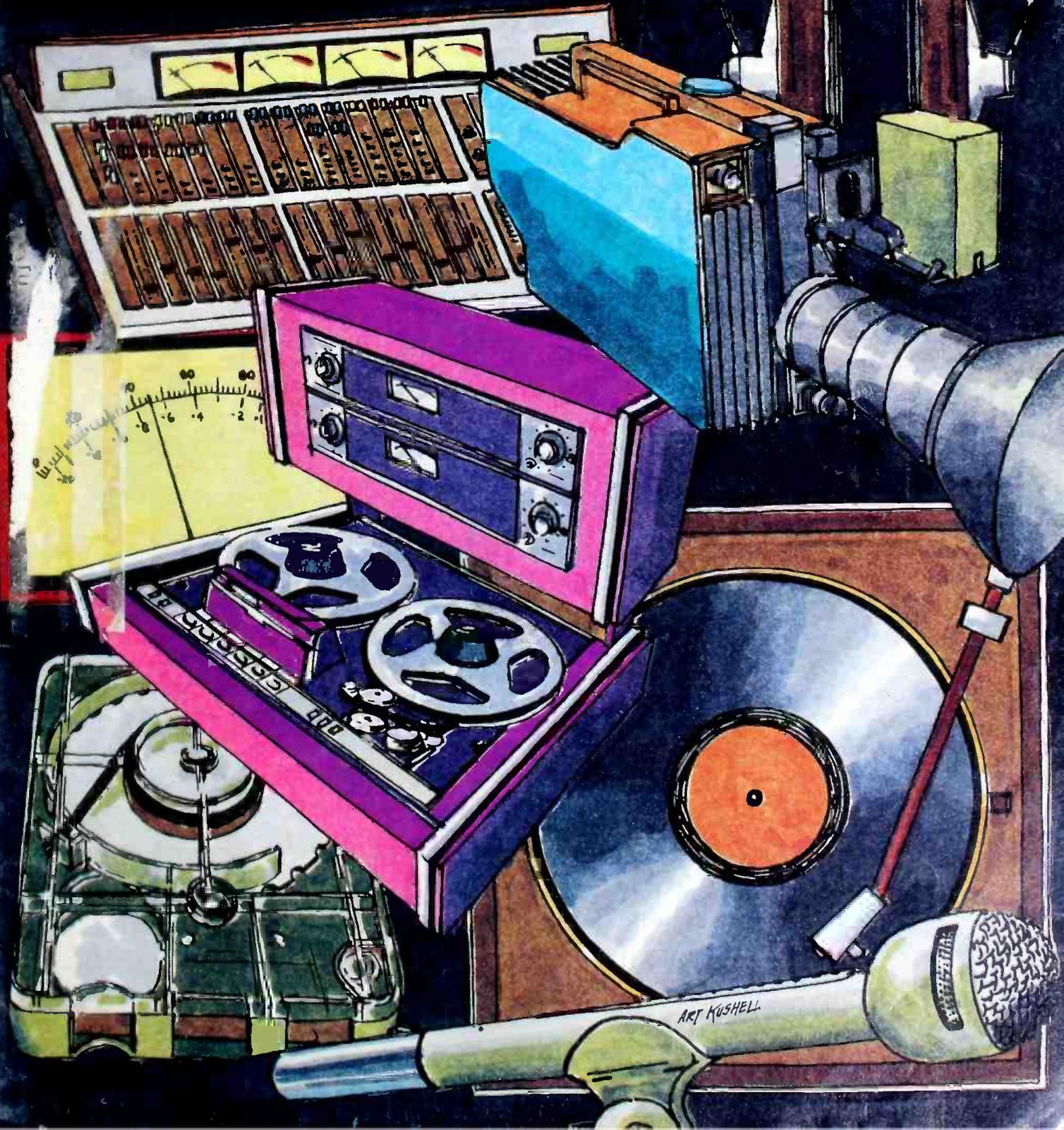


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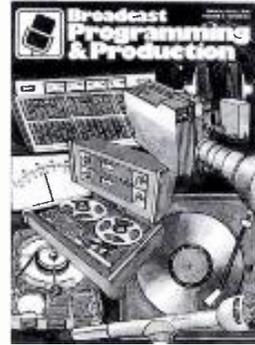
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& DON IMUS ON

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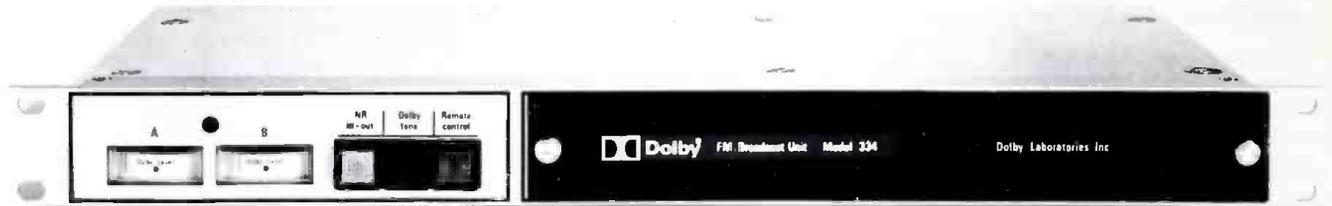
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## JANUARY 1976: 30 more stations

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\*Some of the 50 Dolby licensees are already producing their new receiver models, and others have new designs in the pipeline.

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# Letters

**FROM:** Jim Kelso  
Program Director  
WBBS  
Jacksonville, NC

Having seen two issues of "Broadcast Programming & Production" magazine, I feel compelled to put in my dime's worth.

I am completing my 20th year in the business of programming; 6 years as a staff announcer, and 14 as a program director. I have read most all of the publications dealing with our business. I must say that "BP&P" is the first publication I have EVER seen that hits the nail squarely on the head when it comes to programming.

I have two small complaints. BP&P should be monthly, and it should be larger. Hopefully these problems will work out as time progresses.

KEEP UP THE GOOD WORK!!!

**FROM:** Don Elliot  
Operations Manager  
KHIS AM & FM  
Los Angeles

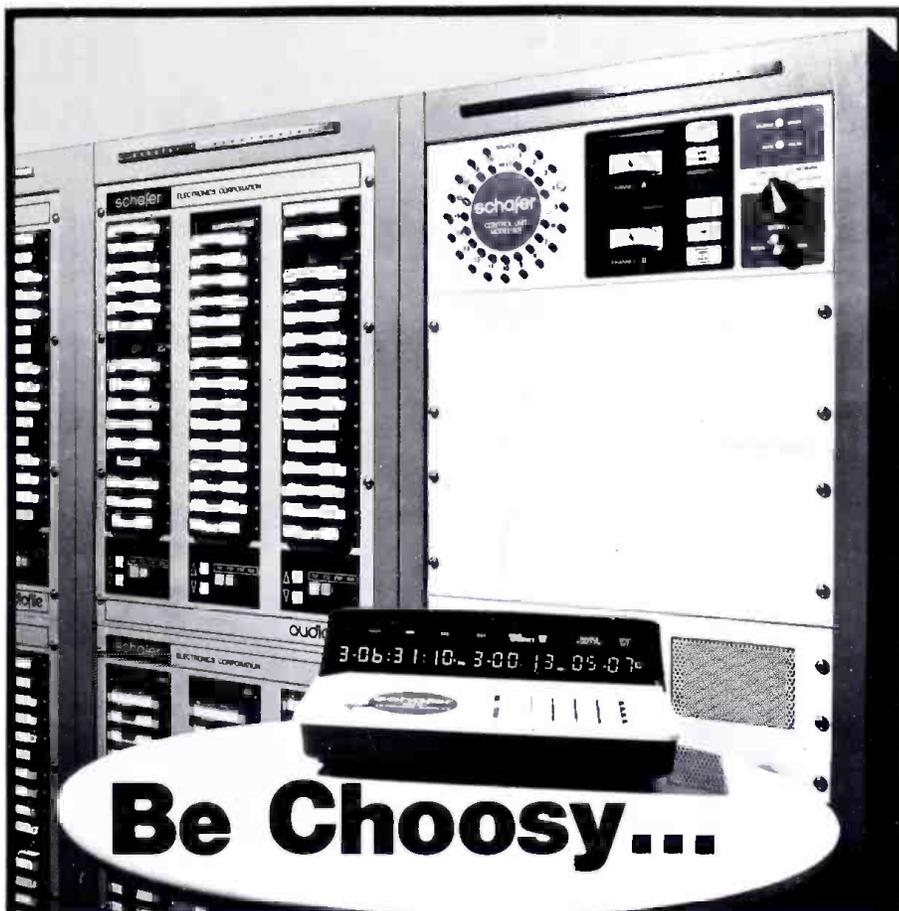
In last month's "BP&P", writer Mike Starling referred to a technique of fading a record on an inadequate console with pots that have step attenuators. They often cause a "click" off of the sound at the counter-clockwise most direction of their travel. Starling's technique described out to fade the master at the same time to eliminate the problem.

A better way would be to reduce the output of the turntable preamps to the point that will give you a wider "spread" of the pot, so that say, 100% or 0 level might now come in normally at around a 2 or 3 o'clock position of the pot, where previously, 0 was probably attained at about the 10 or 11 o'clock position of the same pot. You will now find that a smooth fade will be obtained, and you can continue to fade OTHER THINGS ON THE BOARD AT THE SAME TIME, without destroying their mix, which would be the case with the earlier suggested technique.

**FROM:** Robin Lee Grube  
KOPO Radio  
Tucson, AZ

Please let me commend you on a great new magazine! I thoroughly enjoyed your November/December Issue— especially the article on Atlanta radio.

I was also much impressed with the feature on radio production by Mike Starling in the January/February issue. I've been doing production for over five years, and I learned quite a bit a didn't know.



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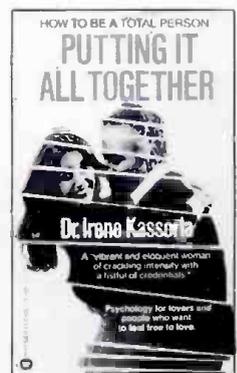
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# “A ‘Real’ Person on the Radio.”

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## Robert W. Morgan and

## Don Imus on:

---

# THE RADIO PERSONALITY

---

*BP&P: What is happening to personality in radio today as compared to the past?*

IMUS: When I wasn't in radio . . . and just going to school in L.A., those were the days of people like Bob Hudson, Dave Hull, Bill Ballance . . .

MORGAN: and Don McKinnon . . .

IMUS: Oh yeah . . . one of the all time greatest was Don McKinnon. I was raised around 'big time radio personalities', guys that were really good in that they each did something that was a part of themselves on the radio, as opposed to just reading one liners.

MORGAN: Radio, back when I started being influenced by it, and the same time Imus was listening to it . . . Chuck Blore had a lot to do with it.



Robert W. Morgan, radio personality,  
KMPC, Los Angeles

IMUS: Oh yeah.

MORGAN: Chuck's KEWB and KFVB were the stations that a lot of young guys listened to. And that was basically some of the best jingles ever made and just some guys playing records . . . it was no 'big deal' format. The format was simply seeing how many times you could get the call letters in between records. But Blore hired really distinctive personalities, who were all different from the guys preceding and following them. One of the all time best line ups was at that station back in the late '50's.

IMUS: God, wasn't it.

MORGAN: And then guys like Bob Hudson came long on KRRLA . . . and it was their job to knock off a Chuck Blore station, so they used the same method and just tried to do it better. It was a very healthy climate. Nowadays, it's who can out-format each other in what you call 'Top 40' radio.

IMUS: And you know, specifically with personalities, and when I think of personalities, I think of guys who are funny . . . they were being funny about things that really happened to them. You know . . . it wasn't one of those guys doing mother-in-law jokes or one liners.

MORGAN: In order to be funny, you've got to know what is funny to your audience.

*BP&P: Well . . . let's define 'personality' . . . in your thinking, is it necessarily someone who is humorous?*

MORGAN: It is, but not necessarily. Ira Cooke was a great personality on the radio, but he wasn't funny.

*BP&P: So we're talking within the same con-*

*cepts, can you define personality?*

IMUS: Why don't you get a dictionary? Well, I don't know . . . Robert would be a lot better at defining that. A personality, to me, is someone who is funny. There are a lot of personalities on the radio, but if they're not funny, forget them. I can't rip anything off of them!

*BP&P: So, as far as you're concerned, a personality is based on humor?*

IMUS: Well, if you really want to be serious, that's obviously not true. Radio is a one-to-one medium, I think a personality, in effect, is a 'real' person on the radio. The way so many guys sound on the radio today you may as well automate all the stations.

I personally like some rock and roll disc jockeys, like guys I hear on XLO in New York,



Don Imus, radio personality,  
WNBC, New York

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and 99X . . . I like the good clean sound of a high energy guy just doing time and temp and record intros . . . but they all sound the same. They're not trying to be a personality, and they're keeping their job. But a personality, in my mind, is somebody who sounds like a 'real' person on the radio. For instance, I remember Robert W. Morgan used to talk on the air about a greenhouse that the Real Don Steele had. You didn't know whether he made it up or not . . . and it didn't sound like he made it up. As I came to find out, Steele really did have a greenhouse. No matter what he talked about, it came across that he was really serious. So in effect, by being able to understand that he was really serious, he came across as a real person.

MORGAN: You don't have to talk a lot to be a personality.

IMUS: Right.

MORGAN: You can be a personality with one word. By being a 'real' person on the radio, I don't think Don means you have to be Mr. Average Man. Gary Owens, for instance is like a cartoon. And the Real Don Steele was almost like a caricature. He could do more with inflection than a lot of guys could do with just talking for an hour.

IMUS: Yeah, Robert, I can remember when he used to read those live spots, and he'd put the punctuation marks all in the wrong places. But he was a master . . . I just don't know how to explain it.

MORGAN: So there are a lot of different definitions of personality.

IMUS: I just think it's someone who can relate to folks on the radio. It certainly doesn't have to be somebody you'd want to have over to your house.

MORGAN: I'll tell you, I've never seen a successful radio personality who wasn't really aware of who his audience was.

*BP&P: How can you become more aware of who your audience is?*

IMUS: In Robert's case, he can meet his!

MORGAN: I have them over to my house every Monday! Well, you know, if you're living in New York or Los Angeles, it's pretty easy.

I mean, Imus is sitting in Manhattan, but he knows he's not playing to the people in that building. He knows he's playing to red-neck . . . or rather Teanek, New Jersey. And I know that the bulk of the KMPC listeners don't live only in Hollywood . . . they live out in the San Fernando Valley, or down in Orange County. And if you live in a town long enough, you know what the people do. When you first get to a town, you've got to get to know the town,

and the people in it. You take L.A. and San Francisco . . . they're different cities in a lot of ways, but they're also the same in a lot of ways. But you've got to plan on the differences.

*BP&P: So then, you believe in a lot of local references?*

MORGAN: Yeah . . . that's one of the advantages that radio has over t.v. You know, Archie Bunker is on tape and he can't talk about the weather or what is going on that day. But a local radio guy has to use those things to his advantage. That fact that you *are* in town, and not coming from Des Moines.

*BP&P: Do you feel that there is a lack of personality in radio today?*

MORGAN: Sure.

*BP&P: Why is that? Is it because there isn't the need . . . or there isn't the talent? Or what?*

MORGAN: Well as I said, back in the 1950's, Chuck Blore was the big influence. But then KHJ came along, and KHJ had a lot to do with the lack of personality right now, and I'll tell you why . . . they were so tightly formatted when they came along in 1965.

IMUS: The term "boss jock" was born with that. People started saying that everywhere.

MORGAN: The Drake format had a tremendous nationwide impact, but people started ripping off the symptoms of the KHJ format. But there was more to it than what they thought.

IMUS: You know, Robert, that's a really good point. That's really true. The guys who were at KHJ were doing that sensational format, but they were also personalities . . . whether it be Don Steele with an inflection, or Charlie Tuna with his lines . . . they were all personalities. But when guys emulated it all around the country, there were not that many guys who were capable of working the Drake format and still be a *personality*. So all they were doing was the best they could to make sure they did the 'stop sets right,' and be sure they got the "Boss Angeles" or "Boss Fresno" or "Boss Bakersfield." By the time they got the format straight, most guys still weren't capable of being a personality.

MORGAN: And the other stations in the Drake chain weren't as personality oriented as KHJ. One of the main reasons for that, by the way, wasn't only because we had different guys that all sounded different from each other, but also because Ron Jacobs had a tremendous influence. Ron Jacobs was a very personality-oriented program director at KHJ.

IMUS: He almost hired me when I was working in Palmdale. You ruined that for me Robert.

MORGAN: I didn't want you around there . . . going after Sam Riddle's gig like that . . .

IMUS: But that's really difficult to make a lot of folks understand that in ripping off KHJ in L.A., you had to do a lot more than just call yourself 'Roger W. Morgan.'

MORGAN: See, KHJ was tremendously successful almost immediately. And when we first came to town, nobody gave us a chance. When

we came on the air and started saying 'Boss Angeles' . . . they all shook their heads and said 'lots of luck', and didn't listen anymore. But the next thing they realized was that what we were was number one.

*BP&P: So in trying to imitate KHJ due to its success, people picked up the format and the gimmicks, but not the personality?*

IMUS: Well, they tried to pick up the personality part, but they didn't know what they were doing. How many Don Steeles are there?

MORGAN: They tried to imitate the personalities.

IMUS: Yeah. You know . . . Don Steele was doing Don Steele. Everybody else was trying to do Don Steele . . . that's not a true personality.

MORGAN: Everybody is influenced by different people when they're starting out.

IMUS: I wasn't.

MORGAN: Everybody's personality is actually a combination of other people, but eventually your own personality emerges if you're any good.

*BP&P: The stations that imitated the KHJ format and didn't do well with the personality approach . . . do you feel that was due to a lack of personality talent?*

IMUS: That had something to do with it . . . yeah.

MORGAN: Talent is a potential thing . . . and there's got to be . . .

IMUS: There's got to be a Ron Jacobs or a Jack Thayer or somebody there to guide it along. You know, Thayer was down in the studio this morning congratulating me on the ARB . . . the ARB came in Robert.

MORGAN: Yeah?

IMUS: I'm Number One. I don't have to qualify nothing!

MORGAN: Really?

IMUS: I'm not talking about age groups . . . I'm talking about being number one. In fact the rest of the station did pretty good, too. I carried the entire thing on my back.

MORGAN: It's amazing what you can do in four years when you put your mind to it!

IMUS: You know . . . we've had 48 formats since I've been here. We've had everybody from Murray the K. to Wolfman Jack on the air. We had Wolfman Jack in person.

MORGAN: The jock schedule on WNBC is written on a magic slate.

IMUS: The *format's* written on a magic slate . . . I'm going to use that in the morning.

MORGAN: See, you've got to have someone to encourage your personality. Imus got really lucky with Jack Thayer. And I got lucky with a guy named Ron Jacobs who I worked with at my first real radio station. So what I'm saying is that there are a lot of guys sitting out there with potential talent. They are being held down

by inept management and frustrated jocks who have positions of program director and manager, and don't want to make any waves. And they know that if the guy gets good in Des Moines, he's going to move on . . . so they don't really care about the personality. But I ran into a different situation than that, and so did Imus. And I think that had a lot to do with it.

IMUS: And the situation was that, when I met Thayer, he was the general manager at KXOA in Sacramento. And the reason he encouraged and cultivated my personality was because he didn't want to stay in Sacramento. He took me with him. He took me to Cleveland, and then he sent me to New York, and a couple of years later, I arranged for him to become the president of NBC radio, which he's been very grateful for . . .

MORGAN: ha ha . . .

IMUS: So if you're working at a radio station, go make a deal with the general manager or program director . . . if you're going somewhere, tell him you'll take him with you!

