

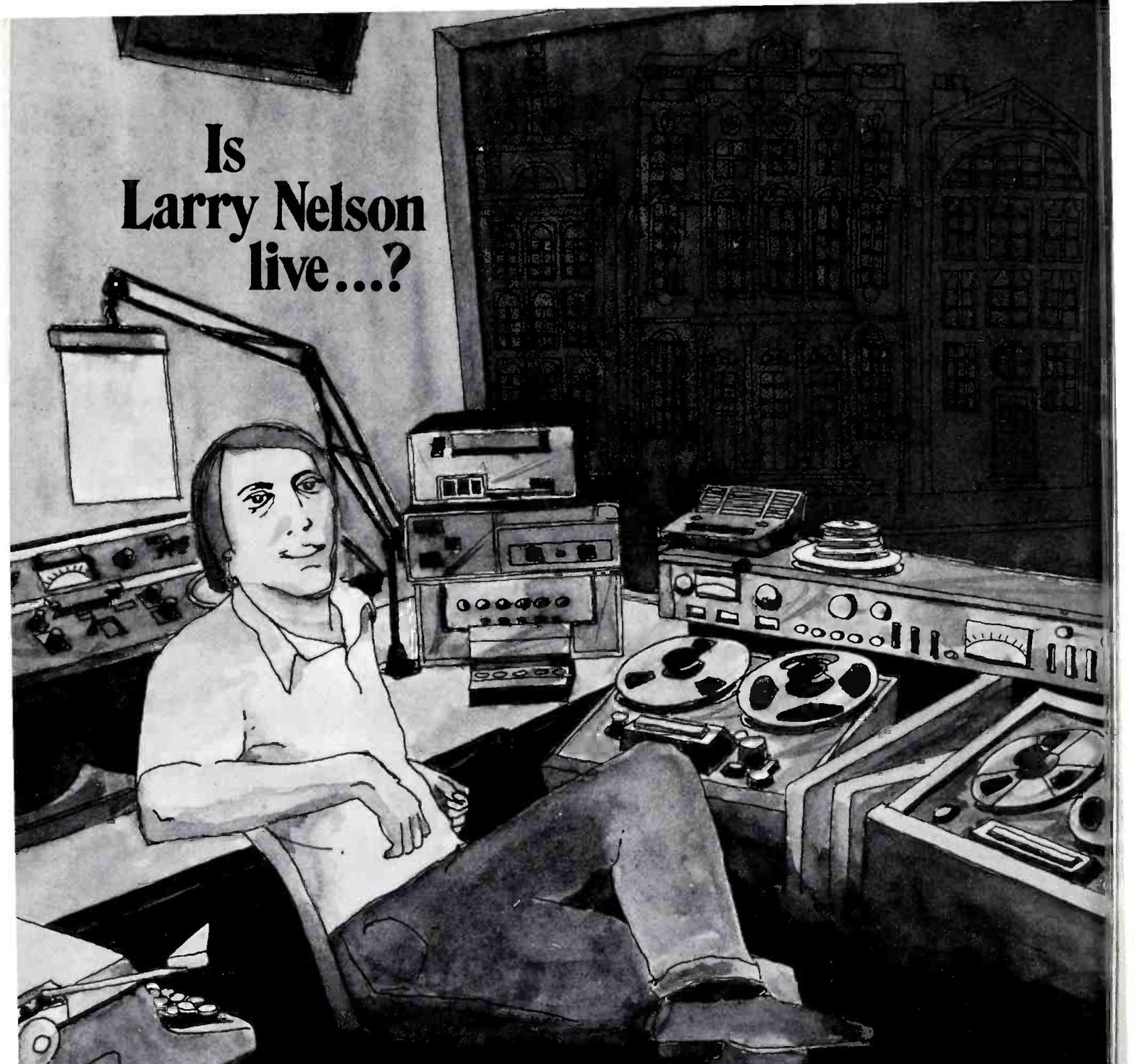


Broadcast Programming & Production

MAY / JUNE 1977
VOLUME 3 / NUMBER 3
\$1.50



**The Mellow Sound:
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Contents

RADIO:

THE MELLOW SOUND — Getting