MORGAN: Yeah, that's good . . . that'll work. But seriously, to be a good personality, you've got to be creative. Creativity is not something you can develop, and I'm not putting anybody down who is not creative. But people generally who are not creative are afraid of creativity because they don't understand it. If someone is running a radio station, who is not a creative person . . . it doesn't mean he's a bad guy, he just shouldn't be in a position to have anything to say about creativity.

BP&P: What kind of relationship is necessary between talent and management?

IMUS: A strained one.

MORGAN: It all depends . . . the kind of humor Imus does makes a lot of waves. It's controversial, and management takes the brunt of that from the public and from advertisers. Over the history of this whole thing, you can't sit and tell Imus not to do something, not realizing that's the kind of thing that's bringing in two and a half million dollars a year on his radio program. And you can't draw a line and say . . . "okay, you can go this far, Imus, but don't go any further." That's B.S. You take chances on the air, and you're going to go too far occasionally . . . everybody does that. But a good program director is going to know that you can't come in everyday and say "hey man, you shouldn't have done that one little thing... the rest of the show was dynamite, but you shouldn't have said this particular thing about the radio cooking, you can't be worried about every word you are saying.

IMUS: I think generally, a good relationship is probably the best one to have.

MORGAN: How would you know?

IMUS: I thought about it . . . if I was going to have a relationship with a station that worked out, I'd like to have a good one. We've only had two program directors since I've been here. Generally I've had a pretty good relationship with the general manager of NBC, aside from the fights we've had . . . but then they've got a lot of lawyers to worry about. But generally, it's been pretty good, once he understood that he wasn't going to tell me what to say on the radio, and I wasn't going to tell him how to run the station.



Robert W. Morgan hosts "Record Report", a daily newscast covering the news of pop music stars, heard nationally on over 200 radio stations.

BP&P: So do you feel that the best kind of relationship is where each tends to his own business?

IMUS: I think so . . . see here's the deal . . . the way I explained it to him was that if he doesn't think I know what I'm doing, then he should get somebody else. He shouldn't have me on the radio live, saying anything, if he's got to tell me anything to say. I ought to be able to decide what I want to say . . . once in a while I'm going to go too far, but the world's not going to end. He shouldn't worry about it . . . he should go out and sell some spots.

MORGAN: I'm really fortunate at KMPC, working with Bill Watson. He is a rare breed indeed, in that he really appreciates talent. He's not a frustrated jock, although he was a jock, but he doesn't want to do that anymore. All he wants to do is be a program director. If I

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do something that maybe he doesn't think is funny, or maybe he thinks I O.D.'d in some areas, he's not going to come in and say "I didn't think that was funny." He knows that no one person is qualified to determine what is funny to an entire audience. And also that if he starts saying "this was funny, and that wasn't" . . . it's going to inhibit me. He knows that if he leaves me alone with certain guidelines, that he's going to end up with a better radio program day in, and day out.

IMUS: The heart of the problem really is that there isn't any reason for a guy with a station in Kansas City or Chicago, or one of your lesser markets to cultivate a personality, because as soon as the guy is any good, he's going to go to L.A. or New York.

MORGAN: I just said that about ten minutes ago.

IMUS: I know. That's how long it took me to rip you off! When I was working in Palmdale, it was only about 50 miles from L.A. You could hear KHJ . . . and I was on the air in the morning, too. I'd listen to Robert on the radio while I was on the air. And if he did something that was any good . . . well, I'd just do it about a record later! I had it down to three minutes at one time.

Anyway . . . a radio station is supposed to make money. Forget all that about being number one. The bottom line is where it's at. The more money you get from the spot, the more



Imus on the air at WNBC

money you get from them. So, there's that consideration. I'm saying that for a radio station that doesn't expect to keep a jock, there isn't a whole lot of reason to do but what you want him to do. There aren't many benevolent station owners or managers and program directors in your secondary markets around the country that are interested having some guy do well for him, and then leave.

*BP&P: Is that a vicious circle, or is there a solution?*

MORGAN: Well, it's a compromise. You can't sit in a little town in Nebraska, listen to airchecks of Imus, and do what he's doing . . . because you don't have the clout.

IMUS: That's it, man. I mean, they can walk in and say "look, turkey, we don't want to hear that." I don't know what the answer is except that I think there is a responsibility on the part of program directors and general managers to encourage the creation of personalities, if that's what we all want, simply as some kind of contribution to the industry. There aren't that many around, but there are some. Every program director and station manager around is not a turkey. Unfortunately, I've never worked for one, that wasn't . . .

MORGAN: ha ha . . .

IMUS: There are a lot of good guys around who are in secondary markets, and they will help guys and encourage them. I've been able to get by with so much, I can't believe it . . . I couldn't begin to tell you. Because, off the air, I've always been pretty straight with my relations with management. I always refuse to let them tell me what to say, but generally, when it came down to taking care of business, whether it be going out and seeing a sponsor, or going to lunch with one of those agency guys, I'm happy to do it, and I do it. I also participate in all the station functions . . .

MORGAN: That's a very important part of it . . . what Imus says is true about the important thing being the bottom line and making money . . . not just being number one. Things have changed. There are twice as many radio stations in every market than there were ten years ago, because of FM. The advertising dollar is being spread so thin, as so many people

are competing for it. A successful station really has to go after it, both on and off the air. Especially in larger markets where you're dealing with agencies.

IMUS: There's a relationship and a responsibility that you have. If a sponsor wants you to make an appearance at his store, you know, generally they'll pay you, and it's not going to kill you. A lot of time, folks are going to show up . . . you get a chance to see who is listening to you. It helps the station relations, and if you're successful, it gets you more business.

Again, I really want to be in fact. I'm not suggesting that you just sell out for sponsors and stuff. But there is a cooperation necessary there.

MORGAN: As a personality or jock, the more you can do to make yourself valuable to that station, the more you're going to be able to get away with and stretch out.

IMUS: And even if you're just in a secondary market, and you're getting ready to move on, you owe them your best shot, within the bounds of what you and your mind can do.

MORGAN: Very good.

IMUS: You know . . . they're paying you, and it's their station, and if they're encouraging you to go for yourself and develop your talents, then you ought to help them make some money . . . again within the bounds of what you can handle.

*BP&P: How about the guys out there who are currently "time and temperature" jocks . . . who are maybe creative, and want to become more of a personality . . . what should they do? How should they start?*

MORGAN: He's just got to do it. It's a process of experimentation. There's not a funny line in the world that you can't do over a record intro. You don't have to stop and talk for ten minutes to be funny.

IMUS: That's right.

MORGAN: Take Johnny Carson's monologue every night. Over a three-hour show, you could do that whole thing over record intros.

IMUS: You've done it, Robert! No . . . not true.

MORGAN: My point is, if you're sitting in a station somewhere that is very tightly formatted, and they don't want you to talk, you can unload over record intros and work stuff around commercials. You don't have to stop and talk. You can experiment. If you've got a twenty second record intro . . . you can do five lines over it.

IMUS: Rather than worrying about a source of material, the first thing a guy has got to do is sit down and figure out where he's at . . . what kind of a guy he is . . . how he relates to folks off the air. He should try to relate the same way on the air as he does off the air. I think you really have to be as natural as possible. Now, if you're not naturally a funny guy, then I wouldn't try to be hilarious on the air.

MORGAN: If you're not a personality in person, you're not going to be one on the radio.

IMUS: Again . . . you've got to be a "real"

person . . . assess where you're at, and relate that way. Again, you don't have to be funny to be a personality. If you're into everything . . . if you're into traffic, then you can get heavy into traffic! But I think that's the core. Decide where you're at, and be sure you're being honest with yourself. And just because it seems that it might be appealing to be Robert W. Morgan, if you're not obnoxious, over bearing, and narcissistic, then don't try to be Robert W. Morgan! If you're charming, funny, and good looking, then you could be Imus in the morning! And if you have a good memory!

**MORGAN:** Take shorthand.

**IMUS:** I've ripped off so many people, it makes me sick! Steal material! If you hear something on the air that you like . . . take it! You know... because he took it from somebody!

**MORGAN:** I don't agree with that, by the way.

**IMUS:** They won't let me on tv because I'm too dirty.

**MORGAN:** Imus started doing his kind of humor, and I assume everybody knows what it is, before anybody that I know of was doing it on the radio.

**IMUS:** I'm not really serious about ripping people off, though. But I'm a little serious. I mean, I learned how to use the phone on the air by listening to Morgan, and I still haven't got it down yet.

If I was going to name the top five radio personalities, Wolfman Jack would be number one or two. I mean, there's a distinctive personality . . . one of the best I've ever heard with a telephone.

**MORGAN:** Wolfman has been unfortunate in that he's never worked at a station with proper direction. Someone should have sensed his talent and built a format around him.

**IMUS:** My major influences were Robert, Bob Hudson, Wolfman, Don McKinnon . . .

**MORGAN:** Don McKinnon, I think, was still the best . . .

**IMUS:** Yeah, I think if you had to put someone in number one, he'd have to be it.

**MORGAN:** And I tried to do him. I've got old airchecks of myself trying to do him, and it's really absurd . . . because you can't do him, and you can't do Hudson, and you can't do Imus, you can't do a guy like Steele, and you sure can't do Wolfman. But out of listening to all those different divergent styles, your own personality will develop. You pick up little things that become part of your personality from some other guy.

**IMUS:** It's just like people that sing . . . you know, you hear singers talk a lot about how they start out singing "like" someone, and eventually they evolve into their own kind of thing. And, in fact, a guy in a market may have to start out sounding like or doing Morgan because, if you're doing it right . . . you're doing it right. And eventually, you get to a point where you understand that you're not Robert W. Morgan, and you learn more about what you're doing. You get more confidence in trying something that you've thought of, and you get into your own thing. The genuine beauty of radio is, I find, sitting at the type-

writer and thinking of something . . . some original thing, then going on the radio and doing it, and having somebody call you on the phone and tell you it was funny . . . if funny happens to be the case. Coming up with some kind of creative idea . . . doing it on the radio. Radio is pretty easy to be immediately in touch with your audience. The phone is an excellent way to do that. Even as big a star as I am . . . and I'm so big that I can hardly hold myself together, I still answer my own phone! I could hire nine people to answer my phone if I wanted . . . I answer it myself.

**MORGAN:** That's a very good point. Even if you don't put the phone on the air, every time it rings, you should be talking to those people. Because those are the people that are listening

to you, and they're motivated for some reason to call. They're probably your really active listener. You can learn a lot from them.

**IMUS:** It isn't just weirdos that call radio stations either. I can tell you that. Robert told me a long time ago, and it generally is true . . . if a chick calls you that sounds good, you can bet she's some fat skunk with a zonker on her nose. So I started going out with the ones that sounded awful. And in my case, they still looked awful too. But anyway . . . talk to the audience . . . talk to folks, and that again is why it helps going out with sponsors. You get kind of a feel for sponsors . . . you see where they're at, and generally your sponsor is in the age group your station is looking for. You know . . . it's all an age group trip. A lot of times if it's a

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retail store, there will be folks in there. So even if they're not listeners, you get an idea who you ought to be talking to.

**MORGAN:** Exactly. If you've got a commercial on your radio station for a grocery store chain, what better way to look at your potential audience than to go to that grocery store and look around at the people buying groceries!

**BP&P:** What are some of the other ways of involving the telephone on the air? Do you use the phone a lot?

**MORGAN:** I use it all the time.

**BP&P:** How about Imus?

**IMUS:** If Morgan does it, I do it. There are a lot of things you can do with the telephone. I do live auditions on the air to give people a chance to break into show biz. The callers do some kind of act . . . playing an instrument on the



Robert W. Morgan as host of the past ABC television series, "In Concert."

air, or whatever. A lot of times I just pick the phone up and put it on the air, and I don't care what they're going to talk about. I mean, I don't ever have a topic of any particular kind. It's not a talk show, and it's never anything serious . . . in my life, there is never anything serious. Robert does a thing that I've never heard anybody else do . . . that could correctly pull it off. He'll find something in the newspaper that morning . . . maybe the Rams didn't do well, and he'll do that whole thing all that morning. He'll have people call in and comment on it. It's a topic, but it's never a serious kind of a thing like having people call in and give their opinions on abortion or something. It's always a funny, creative thing. And brilliant things come out of that.

One of the all time great things that Robert did was "Morganizing" people. That was an honorary "ritual" Robert put his listeners through. I was Morganizing people here in New York when Robert was between jobs. I had the Robert W. Morgan jingle, so I just started Robert W. Morganizing people here. You know, I talk about him enough and I've had him on my show, and I play his jingle all the time anyhow. So, people understood who he was. I didn't want to "Imusize" anyone because it sounds like you're trying to wax their car or something.

**BP&P:** What is a good source of material. How can a personality prepare himself?

**MORGAN:** The local newspaper is a good source. You can pick up the newspaper, and in every newspaper, everyday, there is something that you can use on the radio.

**BP&P:** What kinds of things do you look for?

**MORGAN:** A perfect example would be . . . a while ago the Monday night football game was blacked out in Los Angeles. The game was played in San Diego, but Channel 2 in Los Angeles reaches more than 50% of the San Diego population, so the owner down there petitioned and had the game blacked out. So that would be the perfect thing. I wasn't on the air that morning, and I didn't hear anybody do anything on it . . . somebody should have leaped on that.

**IMUS:** What would you have done, Robert?

**MORGAN:** Oh, raised hell! Why should we be deprived because the game was played in some town south of where Nixon lives?

**IMUS:** Right away he's on to something.

**MORGAN:** We could have gotten Nixon involved in it . . . the game wasn't blacked out, it was *erased!* You just start going, and then people will call in and agree with you. My approach has been to always be on the side of my audience. Take on the establishment, as opposed to taking on the audience. You can't pick on small people on the air.

**IMUS:** That was a killer line, Robert . . . about the game being erased!

**MORGAN:** But then, one of the best bits I ever did with the phone was . . . Imus and I were both doing mornings, and if we stumbled onto a good bit, we'd call each other up and exchange ideas. He called me one morning during the height of the Watergate thing . . . which by the way was a disc jockey's dream . . .

but he called up and said "I tried it and it's fantastic . . . have your audience call you up and give you Watergate one liners." Well, I was amazed, because I came up with maybe one hundred of my own, and I did a whole week on the thing, and people would call up with funnier lines than I ever had. They had funnier ones than Johnny Carson had. Your audience can be a tremendous source of material . . .

**IMUS:** Hey man, I was just going to say that . . . boy what a great point. I mean, those people out there have so much material, they ought to be on the air! But when these people call in with good material, you have to put *them* on the air doing it.

**MORGAN:** And a lot of times, I'll see a funny situation, and not be able to think of a funny punchline. So I'll just say "there's a really funny thing in the paper today . . . but I can't think of a punchline." Then I ask if anyone has a punchline, they should call in. I give them the phone number, and you get a hundred calls with different punchlines.

**IMUS:** Another good bit is to take the front page of your local newspaper, and tell people to look at a certain picture and come up with a caption for it.

**MORGAN:** That's a great idea, Imus. Where'd you get that?

**IMUS:** From you.

**MORGAN:** Oh, I thought I'd heard it somewhere before.

**IMUS:** And people call in and do that. And even stuff that might sound a little lame . . . when you try it, you just might be amazed. There are people out there that are funny . . . hilarious!

**MORGAN:** I just now pulled out the Los Angeles Times, and I'm looking at the front page . . . and there's a headline that says, 'Close Friend of Kennedy Linked to Mafia Figures.' You might say "if there's anybody out there who's a member of the Mafia, give me a call." You'll get fifty guys who are pretending they're members of the mafia, and it could be hilarious.

**IMUS:** Yeah, people love to pretend. First of all, you're anonymous on the telephone, anyways, and that's how you can get people to call in. They don't have to give their name.

**MORGAN:** By the way . . . talking about the telephone, I don't know if anybody ever used the phone on the air before Ron Jacobs did. Back in the early '60's when Jacobs was at KPOI in Hawaii, and then when he came over to run KMEN in San Bernardino, and KMAK in Fresno . . . he had every jock put the phone on the air. That's before there was such a thing as talk shows. And using the phone on the air was a very innovative thing to do. I believe that Ron Jacobs should get the credit for that. I don't know whether Wolfman was doing it before that or not . . . do you Imus?

**IMUS:** No I don't. When I think of a phone, I think of Jacobs, too. Jack Thayer will do a speech about it, if you'd like.

**MORGAN:** Jack Thayer is the guy who put Joe

Pyne on a talk show in morning drive, and everybody laughed at him.

IMUS: Then Pyne became number one in sixty days.

MORGAN: Getting back to sources of material . . . you can take a Polish joke and change it around, because you don't want to say the word 'Polack' on the radio.

IMUS: Why not? . . . I say it all the time.

MORGAN: Well, anyhow, you can change the joke around. For example, there was a rape at Griffith Park, or Central Park, or whatever park is in your town . . . and the police rounded up some guys for a line up . . . they rounded up two black guys, two Italians, and a Polack . . . and they brought the girl in and the Polack says, 'Yeah, that's her.' I did it on the air, but I didn't use black guys, Italians, and Polacks. Instead, I said they brought in two plumbers, a couple of truck drivers, and a program director. You could make them anything you want to.

*BPO:P: What kind of preparation do you do prior to going on the air?*

MORGAN: I know what kind of preparation Imus does . . . he spends a lot of hours writing original material. See, Imus has got characters... Thayer taught him that . . . right?

IMUS: Yeah.

MORGAN: Why don't you explain that whole theory about the characters, Imus . . .

IMUS: Well, that was Thayer's idea . . . I got fired at KJOY in Stockton, just for saying "hell" on the air. Now I can get by with saying all kinds of things on the air . . . here's the point: everything I said on the radio, when I was doing political and religious stuff, it was just Imus in the Morning saying it. People are generally offended by some punk disc jockey shooting his mouth off about, at that time, Nixon or Eldridge Cleaver, or whoever. I had some religious deal going, I created this religious amusement park, "Holyland USA." It had Biblical kinds of rides . . . holy roller coaster, etc. And I started talking about it on the air. So Thayer came in and said that I ought to create a character to do that. The theory being that people will accept a character because, it is usually done in a different voice. If you're convincing, it can almost become another person, like Flip Wilson's Geraldine. You think of Geraldine as a real, in fact person . . . not as Flip Wilson. So I came up with Reverend Billy Sol Hargis, and even I think of him as a real person. In fact, when I blow this job, I'm going to go out and preach!

MORGAN: And when Imus does political humor, he'll use Imus in Washington, which is the Brinkly voice?

IMUS: Yeah, I do a David Brinkly thing.

MORGAN: And he can get away with it, and it's also funnier.

IMUS: If I say a controversial line on the radio, I can get into a lot of trouble. But if it's a character saying it, I can get away with it. To get to the point, there's a lot to be said and if you have the ability to do characters, and if you want to do specific kinds of material, it

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generally places it in a comedic structure. People will better understand, and you can get by with an incredible amount of material in a degree of tastelessness. In my mind that's where it's at . . . to be as tasteless as I possibly can be!

MORGAN: If you're going to do something a little bit off color, it better be funny. Getting back to the subject of preparation, Gary Owens has said in print, and he told me this personally, if a guy is going to be on the radio for three hours, and he can't put three hours thinking about it in front, he shouldn't be on the air for three hours. There's all different kinds of preparation. The kind of preparation I do is, sometimes I'll sit down and write stuff out . . . I'll get a premise and then jot down ideas. But for the most part, the preparation I'll do is just be aware of what generally is going on.

IMUS: Right.

MORGAN: That involves watching the news and reading whatever you can get your hands on.

IMUS: If you listen to Johnny Carson . . . his jokes are about the new t.v. shows, Bob Hope's jokes are about the new t.v. shows, about



Don Imus as one of his radio characters, Reverend Billy Sol Hargis. "If I say a controversial line on the radio I can get into a lot of trouble. But if it's a character saying it, I can get away with it."

what's happening in politics . . . they're aware of what's going on. I know Robert watches a lot of television . . . I do too. You might hate a new t.v. show, but if you don't know about it, your audience sure will. So, making yourself aware . . . that's the point.

MORGAN: Also, if you're on a station that's playing a lot of music, you've got to be knowledgeable about the music, too.

IMUS: Like Robert says . . . if you're going to be on the radio for three hours a day, you ought to spend three hours a day working on the next three.

MORGAN: And that doesn't mean just sitting down and writing one liners. When you're watching the six o'clock news, you've got to be constantly thinking about a way you can relate one of the stories on the air tomorrow.

IMUS: A lot of stuff comes out of the production room . . . just playing around . . . putting things on cart and seeing how they sound. And like Robert said, really being aware of the music is important. Even today, my engineer will put a record on my show that I've never heard.

MORGAN: There's no excuse for that.

IMUS: There shouldn't be a record on my show that I've never heard, whether I program the music or not.

MORGAN: There's one guy here in town, and I don't want to mention his name, who loads up every intro with one liners. Music to him is almost an interference . . . something he has to play, and there's no reference to it. You've got to remember, if you're on a station that is basically a music station, the reason people are listening in the first place is to hear the music, and not you!

BP&P: Does that mean that personality should come second to music?

MORGAN: Well, not necessarily second, but you've got to be aware of the music. If you're playing a big hit record that people are listening for, you have to sound like you like it too, and that you're aware of what it is.

IMUS: Don't play a record and say "I don't like that."

MORGAN: What Don is getting at . . . if you've got a playlist, and Number 4 is some Donny Osmond record you hate . . . the audience does not understand that you are playing from a playlist. They figure that if you're playing a record, it's because you like it, and you want to share it with them.

IMUS: And if you don't like it, don't say anything.

MORGAN: Right. Don't let your personality get in the way of the music.

IMUS: I think that if you're going to talk about a percentage mix on the importance of personality vs. music, I'd put a 70 - 30 on it, and the 70% would be for music.

BP&P: Really? . . . that much on music?

IMUS: I think so. There are isolated cases where that's not true, but generally . . . almost universally, it's 70 or almost 80% of the station format on the music . . . and the rest is on the dummy that's playing it. In my case it happens to be just the reverse. We play different music just about every week. Like Robert said, our format is written on a magic slate. But there are only a few guys who are as tremendously talented and powerful as I am!

MORGAN: And guys like Gary Owens tie the humor in with the music.

IMUS: I haven't heard Gary Owens in a long time. How does he sound now?

MORGAN: He sounds fantastic. He opened the show today with that Andy Williams oldie, "Butterfly." He said, "That was Andy Williams' 'Butterfly' . . . I was talking to a butterfly on Hollywood Blvd. the other day, and I found out something very interesting . . . before butterflies go on stage, they get actors in their stomachs!" Now, if I said that, it wouldn't be funny. Or if Imus said that, it might not be funny. There's no way you can do a Gary Owens line and make it sound right. He's got that big, beautiful caricature delivery and voice.

IMUS: Yeah, that's true.

MORGAN: There are all different kinds of humor. There's topical humor . . . Imus does topical humor, but he also does his 'ethnic' humor and his religious humor. But everyone has got to find his own kind of thing.

IMUS: As corny as this sounds like it's going to play back to me, it comes down to assessing where you're at, and how you relate to people regularly. You're obviously going to be a little different on the air . . . generally you're going to come on a little stronger because you're talking on the microphone. But Robert, for example, doesn't sound a whole lot different on the air, as he does off the air. You know, on the air, he may project a little more, but then again, he should. The point is, at the risk of redundancy, being who you are, relating on the radio like you do in your real life.

MORGAN: I think, without a doubt, one of the best overall personality line-ups at any station in this country, is KMPC right now. And I'm not just saying that because I work there. Every guy, without exception, is the

same off the air as he is on.

IMUS: I'll tell you . . . there's two places I always wanted to work . . . KHJ when Jacobs was there, and KMPC.

MORGAN: Now getting back to the definition of personality . . . KMPC is a heavy personality station, yet every guy on there isn't funny. Wink Martindale is a very funny guy in person, and he does some funny stuff on the air, but that's not his premise. His whole premise on the air is music, and information about the music. Geoff Edwards is one of those guys who can sit on the air and just loosely relate to what he did the day before, and he comes across like a real human being. He's also got a great sense of humor, but that's not his whole act.

*BP&P: What are some of the ways that production can be used to set up what you are going to do on the air?*

IMUS: Well, it's important to have a roll of tape.

MORGAN: Okay, if there's some guy with a phone call on the air, and he comes up to a punchline . . . right after that punchline you've got to bang into something . . . a logo, a jingle, or a commercial. It pays it off. It's like a black out. So many guys mess up when it comes to this.

IMUS: Don't try to top the listener.

MORGAN: Exactly.

IMUS: If the listener does a funny line . . . don't comment after it. Hit that drum, or Morganizer sound effect.

MORGAN: I've heard so many guys put the phone on the air and hear eight possible punchlines go by that they should have gotten out with . . . and they don't do it.

IMUS: You've got to have a feel for when to get out of the call. It's better to get out too early than too late.

MORGAN: Right.

IMUS: The shorter, the better. Talking about production . . . another thing that's important is that you've got to learn the fundamentals of what you're doing. If you're running your own board, which you probably are, and which is the best way to do it, you should be totally in control, and really understand the basics of good clean radio production. Take The Real Don Steele . . . he taught the FCC license part of the course at the Don Martin school of radio and television. I mean, he didn't teach me personally . . . he taught there before I went to school there.

MORGAN: He taught electronic theory there too.

*BP&P: How do you adapt your personality from station to station, or from format to format?*

IMUS: You better be the same person on each station.

MORGAN: Yeah, you better be. Like we talked about before, that person you are, is who you are. First of all, you're not going to be running around from an R&B station to a country station.

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IMUS: Unless you're Jimmy Rabbit. But he's got enough talent to adapt!

*BP&P: Okay, but taking into consideration the changes in time and changes in people's attitudes in general . . . is what you're now doing on KMPC the same as what you did on KHJ?*

MORGAN: It's a little slower, and I get to talk more, because it's not as highly formatted. I've gotten older, and I hate to use the word 'mature,' but I do basically the same thing.

IMUS: I've always been what I wanted to be. I never could hold a regular job. I worked in a gas station in L.A., and then I worked for the railroad . . . and I always got fired. I never wanted anyone telling me anything! I'm getting a little bit better as I get older . . . but that's generally been my attitude. If someone tells me not to do something, you can be sure you'll hear it on the radio the next day.

MORGAN: If you're talking about a guy who goes from a tightly formatted rocker in Eugene, Oregon, to a contemporary MOR station in Portland, he is obviously going to have to change, perhaps, his pace a little bit, and adapt to the overall personality of the station itself. Every station has an overall personality. If you're on a teeny bopper station, you're going to be doing teeny bopper-oriented humor. If you all of a sudden move to a station with a target demographic of 25 - 49, you're going to have to adjust your approach a little bit. That again comes down to being aware of your audience.

IMUS: In New York, you don't say the same stuff in Harlem that you say in Long Island.

*BP&P: How is personality affected by automated programming?*

MORGAN: Obviously, it's given us less places to work. The three highest billing stations in the country are personality stations . . . WOR, WGR, and KMPC. They're all total personality. You can put a commercial on an automated radio station and people will listen to it, but nobody can sell a product better than a personality. When people listen to an automated station, they're listening to the music. When people listen to a personality station, they're also listening to the personality . . . they listen to what he says and perhaps believe in him. If he says to go out and buy a certain kind of milk, because he tried it and he liked it, they're going to do it. There's always going to be room for the salesman cutting through all the show biz and aesthetics. A personality is a salesman . . . selling the music, selling himself, selling the product, and selling the station.

Studio West



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# THE UNEXPLAINABLE

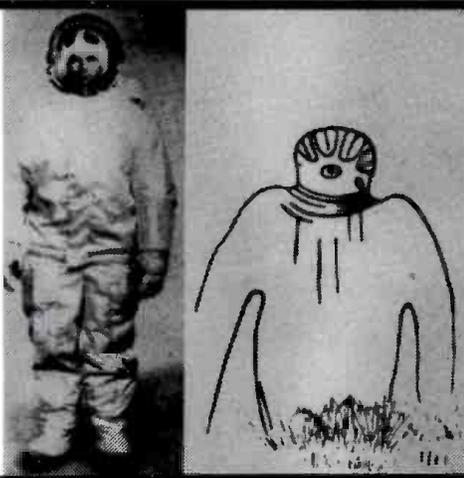
Dramatized 3-Minute Radio Features  
That Explore Those Mysterious, Mind-Boggling Events  
For Which No Rational Explanation Exists.



**LOCH NESS MONSTER.** The Loch Ness Monster mysteriously appears and has been observed for fourteen centuries. . . but men have not yet been able to identify it.



**SPACE TRAVELERS.** Perhaps the earliest space travelers wore suits like thses (primitive drawings found in Northern Italy show figures in suits and unusual head gear).



**PYRAMIDS.** Strange, mysterious powers of the pyramids. . . preservation of food. . . mummification of the human body. . . fact or fantasy?

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Add imagination, suspense, and mystery to your station now. . . with subjects of proven interest. Production quality: Unbelievable. Subject matter: UNEXPLAINABLE!

"THE UNEXPLAINABLE" In Syndication From:

**creative radio shows**

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Call Darwin Lamm. CALL COLLECT: (213) 276-5022

Music for "The Unexplainable" written by Mort Garson, and performed by Ataraxia, from the RCA album, "The Unexplained."

Want more details? Circle 112 on Product Info. Card

# More Basics of Competitive Production

by Don Elliot

"An awareness of flow and punctuation that is pleasing to the ear"—essential qualities to be branded on the blade of every production man who wants to achieve a winning product. The point goes on: **AWARENESS**. At least for the time you are reading this, imagine that you are married to sound . . . with its nuances becoming second nature to you as your awareness increases. You are going to constantly study your surroundings. You may feel like a pessimist when you progress to the point of singling out the shortcomings you notice in techniques or quality of national radio and even tv spots. You are going to acquire the ability to do a better job yourself.

## **SOME OPERATIONAL CONSIDERATIONS, SYSTEMS AND PROCEDURES:**

First, let's figuratively straighten out your desk and lay some groundwork. If your tools aren't in order, read BP&P April-May, 1975, "Some Basics of Competitive Production." That article should suffice to give your room a good tune-up. Next, play army . . . get mean and organize people and systems. Arrange for all work requiring production to be requested by a central source who may be traffic, the P.D., yourself, or whoever, depending upon the size of your station. This should be done with a written recording order form. Besides establishing priorities and chronology of the workload, it helps you assign work and may be used to verify usage of outgoing tape and supplies, location on a master system for retaining the spots, etc. Salesmen and advertisers often think radio spots are set up like type in a Gutenberg press. Typically, they might timidly say "that's fine . . . we love it . . . you won't have to re-record it. Just one simple thing is wrong . . . we'll have to change the address. So just change that one number from a 4 to a 7 . . . what do you mean there's music under it and you can't cut? . . ." Be sure copy has been approved by the client so it doesn't have to be produced twice. It usually takes only a

phone call, and it sure saves production studio time and delayed or missed spots. **COPY:**

If you constantly get LONG copy, it's an easy pitch to explain the detrimental effect of newspaper-type commercials on the radio. If you handle it right, you will be admired for your sincerity. One system that works well is to request that sales and/or copy people provide a line or two of bracketed material which may be deleted, if necessary, in production. Be sure to phoeneticize doubtful words the way they should sound. (Watch out for making it more complicated than it was before you started.)

Supply your people with line-numbered copy paper, pre-trimmed for production at intervals of :10, :30, and :60 and with margins to be observed! (see Fig. 1) If music or other production is going to be added, obviously there should not be a full :60 of copy for a minute spot. Establish maximums in the permissible length and adhere to them . . . :62 for minute copy; :31 for :30, if you are ever going to be *that* loose. In fairness to yourself and all your clients, don't waver from this policy for one, or all will expect the same. A "nice" explanation that usually works is to tell the client that the spot

won't fit on your type of broadcast cartridge if it is over limits. You'll have to be a little more firm with stereo dealers or anyone else who knows there are long carts.

Try to get as much advance notice on spots as possible to enable an even spread of dj voices on the air with production. More lead-time also gives the option of using a night or weekend-jock's voice.

Process work in order of air-date. Prepare spec spots on a time-available basis so as not to jeopardize air-start times of existing accounts.

Many commercials which require numerous updates take so much time to produce, that creativity may go to pot. Examine the copy and see if you can produce it one or two ways and do a bang-up job of it instead of doing 5 or 6 "average" quality spots in the same amount of working time. In other words, learn to become your own self-disciplined time-motion efficiency expert. Next, solve the update problem with live tags. You may have to rework the copy to some extent to accommodate the dates at the end of the copy.

Copy requiring tags sounds much better if the production music is allowed to extend to the full length of the spot. For example, tag at :45 with music pad sustaining for another :15 to time out. Incidentally, DON'T pre-fade the pad for the jock . . . let him handle it. When you do it on a cart, the noise just comes up, and the bottom of the radio station drops out. In reality, do horns fade? No. Today's limiters will handle the voiceover quite nicely, but if your limiters aren't state of the art, a slight dip of the pot won't be too unnatural and you will have preserved an un-recorded feel. Unless there is a jingle or stinger on the end, give the jock a couple of extra seconds for production value.

## **LABELS:**

Figure 2 is an example of a labeling system I find hard to beat, as it says a lot with just a few words. I might suggest in addition to the word-cue, that the secondary light on the cart recorder be activated on the last second of the spot to provide an additional "reaction-time" type of signal as insurance.

You might prefer deleting the middle



## **ABOUT THE AUTHOR**

Don Elliot is Operations Manager of KHIS AM & FM, Los Angeles, and assistant to Program Director, Charlie Tuna. Don has lived in Los Angeles for the past ten years and has worked at K-100 with Bill Drake as his contest production man, KKDJ-FM, KLAC, KMET, and KROQ.

Three times a program director in his past career, he now heads Don Elliot Creative Services, specializing in album commercials and syndication services.

# Year after Year Crown tape recorders pay off.

## ...IN THE PRODUCTION STUDIO

### CX822 Mastering Recorder

computer logic control for safe, rapid tape handling and editing ■ full remote control optional ■ Trac-Sync available ■ each channel has two mixing inputs and individual bias adjust and equalizers ■ third-head monitor for meters or headphones with A/B switch



## ...IN THE CONTROL ROOM

### SP722 Studio Player

simple tape transport system has only 9 moving parts ■ remote start/stop optional, automatic stop in play mode



## ...ON LOCATION

### SX822 Recorder/Mixer

integral mixing facility simplifies setup ■ same tape transport system and meter monitoring as CX822 ■ two mic or line inputs per channel



Crown tape recorders pay for themselves with years more reliable service. These precision instruments make clean, accurate, effortless recordings years after the "economical" semi-pro decks have succumbed to chronic breakdown. Design lifetime is ten years (18 hours a day, 7 days a week) with three factory overhauls.

Every unit is ruggedly constructed, rigorously tested and guaranteed to meet or exceed specs. Modular construction and plug-in circuit boards mean fast, easy field servicing. Standard speeds include 15, 7½ and 3¾ ips. There are individual record, erase and play heads for one to four channels.

More than forty models plus professional accessories are described in the 8-page tape equipment catalog from Crown, Box 1000, Elkhart, Indiana 46514.



# CROWN

Circle 113 on Product Info. Card

"date" line, and using the space for the opening cue line of the spot. If dates are necessary, they could be affixed to a second label on top of the cart since it is traffic information only, with no need for the jock to be able to read while it is playing in the machine. When typing labels, it is of great help to use pica (large) type on both labels and copy. Any small thing you can do to help the jock really adds up in the on-air smoothness and morale departments.

### TECHNICAL CONSISTENCY IN CARTING SPOTS:

Cue in past low passages when you cart. If you can't avoid a wow or a fade in, then leader past the low level material. This pertains generally to material which is so low that noise would come up objectionably if you were to attempt to dub hotter. Examples most common are street sounds, milling crowds, shoppers or restaurant sounds, etc. Consider primarily the flow of your air sound in deciding whether to chop the spot. Usually a sound of the type described will continue under the spot, and will be of no detriment to the commercial if you clean it up. When this type of spot is produced, it probably sounds fine to someone in a production studio. It's your job to not lose sight of its showcase — the air situation. Keep in mind a basic awareness of your overall sound; not just when you are dubbing, but even when you are writing and assembling a spot.

A spot from "out of house" that fades in may be handled two ways:

1. Cue further into the fade and bring it up faster in the carting process IF it must be an essential aesthetic effect to the overall spot, or

2. if it is MUSIC fading in, often you will find a note to "splice in on" with leader or blank tape . . . say at the beginning of a measure, or at a heavy drum, bass, guitar, or any instrument with an attack. Realize too, that not all spots were done in a questionable way for the aesthetics of the situation; consider the fact that many are done in ignorance of how they will work on the air. They often need doctoring to give the client and your station the most mileage.

FIG. 1. LINE-NUMBERED COPY PAPER

### LEVELS:

One battle you can beat is the constant questionable playback levels on the opening of carts. Be sure your record unit's meter is switched to read **PLAYBACK**, or **OUTPUT** at all times, even during the recording process. I'm talking about a meter and output switch, of course, and not a **MODE** switch. Since you're interested in reading what is **ON THE TAPE**, leave it in that position all the time. It will also save you the problem of different output levels from several different brands of tape. You will save wasted time and embarrassment resulting from sitting all the way through a cart you thought you were recording . . . you saw the meter move if it was switched to input, but may not have recorded if the cart wasn't all the way in the machine.

When you are dubbing, cart the intro of everything at 0 level on the opening note or word for the sake of production value in segues on the air. The jock then knows and can rely upon the same position of the pot, as a rough starting point, always reliably rendering 100% every time he fires a cart. How great can it be? Especially for segues out of a jingle . . . and it's so simple to do it right if you only take the time and care. Don't forget

Cart No. Written in Heavy Felt Tip for Easy Distant Readability	Client	Intro Time	Length Total	Ending
71	COCA COLA		:02/:31/MF	
	10/10-10/20			
	End Q: "favorite market" Pad at			:20
Running Dates of Spots	CODE: M - Music V - Voice C - Cold F - Fade	Special Info., i.e. Donut 20 to 30 seconds. Pad for Live-over Tag. MBG - Music Background.		

FIG. 2 CARTRIDGE LABELING SYSTEM

how the air limiters work . . . be sure the d.j. monitors air when doing the board mix, too. If it's screwed up like it is in most stations, take an engineer to lunch. To make something PRINT on the air, be sure that the beginning of each event is always at least equal to, or 2-3 dB hotter than the preceding event. That doesn't mean you have to jam it into the red, either. The limiter will hide this trick if you will always slowly lower the pot on the end of the preceding event by a couple of dB, (it'll never be heard . . . the limiter will have taken up the slack), and keep that upcoming cart's pot at that "reliable" spot that you know will be 100%.

You probably wonder how to get a low level intro up to snuff without accompanying noise on a record you are carting. There are plenty of problem-records as examples - I'll use a past pop hit as an illustration for recognition by maximum readership: remember Coven's "One Tin Soldier," the Theme from Billy Jack? It had a fading-in intro that began in the surf, it was so far down in the vinyl. To help eliminate the rumble and feedback that accompany the task of carting this type of low-level intro, keep the production room monitor speaker turned down, don't kick the table, slam doors, set the phone receiver down near the turntable, or move Coke bottles and ash trays during the carting process. If you have a rumble filter, equalizer, or low frequency roll-off on your turntable, preamp, or anywhere in the chain, this is the time and place to use it!!!!

#### SLIP CUEING

In order to segue on a beat, or just simply for tight carting of singles, a slip cue device is indispensable. A slip cue device may easily be made by gluing a piece of felt over the surface of an old E.T. record, or an early 33 L.P. (the thicker the better). The slip cue device



FIG. 3A and 3B SLIP CUEING DEVICE



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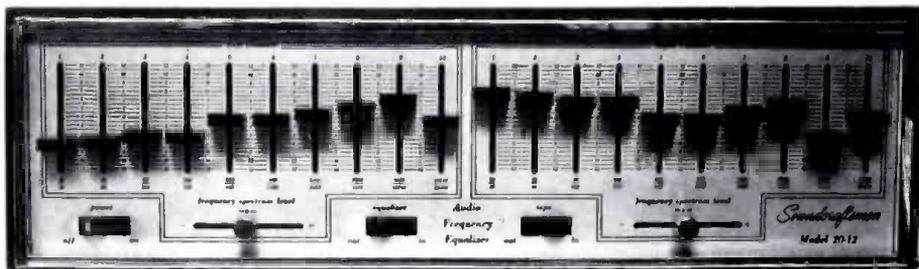
raises the 45 record out of the turntable's well, to the correct stylus tracking angle, and allows you to slip cue noiselessly without having to hold onto the single. (see Fig. 3A and 3B)

While it is true that a workable mechanical system can be devised by marking the turntable and estimating the distance of its revolution to get up to speed, that system lacks feel and we are looking for that competitive edge in consistent tightly dubbed carts.

#### POOR MAN'S WAY TO SYNTHESIZE STEREO

If you have a graphic equalizer, such as

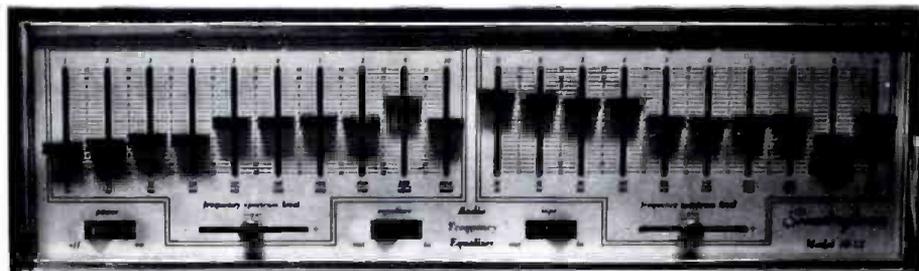
the relatively inexpensive Soundcraftsman, you can take advantage of a cheap way to manufacture a "phoney" stereo product from a mono source when a stereo copy is unavailable. As long as the sum of  $L+R=0$ , the result will be compatible in mono because differences between channels will cancel each other out, yet you've successfully fooled the transmitter into thinking it's seeing stereo. In the example (Fig. 4), the lows have been pulled down 4 dB on the left and raised an equal complimentary 4 dB on the right. The mid-range can be left flat or both boosted by an equal amount



▲ FIG. 4

SYNTHESIZING STEREO

FIG. 5 ▼



(see Fig. 5) to enhance apparent loudness if desired. The highs have been lowered 4 dB on the right and raised 4 dB on the left. Simply remember that whatever you do to one channel, you must do the opposite to the other channel, except where a mid-range boost is desired.

**MUSIC FOR SPOTS**

In selecting music for commercials, and even promos, it is necessary to have a variety from which to pull for some

degree of trial and error to match moods. It doesn't mean you need three rooms of albums stacked to the ceiling. A remarkably flexible library can be put together with a relatively small number of albums, if you know what to collect.

**MOVIE AND SOUNDTRACKS**

Probably the single most flexible source, because of the great variety of instrumental backgrounds to be found, are in movie and soundtrack LP's. You

will frequently find contemporary sounds that blend well with your station's sound, but are not recognizable or familiar so as to "steal the scene" from the commercial and result in the listener humming a familiar hit to himself which will be detrimental to the content and message of the spot. Also, don't use hits, or covers, or any familiar music for a commercial (unless, of course, it relates!).

If you organize a library under the following headings, you'll see how your sources will fall into place at your fingertips.

- MOVIE SOUNDTRACKS — PERCUSSION
- BRASS & SUPER IMPACT: i.e. CHASE, BS&T, CHICAGO
- MOOG SYNTHESIZER
- SOLO INSTRUMENTS
- FOREIGN COUNTRY
- JAZZ
- CONTEMPORARY
- 40's and 50's
- SEASONAL
- SOUND EFFECTS
- STRINGS
- CLASSICAL
- HARD "METAL" ROCK
- USE OF REVERB

The art of reverb is in knowing when not to noticeably use it: and that is 99% of the time.

One of the first effects the novice dis-

# If you've got the station, we've got the format for it!

Whether you're MOR or rock... you owe it to yourself to hear our two great new programming formats.

Charisma is music for the middle of your mind and it has the genius and programming magic of Bill Hudson and Dr. Tom Turicchi of Research Pro-

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Super Hit Music was put together by Scott Burton. Mr. Burton is the winner of the first Grand International Program Director of the World Award. The combined talents of Burton

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If you've got a station, you owe it to yourself to hear our formats. Come see us in Suite 2022A at the Conrad Hilton at the NAB. Ask for Mike Eisler.



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The ultimate in audio processing has arrived from ORANGE COUNTY.

The VOCAL STRESSER is the final word in studio microphone enhancement and in AM or TV program chains.

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THE ORANGE COUNTY ELECTRONICS CORPORATION LTD Empress St., Winnipeg, Man., R3E 3H1 (204) 775-8151 Telex 07-57133

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covers with a tape recorder is tape echo from a "round robin" signal path, achieved by opening up the tape playback pot during the record process with the machine's output switch in the playback or output position. The problem with this is, it's an unnatural quality, which is useful generally only for a "repeat echo" type effect.

Devices which achieve a "reverb" or "cathedral" type of effect are now in the \$300 price range even for stereo. They are quite acceptable, even though they use a spring-type device (pioneered by Hammond Organ). Yes, you can tell the difference between these and the German units that sell in the thousand dollar range, but the compromise is not going to be that noticeable in radio spot production.

The handiest trick with a reverb is pulling a single note or chord out of the middle of a piece of music. It's usually no problem to splice a button or stinger off the end of a music selection, but how often have you wished that the tym or some note in the middle of the piece were at the end so that you could lift it without sounding dumped? The answer is simplicity itself: If you're fast, and it really takes very little practice, just cue up the part you want (don't worry about wowing in — you can splice the dirt off the front end later). Now play it through the

reverb, and at the crucial point of climax, which you will determine, dump the dry and goose the reverb and voila! (or maybe viola here). You've just isolated that instrumental for your brainchild project. Enough of this and you will have become a sort of space-age Robin Hood orchestra conductor; robbing the rich, recorded musical storehouses from anywhere in the world and giving your poor production collection some flexibility.

## AZIMUTH

One of the most important, yet cheapest, improvements you can make in your production facility is the installation of an adjustable azimuth control on the playback head of one of the tape machines. Out-of-house tapes are rarely exactly in alignment. Some of them may fall within acceptable parameters but you may even wish to tweak them. It is a simple operation to obtain a longer threaded azimuth shaft to replace the original. Drill a hole in the head cover to allow it to protrude and put a small knob on the end (see Fig. 6). Play the tape and tweak for maximum highs. You'll be surprised how many New York and L.A. tapes you'll find out of alignment, and once you've tried this you'll wonder why you didn't make this modification years ago. In stereo operation or anywhere you may be carting a mono tape from a two-track, it is an advisable practice to elimi-

nate any phase problems by taking only one channel and multing (panning, paralleling, or Y ing) it to both channels of the input to the cart recorder. This should be simple enough in most set-ups, and if your board can't handle it, play around with the patch panel . . . where there's a will there's a way.

## SOME STEREO PRODUCTION CONSIDERATIONS

If you are using a stereo limiter in production, be sure that the two channels are strapped together so that one channel's gain will follow the others in tandem, not separately. There are people who will argue this method to the contrary for some reason, but consider: Without the limiters ganged, the center will shift and the effect on, say a Bette Midler vocal, would be for her to bounce back and forth every time the rhythm

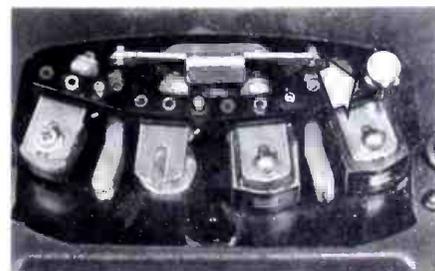


FIG. 6 ADJUSTABLE AZIMUTH CONTROL

# UFO REPORT



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hits. On second thought, no, you'd have to be there. If you keep them ganged, they will both compress together and you won't have to worry about the vocal or center channel shifting.

Avoid the over use of limiting in production. Get into the knee or threshold of the limiter about 3 dB, just for the protection and constancy it will afford you. To do this, if you don't have a scale that reads dB on the limiter, set up a tone at -3 on your console while feeding the input to the limiter. Adjust the limiter input so that its threshold just begins to react when the console is at -3. When it gets to 0, you will be 3 dB into the 'knee.' If your unit has adjustable attack and release times, a fast attack and slow to medium release is most advantageous to handle the peaks and not pump. Note semantics problems: Fastest attack time means the minimum amount of time in seconds — slowest release time is the

longest time period in seconds. Read front panels and instruction manuals carefully because they take a lot for granted.

If you are stuck with a limiter that characteristically pumps, especially with bass notes (most notoriously, disco and R&B), or for any other reason you just want a silky sound yet the need for processing still exists, try BACKWARDS

COMPRESSION. Simply play your tape backwards through the limiter onto a second machine. The result will give you a lot of punch while preserving some apparent dynamic range even though it has been compressed. The reason backwards compression works as well as it does is because the program material lacks any sharp attack transients that would otherwise bring down the succeeding program material.

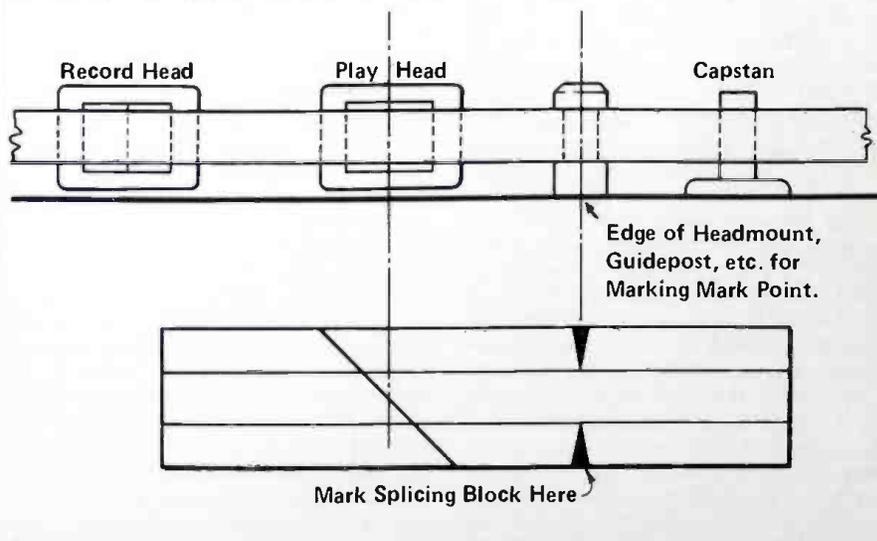
## STEREO COMMERCIALS — SEPARATION

A special point to consider in the production of stereo work, where the creative germ of some is not in tune with the capabilities of the medium: Many well planned stereo spots do not consider the mono listener, where the figure is still well above 50% of the audience at the time of this writing. In particular, effects with extreme separation are going to *print* well in mono and the effectiveness of an otherwise creative piece may be nil. To compromise, and still have the best of both worlds, pan at least 20% of the isolated channel toward the opposite channel. This "let it bleed" technique is a simple cure for maintaining the mono audience without much detrimental effect on the stereo product.

## USE OF VOCAL MUSIC OR JINGLES WITH VOICE OVER

Recently a great number of agency spots have utilized a technique of voice over a vocal. It has become in vogue from one agency watching the success of another. Often it is the result of simply "make do" to save recutting a jingle that was formerly a donut when the agency wants to extend their copy length. Where it is true that some spots are deliberately designed with the thought in mind of using overlapping or simultaneous voices in order to play on the retention factor of the human mind to seize key phrases *properly written for this purpose*, it is tricky to handle two thoughts at once.

FIG. 7 SPLICING WITHOUT EASILY ACCESSIBLE HEADS



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The "one man's meat" axiom will rule out one thought or the other. It usually isn't worth the chance of the intent of the spot being misunderstood. The unpredictable subjectivity of the individual may more often than not cause the *undesireable* impression to rule in the mind of that listener. Note that there is a distinct difference between subliminal and sledge hammer, and the resultant cacaphony from "make do" is contrary to the concept of a smooth flow which is essential in what we are trying to achieve. "In vogue" oftentimes really boils down to a couple of big agencies playing "Emperor's New Clothes" with each other, and this "Planet of the Apes" type of logic is an affront to professionalism and a trend which I would certainly like to see reversed for the sake of good sound.

#### SPLICING

If you don't have a machine which allows easy access to the playback head, the following is a method to measure the distance between the playback head and a point to mark on the tape, without repeated removal of the head cover. Leader a prerecorded tone and thread it up on your machine. Advance the reels manually and stop as soon as you have cued to sound. This point is obviously the center of the gap of the playback head. Find a convenient point on your machine somewhere between the playback head and the right hand take up reel, which you can use as a convenient point to mark the leader (see Fig. 7). Etch a line or make a grease pencil mark on the machine at this point. Make a corresponding mark on the leader. Now place the tape in your splicing block with the point where the leader is spliced to the recording tape aligned exactly over the 45 degree cut on the

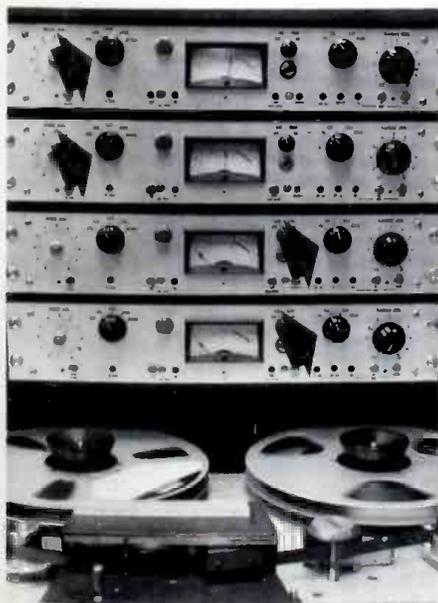


FIG. 8 MULTI-CHANNEL PRODUCTION

Top Arrows: Switches in "Sync" position  
Bottom Arrows: Switches in "Record" position

block. Now make a corresponding mark on your block exactly in line with the second mark (to the right on your leader). When these marks have been accurately made, it will enable you to splice and edit without the repeated need to remove the head cover. As you can see, it is now a simple task after cuing up to the sound you wish to edit to simply mark at your predetermined tape marking spot instead of on the playback head. This will also reduce your grease pencil marks on the playback head.

A couple of splicing hints: Beware of the magnetized blade which will cause

you undue grief from resultant pops on the tape after the splice is made. Incidentally, the 45 degree slot on most splicing blocks should be utilized for almost every editing chore, since it provides an instantaneous cross-fade.

In *editing voice*, remember to take into account normal pauses and spaces, which occur with natural speech, and don't forget to allow for breathing. It's a good idea to make your splice after the breath and on the beginning of the new sound on both the outtake and the "keeper" take. Mark the tape at both places, cut at the first point, and man-

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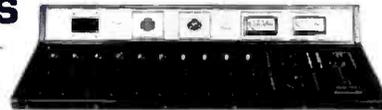
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usually pull out the tape to the second mark, cut, and splice. With a little experience, you'll be able to learn sounds at half and double speed, which will be of great assistance to serious editors. Become familiar with the sound of consonants and plosives since they are easy to cut. Often it's a simple chore to cut in the middle of word on a consonant if you are editing a pick-up and if the phrase

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was repeated with the same inflection on the good take, the splice will match perfectly. Warn jocks reading voice tracks not to prolong the ends of words. That's a bad carry-over DJ habit from being on the air and stalling while searching for a switch. Another difficult splice to make is from a word ending in "s" to the beginning of music. Don't prolong the 's' endings on words or it will make a splice from a word ending in 's' and going into music, seem very loose. If you find yourself in a situation with an existing voice track containing an ending with a prolonged 's', it generally will not hurt to splice off almost the entire 's'! After all, if the jock was talking with a live band, the audience would never hear the 's', and the listener's mind fills in the blank psycho-acoustically. Try it, and you'll see what I mean.

### SPlicing MUSIC

Once you have mastered the technique of splicing voice, it's time to move on to bigger and better challenges: splicing music. It isn't difficult. It helps to have a music background, but if you don't, the next best thing is to recall your high school band or chorus days and simply remember how to count to four. That's basically the secret in splicing music to music. Splice on the same beat of the measure of the music you are coming out of, to the music you are splicing in to. That doesn't necessarily mean the downbeat. Just so it's the same beat of the measure. Try cutting where no one would suspect a splice. This will often let

you get by with a poor splice in an otherwise impossible situation. Remember that the ear is shocked by a change in background or attack, and you can often use this as an advantage instead of a detriment. For example . . . it's much easier to splice from a solo violin into a large orchestra than it is to splice from a full orchestra into a solo instrument, because of the change in the mass of the sound. This type of transition is best made on a multi-track machine. . . . or using an additional machine for AN OVERLAP.

Recently at KIIS, we assembled an 8 minute disco montage, ("DISCOLLAGE") which was manufactured at the station using the 4-track machine and about a dozen current disco hits. Less than a minute of each was used, and they were segued together where they made musical sense, without missing a beat. Here is where the advantage of a multitrack machine can really be appreciated . . . since only one turntable was used in the entire production. When one section ends, it's a simple matter to listen to the output of the multichannel machine in sync, (see Fig. 8) and then slip cue your segue on the beat to get into the next element. This is a situation that takes some practice, and the more of it you do, the better you'll get. Don't forget to tap your foot.

**MULTI TRACK . . .** (and legend to facilitate a simple mixdown)

Record at 0 level to take advantage of maximum signal to noise ratio, and do your actual mix in the dubdown process

FIG. 9 LEGEND TO FACILITATE A SIMPLE MIXDOWN (Example)

MIXDOWN CHART				
Time	Track 1	Track 2	Track 3	Track 4
:00	Music, Section I	"This weekend . . ."		
:12		Voice Q: "... this weekend only."	New Music, Section II	
:18		Q: "... at the antique car show."		Sound effects of antique car horn.
:22		Q: "... dealers all over So. California."		
:25	New Music, Section III hits for fading live-over, pad to :30			

# Today's Programmed Automation Can Increase Your Sales ...and Profits.

## HERE'S HOW.

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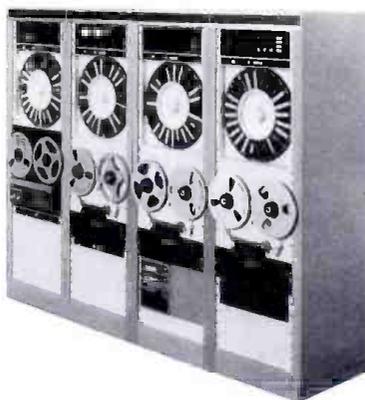
**People Are Important.** Each of your key men wears many hats. By eliminating the tedium of the day-to-day operations, they are freed for more profitable assignments . . . special local programming, sales, market planning, financial management. *Automated stations have better personnel utilization, higher pay scales, more job security.*

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**Increased Sales, Higher Profits.** The automated station, through tighter cost controls, better personnel utilization, and improved programming, produces higher sales, increased revenues, better profits. *Automation builds profits.*

Control Design specializes in automation equipment and our name is fast becoming synonymous with broadcast automation. Many of our products are now the standard of the industry. Our systems are specified or used by leaders in broadcasting, including: Rust Communications Group, Sarkes Tarzian, Singer, and many others.

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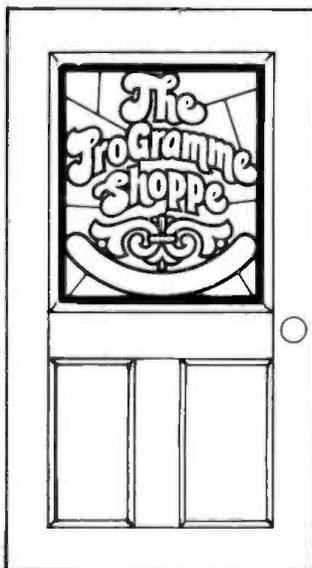
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an exciting blend of current, recent gold, new, and olde golde hits...completely dayparted for listener preference. "THE ROCK" is hosted by 5 of the biggest air personalities in the business. STEVE LUNDY (5-10am) DAVID L. PRINCE (10am-2pm) KRIS ERIK STEVENS (2-7pm) BRIAN CUMMINGS (7-mid.) BOB SHANNON (mid-5am) • The ProGramme Shoppe's exclusive "voice-tracking" concept allows our DJ's to provide NEW shows for every day of the week.

## 2. BIG COUNTRY

a beautifully blended modern country format that includes a playlist of over 1000 COUNTRY CLASSICS and 48 CURRENT HITS. Five (5) top name air talents prepare NEW voice-tracks seven days a week. JASON McCALL (5-10am) CHRIS LANE (10am-3pm) BOB LONDON (3-8pm) CHUCK ROBERTS (8pm-1am) THE NIGHTHAWK (1-5am). • BIG COUNTRY was the pioneer of "voice-tracked" formats.

## 3. THE GREAT AIR SHOW

a mostly music format that showcases the "NEW MOR," great music by CARLY SIMON, PAUL SIMON, HELEN REDDY, THE BEE GEES, NEIL SEDAKA, CHICAGO, and many more of the softer, contemporary sounds. The ProGramme Shoppe's winning contemporary concept provides new "LIVE" programming daily. GREAT AIR RADIO is the answer to today's 20 to 40 year old target audience.

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## 4.

a beautiful music format like NO other. Gentle Persuasion has been developed from the most complete library of music in the industry as a competitive concept for any size market. All of the selections are hand picked and expertly programmed.

The GP format is available with or without voice tracks.

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a classical music format developed for KFAC (LA) now available in your market. The LARGEST library of classical music ever assembled... 1500 HOURS! Daily voice tracks are available, too.

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Station \_\_\_\_\_  
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later. In 2 or 4 track recording where sel-sync has been used, the biggest drawback problem is remembering all the cues for all of your transitions. A great aid is a simple legend made up and perhaps xeroxed off in quantity for future use, showing copy cues, music, sound effects, and times (see chart, Fig. 9).

You might think it would take longer to make up the chart than to learn the tracks, rehearse, and then go for a mix. That's your decision. After many wasted hours, I find myself making a simple legend that fulfills the above requirements, even when only doing 2-track.

#### BUILDING LOCAL I.D.S AND SIMPLE STATION FORMAT PRODUCTION:

No matter what size market your station is in, the budget crunch from inflation finds you seeking out shortcuts. Whether you have a super jingle package or not, there still exists the need for simple production aids, local ids, and format production. If you have organized and compiled a simple library, as described earlier, half the chore is done for you when it comes time to search for backgrounds for such a project. Simplist is always best, and for a short local I.D. which will be followed by music, remember to use simple effects. A sharp, percussive sound can be used to punctuate, but choose the sound to fit the flow of your format. You might do the same thing with a harp in a beautiful music format that you'd accomplish with a tympan in a format where the impact is needed. But remember to think in contrasts. Sometimes something subliminal which blends, works all the better in a hard rock situation. Always remember its place in the flow, and that the piece is but a part and will not be standing alone. The I.D. should generally end cold for segue and overlap purposes.

#### SANDBOX ITEMS

Depending on station finances, there are a lot of tricks that can be done with recently available, but sometimes rather sophisticated equipment. Examples such as Allison Research's Kepex, The Eventide Omnipressor, etc. are flexible and have multiple uses. Besides doing trick effects, which take a while to learn, these devices can be used for standard chores such as limiting and compressing in a straightforward manner. In addition, they can also solve such problems as taking out background noises, air conditioner sounds, hum, room noise, echo, undesirable acoustics, and other leakage.

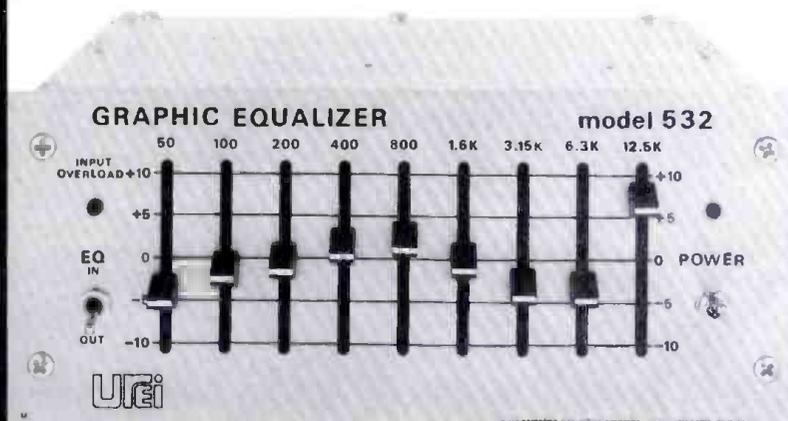
Remember to use your imagination, keep learning, and build your AWARENESS. It's like shaving... you have to do it every day. Build that total sound showcase for the jock to work with and you'll bring your station out of the dark ages. Many stations are just becoming aware that the greatest asset to any station's sound is its production man. Choose him carefully: he can make you or break you.

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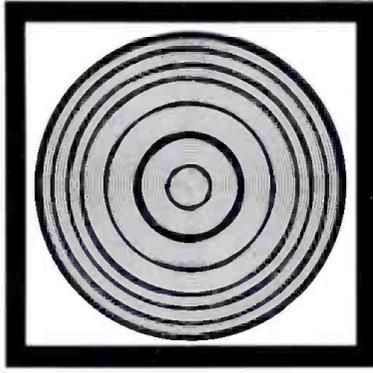
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Music is received and selected on a daily basis; and all significant new releases are sent to you. There's no limit to the number of records selected for shipment to your station.

### 2. Shipments Are Made On A Daily Basis.

Your station doesn't wait for a weekly shipment to be accumulated. We're broadcasters aware that time is of paramount importance to your program director.

### 3. NO LONG TERM CONTRACTS.

This is month-to-month service that you may cancel at any time with 30 days' written notice.

## SPECIAL 50% Trial Offer

To prove our point that our service is unbeatable—we are offering a 60 day trial at 50% of our normal rate...for a limited time only. A price that allows you to try this service now...in addition to any service you might have.

**YES,**

please sign me up for Record Service at 50% Trial Rate of \$25 per month (plus postage) per format. (Regular rate \$50 per month plus postage.) I enclose our check in the amount of \$\_\_\_\_\_ (1st. month \$25 plus deposit of \$25 to apply against last month.)

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# SEE SPOT RUN

Dick and Jane's  
viewing habits  
may depend on "spot."

Creatively produced  
on-air promotions  
are the  
key to audience attraction  
to your station.

by  
John Harris Sheridan

Commercial viability can only be achieved through proper exposure. Any good fisherman knows that for a fish to bite, it must be tantalized with delectable bait. This metaphor can be applied toward the function of promotion in the media. To ensure the ratings that decide success, the audience must be captivated prior to actual air time. Stimulating promotion supplies the *bait* that will *hook* the viewer.

Everything on the air should be promoted, but there are certain events that should take priority in order of potential revenue. "Specials" must take the forefront, followed by "running shows" and "news" (including sports).

(A) "Specials" seem to be the most touted programs *because of the added revenue they can bring into a station*. A sales department can command many times the normal spot rate for a program if it's a special, and promoted heavily. In most cases, "specials" are the most difficult programs to promote.

1.) The producers or syndicators rarely send promotional spots, biographies or on-air promo material to the station playing their show. My theory behind this is, they feel a station should consider itself lucky if they are sent a slide and some copy. I don't know why

this seems to be the rule rather than the exception, but it is.

2.) The "special" from which elements must be lifted in order to produce a promotional spot, rarely gets to the station itself until a week, or at most, ten days before actual air time. This does



#### THE AUTHOR

John's 18 year career spans both radio and television with his work being seen and heard nationally. Having started in Phoenix, Arizona in 1959, he worked at stations KOOL TV, KPHO TV, KTVK TV then on to Las Vegas as a producer/director at KLAS TV, a CBS affiliate.

Furthering his career, he moved to Los Angeles to work at KCOP as a producer/director. He is currently Director/On-Air Promotion at KHJ TV, the RKO-General Station in Los Angeles.

not allow enough time to properly promote an event. Fortunately, the most recent "special" with which I was involved arrived at the station four weeks before the actual air date, allowing us ample time to preview the show and determine what specific clips we would employ within our promotional spot.

At the open of this particular special, "Tom Jones - In Concert," the show's director used a quad-split effect with four different visuals (see Fig. A1). This effect had background sound under and was held for 20 seconds before the show's announcer started his introduction. In 1/4 A, the art card Tom Jones was matted over black. In 1/4 B, there were various shots of the audience conveying a feeling of excitement and anticipation, that this was going to be a big night. In 1/4 C, Tom Jones is seen walking toward the stage entrance, and because we used the background sound, Jones was heard saying, "I feel good about this show. I've got the feeling we're going to do it to 'em, tonight." In 1/4 D, various shots of different instruments were shown as the orchestra was tuning up.

Now, we had an interesting opening visual we could use. We decided to use only 10 seconds (the first :10) of the quad-split effect, and combine it with 20



A1

A2

A3

A4

A5

A6

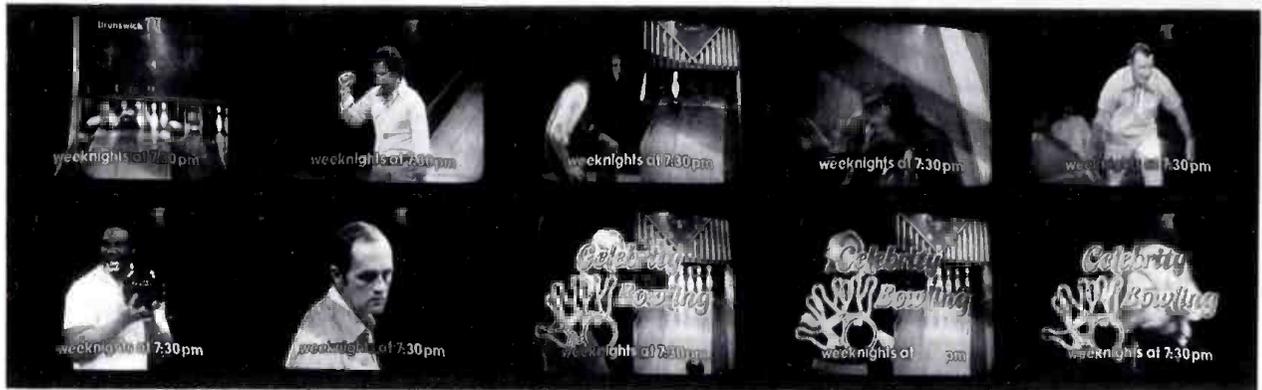
B1

B2

B3

B4

B5



B6

B7

B8

B9

B10

seconds of Jones singing his hit song "Delila." We would then have our 30 second production aid tape (work print) from which our final spot would be made.

The first step was to take the master (original show) and dub 10 seconds of the quad-split effect to our production aid tape. Then on the *master*, we rolled into the finish of Jones' "Delila" number and picked up 7 seconds of applause. From this point, we back-timed 20 seconds into the song and miraculously Tom Jones was singing the word *Delia*. Now all we had to do was assemble edit at this point on the production-aid tape. Remember, we already had 10 seconds of the quad-split effect on the production-aid tape. So, we added, by means of an assemble edit, the final 20 seconds (of the "Delila" number) on the master tape to the production-aid tape. (See Fig. A2).

In review (stay with me now), we now had 10 seconds of the quad-split effect with B.G. sound under . . . 13 seconds of

Jones ending his "Delila" number . . . and 7 seconds of applause at the finish of that number, over which we would mix our announcer. With the following steps now completed, we still had to incorporate our announcer as well as add mattes (supers) for the finished product.

The announcer was used over the first 10 seconds of the quad-split effect (his copy was only 6 seconds long, so we took the announcer 4 seconds into the first video) with B.G. sound mixed under . . . and again during the final 7 seconds over the applause. We also added the mattes at this time. The first matte used was a low line denoting the time. (See Fig. A2). This matte was taken at 11 seconds on the cut (when Tom Jones began singing "Delila"). The second matte was a title matte taken at 24 seconds into the spot (the last :06) over the applause. This matte was used in outline with a modulation effect, colored red. (See Figs. A3 through A5). Virtually any effect you can

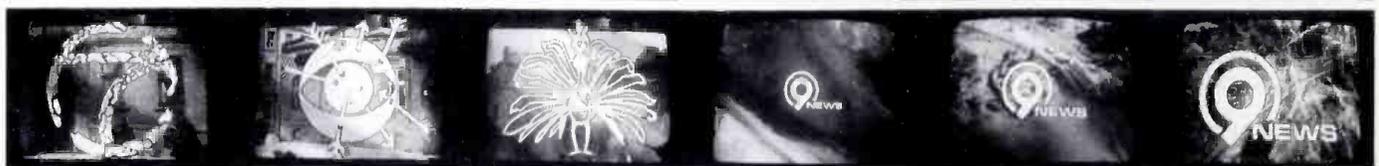
dream up is possible with the Grass Valley 1600 Series switcher.

The visual information that this spot supplied was a look at Tom Jones as both a performer, and a man, within a concert environment . . . lest we *not* forget the time and place!

(B) "Running or Strip Shows" come next on the priority list, as these are the shows that determine a station's popularity in any given market. The "running or strip shows" are the bread and butter of any independent station.

Now, with the creative aspects not with-standing, this type of show is the easiest to promote (Re: to on-air promotion) because of the availability of elements. There is always a tape or film show in the station from which some generic part can be pulled.

The most recent "running or strip show" promotional spot I was involved with was for the syndicated series, "Celebrity Bowling." This was an es-



C1

C2

C3

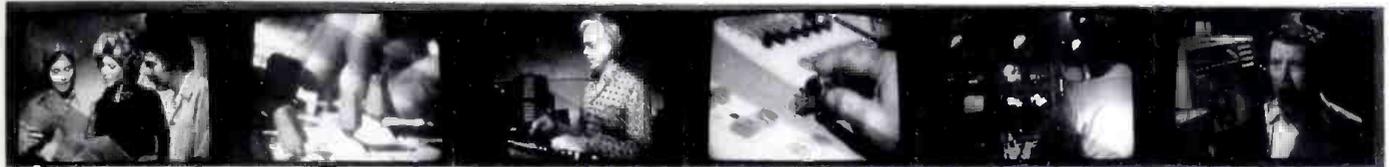
C4

C5

C6



D1 D2 D3 D4 D5 D6



D7 D8 D9 D10 D11 D12



D13 D14 D15 D16 D17

pecially easy show to promote because the producers, 7/10 Productions, went out of their way to make sure we had all the visuals we needed, and because the show itself is fast paced and exciting. Many different Hollywood stars appear on "Celebrity Bowling," and sometimes they can become pretty emotional . . . that's the type of thing we were looking for when we previewed the shows to

select the visuals we would use for our promotional spots.

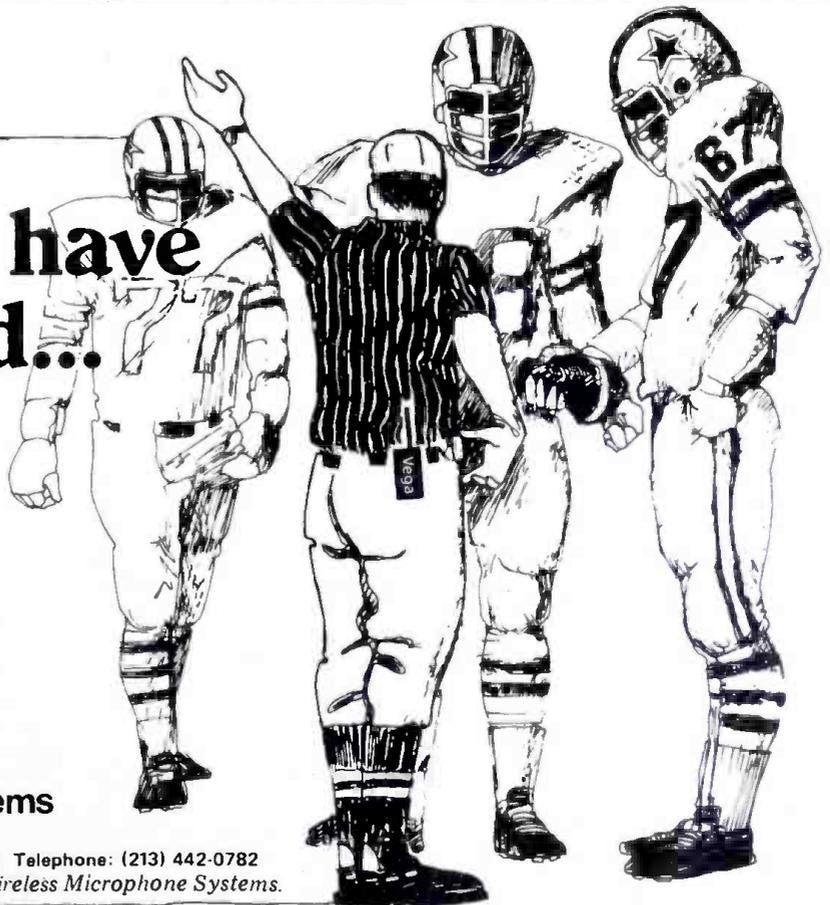
Five shows were previewed. Four stars are involved in each episode of "Celebrity Bowling," therefore, we had twenty stars to put into a 30 second spot. Even Johnny Carson would have a tough time doing that! Now having a general idea of what we were going to use visually, we decided on the opening line: "Sometimes

you meet the nicest people . . . in an alley."

Now to put a spot together, we took 4 seconds of a bowling ball traveling down an alley scoring a strike (see Fig. B1). This was put onto the production-aid tape. Next we assembled edited ten good (:02) reactions to strikes (see Figs. B2 thru B6) with one mean looking glare from Bob Newhart (see Fig. B7) as he was

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robbed of a strike by a disobedient pin. The 4 second open, along with the ten 2 second edits, put us 24 seconds into our production-aid tape.

At the final 6 seconds, we assembled Angie Dickenson (how's that for a play on words) jubilantly reacting to a strike, then walking away (see Figs. B8 thru B10). Finally with the production-aid completed, we added our announcer and the necessary mattes and the promo spot for "Celebrity Bowling," was completed.

Motion pictures showcased on a daily basis deserve the same promotional push given "running or strip shows."

(C) "News and Sports Programs" promotional planning, in regard to news and sports is the one area where a producer, writer or director of promotional spots can really allow his or her creative juices to flow. Their development is different from "specials" and the "running or strip shows," primarily because live talent is usually involved. Now it's no longer just a matter of dubbing from a master; in this case you are creating one.

News shows, to be affective, must have broadcast personalities with whom the viewer can identify. This affinity can manifest itself in a number of ways, be they *political, humorous, asthetic* or just plain old *journalistic expertise*. Whatever the trait may be, the promotional design must focus on these points.

A perfect case in point was the ap-

In another instance, we were able to utilize our station's independent standing to good advantage, against the three network owned and operated stations during a rating war. The spot went as follows:

Over 30 seconds of World War II battle scenes, we matted the ABC-TV circle 7 logo cracked and out of round (see Fig. C1). Next came the CBS-TV eye, with arrows clattering it's center (see Fig. C2). Then the NBC-TV peacock with feathers ruffled and arm in a sling (see Fig. C3). This was followed by an explosion and our logo appeared through the smoke (see Figs. C4, C5 and C6). The announce copy was read as follows: "Channel 7's Eyewitness News declares war on the KNXT Newsroom . . . KNXT declares war on KNBC's News Service . . . but when the smoke clears, Channel Nine still brings you the *late news first* . . . why wait till *eleven*, for the news you can get at *10*."

Another approach we decided to use was the involvement of the whole news crew into a spot. We used fast clips, cut to up-tempo music (the bridge from the song, "MacArthur Park").

The spot started with newscasters, George Putnam, Brian Kahle, and Suzanne Childs coming onto the KHJ lot past the guard gate (see Fig. D1). Close ups of George Putnam (D2), Brian Kahle (D3), Suzanne Childs (D4), and Sports Director, Dave Lopez (D5) followed with various shots of the news being prepared in the news room and graphics departments (see Figs. D6 and D7).

Next we showed engineering's contribution to the news, which is of paramount importance, and usually neglected (see D8 thru D12). The lighting director was shown bringing up the lights on the set (D13), utilizing a split-screen effect. As the lighting director brought up the fader, the lights were seen illuminating

1.) Film video tape and other visuals can be used (preferably seasoned with some local footage) along with hard driving music and a good announcer with catchy copy. This type of promo pushes the sports show itself, and not necessarily the sportscaster.

2.) The sportscaster can be promoted on his own, thus building a personality for the station, or (if you're lucky, and we were) capitalizing on the one he has.

Our man, Dave Lopez, is known for being opinionated, so we decided to capitalize on that quality. Knowing Dave truly loves sports, but wasn't pleased with the height or weight of a "mean" Joe Green, the slightness of a Willie Shoemaker, or the grace of a Dorothy Hammill, we decided on the following approach: Four slides were used; slide No. 1 was a picture of Dave, Slide No. 2 was a team picture of Dave as a young boy in a baseball uniform, Slide No. 3 was also of Dave, but as a young boy in his baseball uniform at batting practice, and Slide No. 4 was of Dave as he looks today behind his sports' desk, with his mouth opened, as though he is yelling.

Slides 1&3 were put into the same slide drum, and slides 2&4 were put into another drum. This permitted us to use a horizontal wipe effect, with a slim border, to simulate a home slide projector. The copy read: "This is Dave Lopez, Channel Nine sports director (Fig. E1 followed by horizontal wipe effect with click sound on audio). When Dave was a little guy, he loved baseball (Fig. E2 followed by wipe and click). But, he didn't have the arm for it (Fig. E3 followed by wipe and click). But . . . he's got the *mouth* for it! (Fig. E4) . . . and we're glad! (Matte logo over left vertical 1/2 of screen — Fig. E5). Dave Lopez, sports, Channel Nine News . . . weeknights at 10 (audio stinger or button)."



E1

E2

E3

E4

E5

proach used to promote George Putnam, a Los Angeles based news man, known for his conservative political views and proximity to the White House. Three different pictures of eight Presidents of the United States were employed, twenty four pictures in all. Each picture was aired for 1 second intervals, with a dissolve to a picture of Mr. Putnam at 24 seconds (allowing :06 for the announcer and title matte). The copy stated, "The only Southern California newsman to have talked with eight Presidents of the United States, talks with you, weeknights . . . at 10."

the entire studio (see Fig. D14).

Figures 15 through 17 reveal the news people entering the studio, ready to go to work.

This type of promotional spot unveils scenes the average viewer wouldn't normally see. It has a "behind the scenes" look to it, and it shows the mammoth contribution made by the staff (and it helps the morale of the employees as they become a part of the spot.)

When promoting sports, you can either concentrate on promoting the sports program itself as a part of the news show, or promoting the sportscaster.

Diversification in approach is the key to successful promotion. There is no set formula that can be applied. What must be recognized is the talent at large, finding a certain uniqueness and developing the quality to a point of interest, that will insure an audience.

The message of an idea, within a matter of seconds, is what the promotion game is all about. Capturing the essence of whatever the subject is about is of infinite importance.

A promotional expert is just a frugal story teller. He must ease and activate the curiosity of his audience.



Casey Kasem, host of "American Top 40." Syndicated program features countdown of Billboard charts, and is heard weekly on over 350 radio stations.



enthusiastic. You know . . . it's like "let's write the Encyclopedia Americana!" The project took about 16 weeks. When "The History" came out, it was a mind blower . . . 48 hours long. Nobody had really organized the thing before. It was the entire catalogue and past history of popular music. That is, the rock era . . . which began in 1955 . . . sort of an arbitrary designation which began with "Rock Around the Clock" and continues indefinitely.

People had done things like . . . I can remember a long time ago in Hawaii in 1960 we did a thing called the "Marathon of Hits," where people voted on their favorite oldies. But oldies in 1960 only went back about five years. There was a very sharp dividing line between groups like the McGuire Sisters, The Cordettes, Les Baxter, and rock and roll. There were other hits happening all the way through that, but before 1955, most of the pop hits, and most of what radio would play were "straight" records. So, back in 1960, oldies were all very recent memories. People didn't know what the future of rock music was. So what's happened now is, we've all extended our consciousness of pop music to a period that encompasses over twenty years. So, people had always done things like the "Marathon of Hits" which was playing the top 300 all time records, back to back, from number 300 to 1. And it used to make people go crazy because they loved it. Everybody, of course, began expanding that idea, and KFWB started doing oldies weekends, and stations started pulling out their old playlists, and started playing all the past records that had been number



Don Bowman counts down the top country hits from Billboard's country charts as host of Watermark's "American Country Countdown." Weekly show is aired in more than 100 markets.

1. But it wasn't until those guys at KHJ got together to write "The History of Rock and Roll," that they began to put it into some kind of proportion. People could relate to it. It had a beginning and an end.

When it was completed, KHJ didn't really know what they had. When it was first aired, there was really no effort to market the thing to local advertisers. It wasn't until they re-ran "The History" six months later, and sold it to sponsors, that it was used directly as a money making item.

Shortly thereafter, Jacobs left KHJ, and Drake-Chenault had already gotten themselves established as an automation format syndicator. At that time they decided to syndicate "The History of Rock and Roll" to other radio stations.

*BP&P: What else was happening in syndication that you were aware of?*

TR: In terms of pop music syndication, there wasn't much that I knew about. I was really green in the business . . . I didn't know what was going on. I had no idea, historically, what had happened. I found out later that Dick Clark had a syndicated program, and that there were a lot of contest/jingle syndication companies, some of which were making program material. But syndication was generally thought of the way newspaper syndication was thought of . . . something a station would tack on top of what they were doing.

There were also syndicated features like Earl Nightingale. He had a tremendously successful and very efficient organization that still exists to this day. But at one time, his program was in 70 markets, exclusively. That figure of 700 markets has always stood out for us and anybody else in syndication as one of the limits you can go to. And we're still far from that limit, because for example "American Top 40" is only in 350 domestic markets. So there's still 350 markets out there just waiting for our show!

*BP&P: Back to 1969 . . . when Watermark got into syndicated programming, how did you first market your programs?*

TR: When we put our first "American Top 40" demo together, I jumped on a plane and started traveling around with the demo . . . seeing a lot of people.

It was originally a barter program . . . we were giving it to stations in exchange for airtime that we would sell to national sponsors. So we were only interested in the major markets, but things didn't work out the way we wanted them to. RKO turned the program down . . . and we started out in July of that year on 7 radio stations . . . only two of which were in major markets. We went on the air without a sponsor . . . and found that in 1970 there was absolutely no market for barter syndication.

*BP&P: What was the original concept of "American Top 40"?*

TR: In 1970, everybody was totally confused. We called the show, "American Top 40" because the concept of "Top 40" was something that almost was dead at that time. It was campy to call something "Top 40," because everybody was getting into free form, FM, progressive, underground. Stations were dropping playlists altogether, and the whole idea of format radio, to play endless countdowns . . . not in order, but in numbers of reference, had pretty much phased out at that point. So the idea was that maybe there was still room, once a week, for a show where people could still find out what's happening, quantitatively. Everybody digs looking at the baseball standings or the stock market standings, or the best seller list. Americans are fact and figure happy. So we thought that if we did an audio soundtrack to Billboard's Hot 100, there would be an audience for that someplace.

However, it was not an immediately popular idea in 1970. We struggled like crazy. By the end of September of that year, we had gotten up to maybe 60 markets, and we started to present the idea to national advertisers. By the end of 1970 we were up to around 100 stations, and we had some sponsor interest. But it was always "get more stations, and we can sell it." We later discovered that there was a tremendous amount of insincerity in that. The media people at the various agencies were playing a game with us, and wanted to see what the dimensions of this thing could be, but weren't really that serious about getting into it. "At 40" has always been a tremendously expensive show to produce . . . it was costing us \$4,000 a week to get the shows out back in 1970. The sponsors we did find who were interested, weren't willing to pay enough for the spots to make it worthwhile.

So we decided that if by July, 1971, which was one year into the program, if we weren't making any money on it, we would take 13 weeks to let the stations know that we were giving up the barter deal, and that they could buy if they wanted. The majority continued to take the show and pay for it.

*BP&P: How have you seen the syndication industry change in the past six years?*

TR: Barter syndication, or pre-sponsored syndication as opposed to programs that are paid for directly by the stations, are two entirely different things. In syndication, you are entering into "partnerships" with radio stations in various places. You are extending the facilities of the creative community in Los Angeles, pooling the best of their efforts, and making those efforts available to radio stations all over the country. To get stations to understand this, as opposed to thinking of syndicators as insurance salesmen, con-

tributes greatly to the success of the relationship that you're starting.

You asked how syndication has changed . . . well, when "At-40" became an item for sale, as opposed to exchange for time, we had to develop the program as a sales promotion. The idea of stations parting with any amount of money for programming done by somebody else was absolutely abhorrent to the majority of station managements. And I think that probably, to a certain extent, it still is, although I think it has improved an awful lot. And I think it's because traditionally radio, to survive, has taught itself to be self-sufficient. It had to be highly independent and capable of doing all of its own production work. Jingles were just about the only thing that came from outside.

So, we had to tell program directors, that given just three hours a week . . . we could do better than they could. That's a *horrible* thing to tell somebody. So, we've had to invent a lot of ways to say that in other words. Syndicators can program a highly effective and efficient portion of programming each week. Because, that portion of time is all the entire production unit has to worry about. You can put your whole head into doing three dynamite radio hours a week. And it works.

On top of that, we can act as a clearing house for all of the know how that every station has developed to deal with the syndicated programs.

*BP&P: What are some of the problems you come across as far as programming syndicated shows is concerned?*

TR: Well, some stations say . . . "if we're paying \$50 a week for a program, we want to gross at least \$200 by going out to advertisers and selling spots exclusively in this three-hour program, and we'll run a separate set of books, and we'll run it to the test every week, and we'll keep it under constant scrutiny . . ." Well, you know, I doubt very much that any stations scrutinize any other part of their operation so carefully. Do they really watch the light bill that closely? Do they watch the night jock . . . is he actually bringing in business? Are they selling any spots exclusively in his program? No . . . usually they're not. Syndi-



"American Top 40" producer, Nikki Wine (left), and engineer, Steve Butth (right).

# "When Walla Walla wakes up...



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Carl Tyler's KHIT is a day-timer competing against two full-timers in the Walla Walla, Washington market. When Carl took KHIT over in July, 1973, the station was dead last in the market. Carl plugged in BPI's Adult Contemporary format and went to work.

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\*Source: Commissioned ARB (April, 1975). Mon.-Sun. 7-9 AM KHIT is #1 in Teens. Men 18-49. Women 18-49.

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cated features are attractions that get people out of normal listening patterns and pull them into the stations that run them. Therefore, it's well worth the weekly license fee, in terms of just that. On top of that . . . if the station can use it as part of a package in selling, then great. But, the big breakthrough that we have had in the last six months with this constant research is, that there is a point of diminishing returns in selling spots exclusively in a syndicated show. It's silly to do that because it's a bad deal for the advertiser, regardless of how many people listen. What you want to do is have range, and spread, and scope of com-

mercials to make them more efficient. You don't put all your eggs into one three-hour basket on a Saturday morning.

The point is, if you want to keep listeners after the syndicated program is off the air . . . you also want to keep advertisers. Use the shows as a way to get advertisers re-involved with radio.

What we at Watermark felt forced to do, and what a lot of other syndicators felt forced to do was to tell the stations to go out and sell this particular syndicated show. That's really short sighted. If you have listeners that the station wins because of the program, you'll want to keep them for the rest of the week.

You'll want to do the same thing with the advertisers. If you get a guy coming in and buying six spots on a syndicated show, you should be able to sell him 12 more spots during the rest of the week. Form a relationship and step him up to more involvement with not only your station, but with radio in general. Radio is a constant promotion, and it constantly has to promote itself . . . and its effectiveness . . . not only in terms of how many people it can get to listen, but how it can sell merchandise.

*BP&P: What problems will a new syndicator face?*

TR: Without a generous amount of capital backing, you can't do it, no matter how good you are. Simply because of the time factor and resistance factor. What's happened is, the amount of syndicated product available always seems to be way ahead of the station's interest in it. What syndication is really trying to do . . . is change radio. I used to say . . . look we're not trying to change your format, or disrupt it in any way . . . we're trying to compliment it. But I'm not sure that was always an honest statement. I think what we're trying to do is, first of all, take into account that the audience wants more than what they're getting on the radio. I do believe that some radio stations can be all things to all people. I mean, obviously you can't be all news, all talk, all music, all sports at the same time. But, there are still stations operating in the United States that can provide that kind of broad service to listeners. I think that radio will die if it continues to fractionalize and specialize the way that it is.

If we intensively studied an individual, attached electrodes to his brain, and looked at that person in the laboratory in a test tube . . . which of course is what a lot of radio stations try to do with their listeners, and found out exactly what makes that person tick, and exactly how to appeal to him, and exactly what records to play for that person, and programmed a station just for him, he would get bored silly with it very quickly. Nobody can handle looking into a mirror all the time. It's a very redundant picture.

*BP&P: How does that affect new programming ideas?*

TR: Because of the fractionalizing, I doubt many new ideas are coming out of the major markets. In major markets it's too important to keep everything the same if you're winning. A lot of new ideas come from smaller markets, but because of the economic problems in small markets, the new ideas expressed here don't have the staying power to succeed.

One of the contributions that syndication has made over the years, and will continue to make in the future . . . is new broadcasting ideas, new methods of



Casey Kasem (background) records voice tracks for "American Top 40" in Watermark's Studio A. In foreground is engineer, Steve Buth.

communication.

**BP&P:** *When a station uses a syndicated program, what kind of assistance can the station get from the syndicator?*

**TR:** I can only speak from what we do at Watermark. We produce the program and give the station the benefit of our on-going sales research information. We put together a book last year which really was light years beyond anything else we had ever done. It consisted of a consensus between the subscribers of "American Top 40" on how syndication shows are most effectively sold to advertisers . . . how they're most effectively scheduled . . . how stations can get advertisers to renew, etc. The book was not only a great textbook in how to sell and handle syndication from a sales aspect, but I think it applied and came up with some very basic

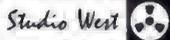
truths in what works and what doesn't work in all radio selling. It helped the stations learn from other people's experiences. We put together our \$250 course in selling radio, and we gave it away free.

All we can do as a syndicator is produce the best show we can and get it to the stations on time. But we know that's just half the job. The other 50% is up to the station . . . making it work for them.

**BP&P:** *What misunderstandings do you find take place when a station programs syndicated material?*

**TR:** Stations often complain that they're having a hard time selling a specific syndicated show. The best thing a syndicator can do with one of these programs is to 'gather a crowd with it.' Radio programs don't sell spots. Salesmen sell spots. At this point, I think syndicators can make a much better contribution to good radio if they don't have to spend so much of their time holding salesmen's hands and telling them how to do their job.

Too often, it's a sales decision whether or not a station will buy a syndicated show. Any program director that leaves the ultimate decision up to his sales department has relinquished control of his job. He's taking a secondary position. Most programming people are intimidated by the sales people. Most sales departments at most radio stations are running the program department.

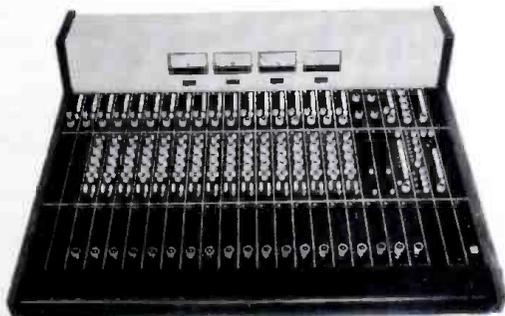

  
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**BP&P:** *How can a syndicator get his concepts across to a station?*

**TR:** Lately, we have been getting away from demos. We'd much rather present a complete program. We've begun to feel that demos are misleading, not only to stations, but to advertisers, and everybody else. I don't really think . . . no matter how much of an expert you are in listening to telescoped tapes, that they give you a fair idea of what's really happening. Music programs sound 'talky' when you telescope the music, and that's not a fair representation. Also, when program directors review demos, they typically listen in their office while doing other things. Program directors should try to put themselves in a listening posture when listening to radio programming. It's important for people to relate to the actual program. We don't want to hit people over the head with brochures, pictures, and "the deal," which always scares people away. It's best to deal with programmers, in terms of programming.

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**BP&P:** What are the best times to schedule a syndicated feature program?

**TR:** A lot of syndicated programs cost the station money in terms of the time that they take up. For example, there is a station in Los Angeles that has 18 minutes of commercials and 5 minutes of news per hour. That means they actually have a 37 minute hour of programming. There is no syndicated program that is going to come out with that much commercial time or news time available.

Most stations want to put syndicated shows late in the day on Sunday or Sunday evening because that is the hardest time to sell . . . so they figure if they're going to have feature attractions, they will get feature type advertisers in there to participate. A lot of the shows run as late as 11 to 12 PM Sunday night. I think probably, that there is nothing wrong with that time for certain kinds of programs. But some shows just don't fit in that time period. It depends upon the feeling of the program, its brightness, activity, momentum. For example, with "American Top 40," the audience wants to stay tuned to hear the number one record. I advise program directors to start the show as early in the day as possible. Not everyone wants to stay up until three o'clock in the morning. Program-

"American Country Countdown" producer, Bob Kingsley (left), and engineer, Steve Buth (right).



mers should avoid frustrating their audience.

**BP&P:** Why is the weekend a good time to program a syndicated show?

**TR:** I think there is an overwhelmingly good programming reason for that. Most syndicated features, intensively produced shows have a beginning and an end. And therefore, you want to be able to play them to an audience that isn't moving around so much . . . going off to work, to school, or whatever. You can count on people being more sedentary on Sunday afternoon or evening.

But . . . I think that if a station is buying a special, we usually set it up so that the station can play the special at various times. They can run it once, perhaps on a weekend, and then come back and run it again during housewife time . . . so they can cover all the different aspects of the audience.

Some stations take a special, break it up, and run it for an hour each day. And it's great. It's great to promote.

The thing is though, that you've got to promote special programming. If you don't, there is no point in having it at all.

**BP&P:** What were some of the mistakes you have made in the past that you have learned from?

**TR:** Well, when we first started doing "American Top 40," the idea was to get the show to the stations before Billboard got there. So we shipped the programs air freight . . . and it cost a lot of money! A tremendous amount of money . . . and it almost destroyed us! After about a year, we converted to a one week delay system . . . so now the shows are dated the way the Billboard charts are dated. So we send the programs now by mail, and mail can actually be more dependable than air freight.

Another mistake we made at the beginning was duplicating the programs on tape. Now we press them each week on records. We should have used records from the very beginning. The problem with tape was that we couldn't charge the stations enough so that the tape didn't

have to be returnable. In other words, the actual cost of the tape and the reels in 1970 . . . it's gone up a lot now . . . was about \$15.00. We didn't charge the stations for that . . . we had them put up an actual cash deposit for four weeks worth of tape — 60 bucks. But keeping track of it all was really awful. We had three or four thousand reels out in circulation all the time . . . that's a tremendous inventory of tape. At first we were afraid of pressing on records . . . but now I can't see how anybody would send out shows on anything but records.

Fortunately our mistakes haven't been programming mistakes . . . just systems mistakes.

I've seen other syndicators presume that there is a market for syndication. There really isn't. I think the market has to be established every step of the way. You can't assume you have anything coming to you . . . I think you have to be prepared to prove your case. You must have tremendous knowledge of what's happening inside each market. You also have to be prepared to make a lot of mistakes, and recognize them quickly enough, and change things without letting your ego get in the way.

I don't think you can walk into a market and say . . . "look, wouldn't you like to have so, and so . . . who is a world famous disc jockey in this syndicated show . . . on your station? Wouldn't you be lucky to have our program? That's going to turn people off. Disc jockey "X," who may be being paid hundreds of thousands of dollars in Los Angeles, and be the recipient of every major broadcasting award, means absolutely nothing in, say, Wichita. And I think a syndicator has to be prepared for everything to take a lot longer than his most conservative estimates . . . and therefore more money because of the time factor. What you're always trying to buy in starting a syndicated program, is time . . . to get it working right, versus the money it's costing you to support it while the time is ticking away.

**BP&P:** What kind of ongoing relationship is ideal between the syndicator and the subscribing station?

**TR:** The ideal situation is where subscribers become involved with the program for what it is, and can handle it accordingly.

Our salesmen, for years, have been instructed not to pressure stations, or fast-talk guys into thinking they're going to become rich because they buy a program. It's not true. But, I think stations can use all good syndicated programs as a very important part of what they are continually trying to build. It's a real direct service to an audience to present good radio programs.

What we hope is, in the future, audiences will become able to handle programming that's got a little bit more

content in it. If you drop an intensely produced special into an automated format in which the guy is just doing intros and outros of records, and if an audience just listens to that station and nothing else, they won't know how to handle such a special. It's like being a vegetarian for twenty years, and then all of a sudden having a steak put in front of you . . . what do you do with it? That is the overwhelming limitation to what all of us as syndicators can do now. The audience has got to be brought along, and broken into high-content programming in small, careful doses.

As stations abdicate their responsibility to inform their audience through . . . what the jock has to say, through what the newsman has to say . . . and fall back continually on just playing record after record after record . . . they are also killing the audience. Back at KFRC in 1967, when we tried to get the jocks to talk more after a year of really learning the Drake format, it was very difficult for the guys to loosen up. A lot of them had forgotten how to talk to an audience.

*BP&P: Should a station look to syndicators for all their special programming, or should some of it be produced locally as well?*

TR: I really want to say that I don't think it's healthy for a station to buy all of their special programming from outside. I hope the stations will begin generating their own stuff as well. It's establishing a context to work from. It really works. It takes a long time to establish that kind of rapport and loyalty with an audience. But I can think of many specific stations that are starting to pick up on the fact that if you do special treats for your audience . . . specials, special weekend promotions like WGAR is doing, or the "Special of the Month" thing like RKO is doing, the audience really appreciates that they are having something special done for them. They know. As a matter of fact, I think the audience is getting better informed, better educated, and much more demanding of good programming.

*BP&P: Because radio is only an "audio medium" . . . what is the limit to special programming?*

TR: There is no limit. Just because you don't have the entire canvas to work on, that doesn't mean you can't paint just as good a picture. In other words, by concentrating on just the audio sense, perhaps you can accomplish much more of an impact on people than you can if you combine audio and video. The more senses you add, the more overload the audience is going to get.

*BP&P: What, in your opinion, is the future of the radio syndication industry?*

TR: So many other good people are getting into syndication now, that I

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really feel terrific about it. A lot of big companies are getting involved with it too. Some of the radio rep organizations are beginning to develop their own syndication arms. At least one major advertising agency has set up a syndication production division. So it's really starting to cook now, and there is really such a vast amount of time to be filled on radio stations out there . . . without upsetting what they are doing as a local community service. At this point, there is virtually unlimited growth potential in the field.

But, for all this to work, it's really

going to take an involvement of the stations who, for too long have been in a take it or leave it attitude toward syndication. I think less and less stations are feeling that way because more and more realize that good things can happen. It's going to take the involvement of radio stations being accessible, open, and interested in good radio. The old theory . . . the basic part of the format developments in the 60's were to minimize the negatives. I think radio is now starting to concentrate on maximizing the positives. That's a healthy attitude . . . and a hell of a lot more fun.

# NEW PRODUCTS & SERVICES

## "CHARISMA" — PSYCHOGRAPHICALLY TESTED MOR FORMAT FOR 25-49 AGE GROUP

Criterion Productions, Inc. a Dallas based programming and production firm just announced the introduction of a new



MOR programming format called "Charisma: Music for the Middle of Your Mind." According to Mike Eisler, Criter-

ion's president, "Charisma" is the result of a dire need to zero in on and hold the 25-49 year old adult. The new format has been designed and built by Research Programming International, another Dallas based firm which has just joined forces with Criterion to make "Charisma" available to the broadcasting industry. RPI is headed by Bill Hudson, recognized in programming beautiful music and by internationally famous Dr. Tom Turicchi. All of the music is personally selected and programmed by Bill Hudson and then psychographically tested by Dr. Turicchi so that it peaks in the 25-49 age group.

According to Eisler, beautiful music has scored many number one's and increased ratings in the past year — but a look at the demographic breakdown of adults in many background services show a large percentage in the 50+ category. The "Charisma" format is the result of a demonstrated need for genuine adult MOR programming. The 25-49 year old adult does not want to be out of touch with today's music . . . and tolerates something new musically when it is presented in the right context of familiar music. The 50+ group tend to stay with familiar music totally . . . thus the trend for beautiful music stations to carry top numbers in their first ARB's . . . and then end up with nothing but top demographics in the 50+ area. After extensive ARB evaluation of beautiful music for-

mats throughout the country, RPI took the best of the beautiful music principals and added enough contemporary material to peak in the 25-49 age group.

"Charisma: Music for the Middle of Your Mind" is now the only programming format to be so thoroughly researched and psychographically tested to help stations acquire and hold the elusive 25-49 demographics.

Eisler says it can be heard during the NAB in the Criterion Suite 2022A at the Conrad Hilton Hotel.

**CRITERION PRODUCTIONS, INC.,**  
3103 ROUTH ST., DALLAS, TX 75201

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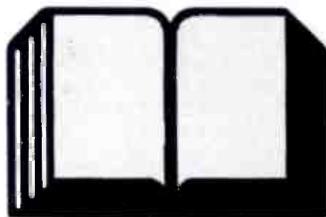
## TWO NEW PRODUCTS FROM ORANGE COUNTY ELECTRONICS

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# BP&P



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A practical guide covering all aspects of broadcast journalism.  
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**RADIO PROGRAM IDEA BOOK** by Hal Fisher. All the programming ideas you need to build and hold an audience. A virtual thesaurus of ideas on radio showmanship to help boost ratings.  
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**HANDBOOK OF RADIO PUBLICITY AND PROMOTION** By Jack Macdonald  
An encyclopedia of radio promotion, covering contests, outside stunts, fun promotions for special days, weeks, etc.  
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**MODERN RADIO PROGRAMMING** By J. Gaines. Every aspect of radio programming, from format layout to selecting DJs, is detailed in this comprehensive book. Applies to all radio formats.  
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**RADIO PROMOTION HANDBOOK** by William Peck. Jam packed with hundreds of ideas, and complete with factual examples of new ways of promoting a station, both on and off the air.  
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**RADIO PRODUCTION TECHNIQUES** By Jay Hoffer. Covers every phase of radio production from announcements to the overall station 'sound'. Special emphasis on sales and production expertise.  
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**HANDBOOK OF MULTICHANNEL RECORDING** by F. Alton Everest. Covering everything to know about making highest quality professional audio tape recordings. Including modern techniques in dubbing, special effects, mixing, reverb, echo, and synthesis — for both stereo and quad. Recommended for all broadcast recording applications.  
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**THE BUSINESS OF RADIO BROADCASTING** By Edd Routt. How to operate a station as a profitable business and serve the public. The first text to deal with broadcast station operation from beginning to end.  
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This comprehensive volume presents an extremely practical approach to radio advertising sales- to obtain better results for the salesman, station, and sponsor.  
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For additional information, contact Jason W. Kennedy, Sales Manager.

**ORANGE COUNTY ELECTRONICS CORP., LTD., 1125 EMPRESS ST., WINNIPEG, MANITOBA R3E 3H1**

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**BPI TO DISPLAY ON NAB EXHIBIT FLOOR**

Broadcast Programming International will have an audio display on the floor of the NAB Convention, March 21 - 24 in Chicago. This marks the first year that syndication companies will be allowed exhibit space at an NAB Convention. BPI is headquartered in Bellingham, Washington, just north of Seattle. The firm will have an audio display highlighting a new country personality, Don Harris from WBAP in Dallas, and a new Rock format leaning toward AOR (Album Oriented Rock). The BPI exhibit will be in booth No. 803 on the display floor in Mc Cormick Place, site of the four day convention.

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**NEW LINE OF BROADCAST CARTRIDGE TAPE MACHINES ANNOUNCED BY UMC**

The introduction of a completely new line of broadcast audio cartridge tape reproducers and recorders has been announced by Charles E. Collett, Beaucart Division Sales and Marketing Manager,



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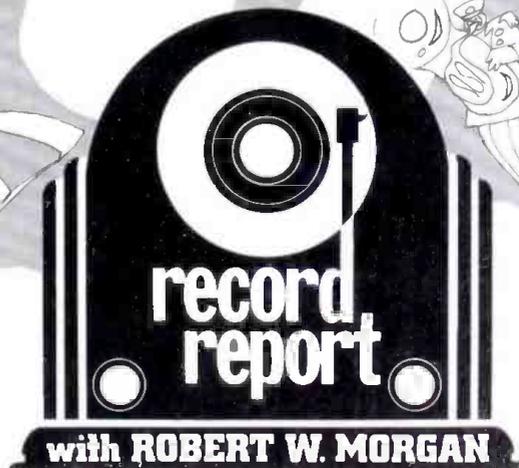
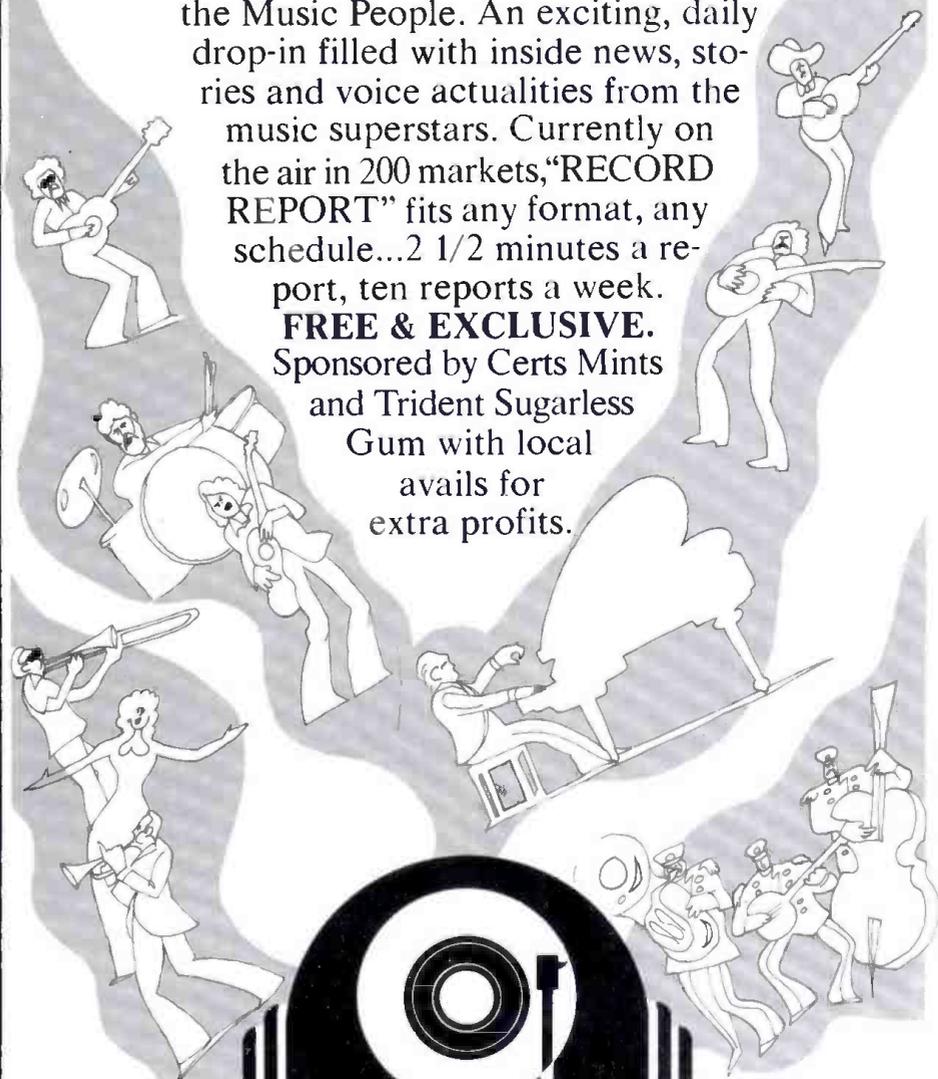
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Two basic Beaucart models are available, each in mono or stereo, record or playback, for either desk or rack mounting. The Type 10 for A-size cartridges, measures a trim 3½" high x 5¾" wide x 15" deep and may be mounted three units across in a standard 19" rack. Record/playback combinations are mounted side-by-side for either desk or rack use. However, this model may be stacked one above another in various combinations to meet demanding customer applications. For processing A, B, and C-size cartridges, a Beaucart Type 20 is available with dimensions of 3½" high x 10-1/8" wide x 12¼" deep. Units may be stacked one above another in different configurations.

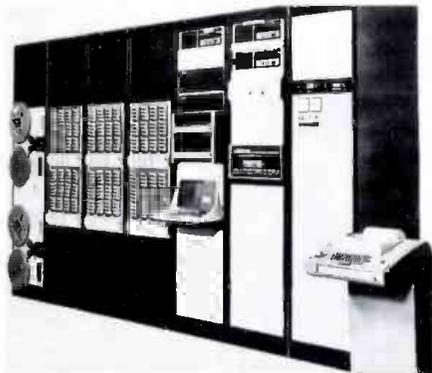
BEAUCART, BEAUCART DIVISION, UMC ELECTRONICS CO., 460 SACKETT POINT RD., NORTH HAVEN, CONNECTICUT 06473.

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#### IGM UNVEILS MARC VII AUTOMATION SYSTEM

IGM/Northwestern Technology, Inc. of Bellingham, Washington, a recognized leader in broadcast automation and cartridge handling systems, will unveil a totally new concept for broadcasters.



Designated the MARC VII (Manual Assist Remote Control), the system is designed to provide electronic access and automatic sequencing of program elements in live studio or control room operations. This removes much of the pressure from the operator, and allows him to pre-set switching instructions so that he may concentrate on the creative aspects of programming rather than the mechanics.

With its TV display and simple entry keyboard, the MARC VII will allow access to any of seven audio sources, each with up to 99 sub-sources, and is designed to interface with and control single tape decks, cartridge machines, or random access cartridge handling devices, such as IGM's Instacart or Go-Cart. The operator may sequence these devices in any order desired, up to 18 events in advance, and may make changes, deletions or substitutions instantly at will. The display screen projects a constant picture of events scheduled, and incorporates a digital timer as well. An external series of station monitor circuits may be inputted also, appearing on the operator's screen as various alarm messages.

GIM/NTI, STEVE GRAYSON, MANAGER, MARKETING & SALES, 4041 HOME RD., BELLINGHAM, WASH.

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#### MUSICUES INTRODUCES A MUSIC LIBRARY WITH A NEW TWIST

A new concept in background music libraries has just been introduced by MusicCues representing the Chappell Background Music Library. It is called the "Index Series" and is a re-compilation of many of the best of the Chappell selections organized on one LP per subject matter.

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Mechanically and electronically the CENTURY II offers more features than competing units in its price range, also. It meets all proposed new NAB standards, uses peak reading record level meters with LED overload indicators in the meter face, and digital tone detect system.

The massive cast front panel and deck keynote the ruggedness of the construction. A direct drive 450 RPM motor is



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The compact dual unit — of either twin playbacks or a record/playback and playback unit — measures only 11-3/8" W x 5-1/4" H x 15" D.

SPARTA DIV. OF CETEC CORP., P.O. BOX 28365, SACRAMENTO, CA 95828

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#### FOURTH OF JULY ROCK RADIO SPECIAL ANNOUNCED

EPIC OF THE 70's, a 6-hour rock music radio special, is now being readied for national syndication by Century 21 Productions.

## EPIC OF THE 70's

Producer Dick Starr explains that EPIC OF THE 70's is a program for stations who want to be part of Bicentennial America in a new and upbeat way. EPIC will be a rockumentary type examination of the new America as told by the songs that describe our national story. Featuring the most important contemporary music of the past six years, EPIC will also be highlighted by over 50 interviews with the stars who made the music.

EPIC OF THE 70's will feature exclusive interviews with Paul Anka, Bread, Blood, Sweat & Tears, Chicago, Cher, The Carpenters, Captain & Tennille, Tony Orlando, Earth, Wind & Fire, Elton John, K.C. & The Sunshine Band, Gladys Knight, Barry Manilow, Helen Reddy, Seals & Crofts, Neil Sedaka, Steve Wonder, and dozens of other top stars of the 70's.

THE EPIC OF THE 70's radio package includes customized station jingles, promos, graphic art and sales materials. The special will be produced in stereo and offered on an exclusive basis in each market.

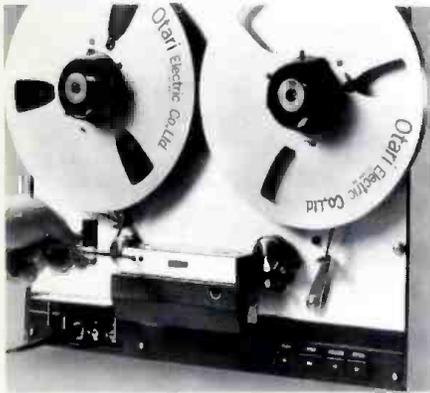
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**OTARI TO INTRODUCE NEW AUTOMATED RADIO STATION REPRODUCER**

OTARI Corporation, Japan's largest manufacturer of professional tape recorders and duplicators, will introduce the ARS-1000 automated radio station reproducer.



The production version of this machine, already in wide use in automation systems, will be demonstrated for the first time at NAB 76. The ARS-1000 is a ruggedly built rack mounted reproduce machine designed to meet the special needs of the automated radio broadcaster for long term reliability under continuous operation. Its features include two speeds — 7½ and 3¾ ips, two channel stereo (half track) head stacks (full track heads optionally available), recessed front adjustable output level and head azimuth, plug-in professional grade PC boards and relays, IC preamp in head assembly for improved S/N, simple operation plus remotable Play and Stop, ready light to indicate proper tape threading, special long-life polypropylene pinch roller and ball bearings.

Priced at \$1200, the ARS-1000 has a full one-year warranty on parts (except heads) and labor.

**OTARI CORP., 981 INDUSTRIAL RD., SAN CARLOS, CALIFORNIA 94070**

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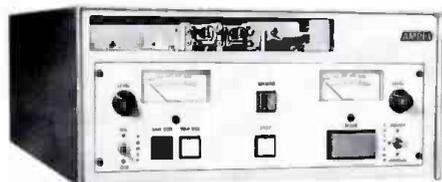
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#### NEW PRODUCTS AND MODIFICATIONS INTRODUCED BY AMPRO CORPORATION

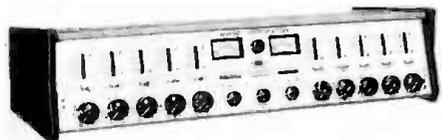
Newly redesigned Cart Machines that conform to present and proposed NAB standards.

A 2nd generation of Ampro's electronic splice finder cart machine option. Utilizing an AGC circuit to eliminate critical set-up required by level changes, this new design permits the splice finder to concentrate on finding the splice while ignoring previously recorded material or erase bias tone.



A totally new concept in modular studio furniture. Furniture will be available with Walnut Grain and beige Formica covered top on solid wood legs.

A new turntable pre-amp with built-in turntable motor remote start. This feature eliminates the need of 110-120 VAC control at the console.



LED Peak Reading VU Meters in conjunction with standard VU meter as an option on selected consoles. There are 4 LEDs per channel with peak selection customer adjustable.

**AMPRO CORPORATION, 850 PENNSYLVANIA BLVD., FEASTERVILLE, PA 19047. NAB BOOTH 812.**

*Want more details?*

**Circle 141 on Product Info. Card**

#### SANDS RADIO PRODUCTIONS ANNOUNCES NEW FEATURES

Sands Radio Productions, New York distributor, reports the availability of two recorded radio series, **BOATING TIPS** and **MIRACLE GARDENING TIPS** — both particularly suitable for Spring and Summer broadcast and sale.

**BOATING TIPS** consists of 260 45-second features on the handling and maintenance of pleasure boats.

**MIRACLE GARDENING TIPS** is a one-minute series of features on both indoor and outdoor gardening.

For information on rates, sample programs, write to:

**SANDS PRODUCTIONS, 565 FIFTH AVE., NEW YORK, NY 10017.**

*Want more details?*

**Circle 142 on Product Info. Card**

#### ITC 750 SERIES OPEN REEL REPRODUCERS

International Tapetronics Corporation announces that their 750 Series Open Reel Reproducers are available through the Harris Corporation-Broadcast Products Division, IGM/NTI, Schafer Electronics, and Systems Marketing Corporation. ITC's efforts were channeled into constructing a durable, reliable, practical machine and offering it at the lowest possible selling price. The result is a machine that's ideal for professional broadcasters' use in program automation systems. The 750 Series will be included upon request in systems from all of the above companies or directly from ITC.

**INTERNATIONAL TAPETRONICS CORP., 2425 SOUTH MAIN STREET, BLOOMINGTON, IL 61701.**

*Want more details?*

**Circle 143 on Product Info. Card**

#### CLEAN BASS, CLEAR HIGHS WITH BEYER HEADPHONE

Beyer Dynamic is proud to announce the new DT 440, open high velocity type stereo headphone. This represents the latest development in their extensive range of hi fi headphones.

This headphone will meet the requirements of the most demanding audiophiles who need an open high velocity headphone, in a modern elegant design, with a high degree of comfort, and an exceptional sound quality.

This stereophone brings you extremely full and clean bass response, crystal clarity of the highs, and accuracy in the mid range. With power output of up to 116 dB sound pressure, and extremely low distortion, they are ideally suited for



both Rock and Classical music.

Its overall sound is wonderfully smooth and transparent. The headphone itself is very light, weighing only 9.6 oz. It is finished in brushed aluminum and mat black, and will match ideally with any high fidelity stereo system.

The DT 440 has a retail price of \$55. and is exceptional value at this price.  
**BEYER DYNAMIC, 155 MICHAEL DR., SYOSSET, N.Y. 11791.**

*Want more details?*

**Circle 144 on Product Info. Card**

#### SUSQUEHANNA PRODUCTIONS TO INTRODUCE NEW FORMAT "DISCO-76" AT NAB CONVENTION

Susquehanna Productions has announced a new program format to be introduced at the NAB Convention in Chicago. The format is "Disco-76." DISCO-76 will be available in random select automation.

The music is a blend of current and past disco hits, as well as those songs that you don't hear from top selling albums. The new format will be unveiled in the Susquehanna hospitality suite in the Conrad Hilton Hotel . . . Suite 600.

Susquehanna also announced a new jingle package . . . "Together" with Anita Kerr. It's designed for Top 40 or contemporary MOR. The whole idea is to project a "togetherness feeling" between the station and the listener, the lyrics are very personal. A hit record and hit commercial sound has been employed in the package. There are a variety of cuts in the package, including station production aids, special cuts for holidays, weekends, news, and sports, plus the daily short cuts that help continue the flow of the station.

A new stereo good music jingle series will also be introduced at the NAB. This new series, written and recorded by Anita Kerr, is perfect for "low-key" MOR or good music stations. Many stations only have the opportunity to identify themselves four times an hour if they're operating in the quarter hour "cluster" format. With the addition of this highly identifiable jingle series, the station will showcase its call letters and frequency and gain a higher rememberability among its listeners.

**SUSQUEHANNA PRODUCTIONS, 140 E. MARKET ST., YORK, PA 17401**

*Want more details?*

**Circle 145 on Product Info. Card**

#### PORTABLE DUAL MIC COMPRESSOR/MIXERS FOR ENG. REMOTE BROADCASTS AND HIGH QUALITY PRODUCTION OR AIR WORK

Ramko Research introduces their DML-2 portable, dual mic mixers with individual limiting/compression. The DML-2M has been designed to provide a virtually error free method of mic amplification and mixing. From the quietest



whisper to the loudest shout, the simple set & forget controls give the operator complete freedom from meter watching and knob twisting. Features virtually distortionless amplification, mixing & compression, internal tone generator for line level set, internal battery and/or optional AC supply operation, phone monitor/talkback function & XLR type mic & output connectors.

Specifications include: response from 20Hz-20kHz  $\pm 1$ dB; distortion 0.1% max; 90dB gain max; balanced inputs & 600 ohm balanced outputs; 10 dBm output level; 1.5 microsecond attack time & signal to noise ratio of -65dB.

Also available is the DML-1S for stereo operation.

DML-2M/B \$225.00. DML-2M/AB \$249.00. DML-1S \$249.00.

RAMKO RESEARCH, 3516-C LAGRANDE BLVD., SACRAMENTO, CA 95823. NOTE: RAMKO BOOTH No.919 AT NAB IN CHICAGO.

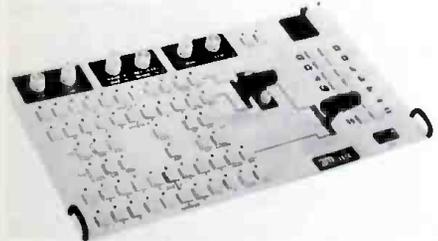
*Want more details?*

**Circle 146 on Product Info. Card**

### 3M INTRODUCES NEW PRODUCTION SWITCHER, MODEL 1114

Video Products, Mincom Division, 3M Company has introduced a new broadcast-quality production switcher. It will be marketed to broadcast, closed-circuit, and cable television.

Designated Model 1114, the completely self-contained unit includes both an eleven input, 4 bus, Production Switcher and a Special Effects Generator in a compact, 19 by 10.5-inch area. Provides 14 special effects including Circle.



The unit has 100% vertical interval switching, including effects. Output switcher has both Preview and Program Selector. The Preview Channel allows accurate set-up of effects before actual use, including preset wipes and pattern modulation. There is a built-in Colorizer and Color Black Generator.

Designed for broadcast use, this small switcher is priced low, yet offers the most-used features of much larger equipment. Layout of switches and controls is

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Creative Radio Shows / 9121 Sunset Blvd. / Hollywood, CA 90069

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functionally designed for speed and ease of operation.

Other features include: joystick effects positioning; spotlight; blink key; dissolve to effects, dissolve or cut to key, wipe behind key; soft wipe select; optional internal chroma keyer; external interlocked with tally system; and more.

VIDEO PRODUCTS, MINCOM DIV., 3M COMPANY, 15932 SHADY GROVE RD., GAITHERSBURG, MD 20760.

*Want more details?*

**Circle 151 on Product Info. Card**

### UHER ADDS STEREO MIXER

Users of the Mix 500 can connect up to five audio sources simultaneously when the mixer is in the mono mode. These can be five microphones, tape decks, or turntables. If switched to stereo

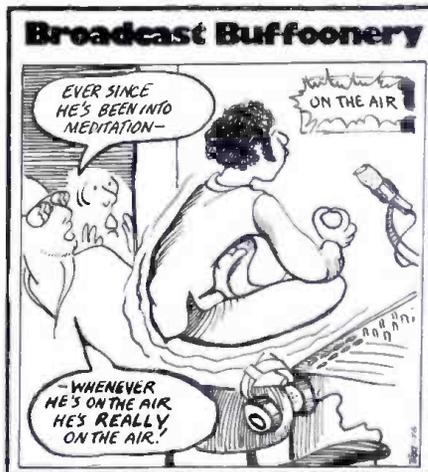


mode, two stereo sound sources and one mono may be connected.

There are five transistorized amplifier channels, utilizing low-noise transistors and each controlled by a slider type potentiometer fitted with a "click free" muting switch.

The studio type, slider controls allow the user to achieve accurate cross-fading and as each control is calibrated, it's easy to check the exact settings.

The built-in level tone generator per-



# "PRODUCT INFORMATION CARDS" Bring You More Facts Fast!



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

*Circle the Numbers*

mits accurate lining up and balance adjustment of the connected equipment.

Each channel has individual, continuous regulation. In addition, the center, mono only channel, is fitted with a "left - center - right" direction control, or "panning potentiometer" to produce artificial movement of sound.

Price: \$186.

UHER OF AMERICA INC., 621 S. HINDRY AVE., INGLEWOOD, CA 90301.

*Want more details?*

**Circle 152 on Product Info. Card**

**VERSATILE, HAND-HELD BROADCAST COLOR CAMERA NOW AVAILABLE FROM PHILIPS**

A versatile, "take-it-anywhere" hand-held camera for professional quality video productions is now available from the Broadcast Equipment Division of Philips Audio Video Systems Corp. Known as the Philips LDK-11, the camera has many features which make it ideal for a wide

variety of on-site television assignments, such as electronic news gathering, local station commercial productions, documentaries and special events.



Completely constructed, the LDK-11 camera head with lens weighs only 15 pounds. It contains three 2/3-inch Plumbicon pickup tubes and integral bias light to minimize lag at low light levels. Augmenting pickup quality is a patented beam splitting prism which provides high quality pictures compatible in colorimetry with studio cameras. For added operating efficiency, it is equipped with automatic white balance and automatic iris.

Equally lightweight, the 19-pound backpack not only has been designed for wearer comfort, but also to give the cameraman immediate and easy access to all necessary operational controls. The pack produces a fully processed encoded signal, including contour enhancement. It contains provisions for connection of two commentator microphones and a composite interface connector to connect all necessary signals to the remote control unit or an associated VTR.

BROADCAST EQUIPMENT DIVISION, PHILIPS AUDIO VIDEO SYSTEMS CORP., 16 MCKEE DR., MAHWAH, NJ 07430.

*Want more details?*

**Circle 153 on Product Info. Card**

**"DIGITIMER" FROM PACIFIC RECORDERS & ENGINEERING**

PACIFIC RECORDERS AND ENGINEERING announces the new Digitimer II family of clocks. Two standard master clocks, the DT-2M (reads in minutes and seconds) and the DT-2T (reads in minutes, seconds and tenths) have four pushbuttons on the front panel that control timing functions.

Both master clocks have complete remote control capability and up to ten master clocks can be paralled. Each clock



can drive as many as ten DT-2S slave units (DT-2S reads minutes and seconds) placed up to fifty feet away.

The unique member of the Digitimer family is the DT-2C. A digital timer with a clock face. The DT-2C reads in minutes and seconds, digitally, in the center of a simulated clock face. Replacing the sweep hand on the clock face are 60 illuminated L.E.D.'s. As the seconds tick off, so do the L.E.D.'s allowing the viewer to see how many seconds have elapsed. This illuminated sweep second hand provides a unique, yet functional way to give talent a visual idea of time. The DT-2C can be used as a single timer, or can be used as a slave from either the DT-2T or DT-2M.

Each Digitimer features simple, logical operation, and can be used as a built in component, or as a table top unit with optional wooden case.

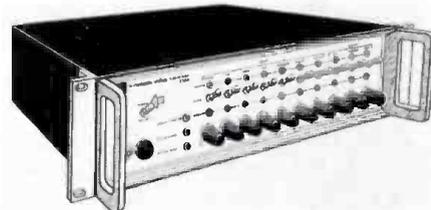
PACIFIC RECORDERS & ENGINEERING CORP., 11100 ROSELLE ST., SAN DIEGO, CA 92121

*Want more details?*

**Circle 154 on Product Info. Card**

**AUTOMATIC VIDEO EQUALIZATION FROM MATTHEY**

On show at N.A.B.'76 for the first time is Model 2504 which corrects 10 (Yes, ten) NTSC parameters. It works automatically when an ITS or VIR is



present. But if they are not present, the unit can be operated manually. The ten items include sync gain, video gain, chroma gain, 2T gain, burst gain, bar tilt, 2T phase, chroma phase, burst phase and set up. See it on Booth 203.

TELEVISION EQUIPMENT ASSOC. INC. BOX 1391, BAYVILLE, N.Y. 11708

*Want more details?*

**Circle 155 on Product Info. Card**

**SOUNDCRAFTSMEN PROFESSIONAL SG2205-600 EQUALIZER**

A new professional equalizer for Recording, Playback, and Environmental frequency tailoring is now available from SOUNDCRAFTSMEN for both professional installations and semi-professional home hi-fi systems.

Front panel pushbuttons control line or tape equalization when used with conventional hi-fi systems or separate stereo outputs for multiple system equalization flexibility. In addition, a tape monitor circuit is also provided for monitoring equalized program material during production use.

Due to the necessity of unity-gain



during equalization, the SG2205-600 utilizes four Light-Emitting-Diodes in a visual front panel display controlled by zero-gain level controls for precise input vs. output level balancing. The L.E.D.'s also indicate input overload during recording or playback.

Specifications include: S/N 96dB / dist. .05 /  $\pm 12$ dB boost or cut each octave / total output level control 18dB/ 600 ohm output / Toroidal and ferrite core inductors.

The SG2205-600 front panel is black anodized aluminum, 19 inches in length for installation into standard rack configurations.

Price \$399.50.  
SOUNDCRAFTSMEN, 1721 NEWPORT CIRCLE, SANTA ANA, CA 92705

*Want more details?*

**Circle 156 on Product Info. Card**

### PSYCHIC MAGAZINE LAUNCHES "PSYCHIC REPORTS" RADIO SERIES FOR BROADCASTERS

PSYCHIC magazine, the top popular publication on psychic phenomena and consciousness, has launched a new series of radio features called "Psychic Reports." The one to three minute features are offered free in several formats on a barter basis and may be sold by stations to local sponsors — or can be aired as entertaining attention getters for the high audience interest in psychic phenomena.

Features already in production include: "The Use of Intuition in Business," "How athletes improve their game with ESP," "How dowsing is used to locate ships at sea or select the best food on menus," "How acupuncture is helping cure alcoholism," and "Meditative techniques that are helping treat cancer successfully."

Veteran broadcaster and programmer Victor Hall voices the series with an upbeat, straightforward, appealing format. Demos are available for listening or recording by telephoning: "Psychic Reports" (415) 776-2603. Or for a sample demo reel and sample copy of the latest issue write:

PSYCHIC, BROADCAST DIVISION, BOX 26289, SAN FRANCISCO, CA 94109.

*Want more details?*

**Circle 157 on Product Info. Card**

### 780 SERIES RAM PROGRAMMER/CONTROLLERS

ESE introduces its new line of Random Access Memory Programmer/Controller units. There are nine models, each with a 32 event capacity. Events can be

programmed as to time, in Hours, Minutes, Seconds and Days, providing up to 32 isolated outputs.

The average operator can install, set the real time clock and program all 32 events in ten minutes. Re-programming a single event takes just ten seconds.



All units come with battery, charger and crystal time base. Design makes use of CMOS for low power consumption and high noise immunity.

The 780 Series is being used by Broadcasters for "On-time" switching of program events, and is expected to find industrial applications in Batching, Mixing, Sequential timing, etc.

Units are priced from \$1,200 to \$1,500, and delivery is 30 days or less from date of order.

ESE, 505½ CENTINELA, INGLEWOOD, CA 90302.

*Want more details?*

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American Radio Programs  
524 E. Glenoaks Bl.  
Suite "D"  
Glendale, CA  
91207  
(213) 244-2141



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PROGRAMMING SERVICE  
Box 103  
Indian Orchard, Massachusetts 01151

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OLDIES ON TAPE. A basic OLDIES LIBRARY on tape available to Radio Stations. Top chart hits from 1960 thru 1975 in stereo or mono.

THE MUSIC DIRECTOR  
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Indian Orchard, Massachusetts 01151

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Back issues of BP&P are available for \$1.50 each. Specify issue(s) desired by date or volume and number. Payment must be enclosed (no billing).

BACK ISSUES  
Broadcast Programming & Production  
P.O. Box 2449  
Hollywood, CA 90028

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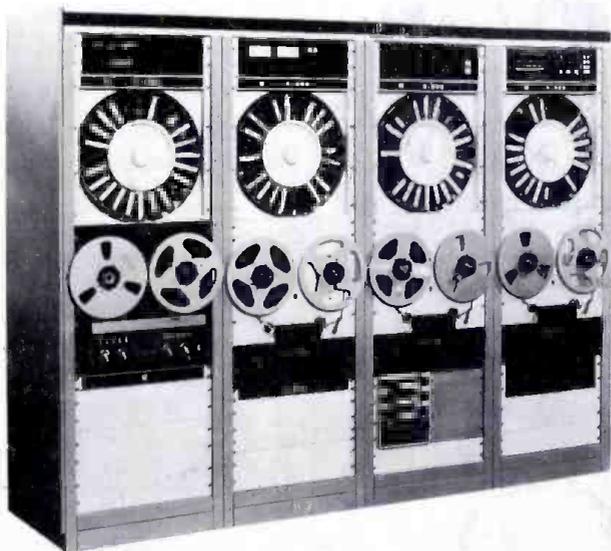
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Your station can stay “live” 24 hours a day...7 days a week with brand new shows every shift...hosted by 5 nationally known air personalities on each day's programs...voicing up to 700 hours of new programming monthly!

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4. Advance Programming, unlimited weekends, vacations, etc.
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6. Automatic unattended local telephone remotes.

At the NAB Convention, Booth #714 & Suite 2222, Chicago Conrad Hilton.  
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## ProGramme Shoppe “Live” Personality Formats – Exclusive in Your Market.

Formats include a complete staff of major-market air personalities hosting new shows, every shift, every day of the year. Plus total customization to your market.

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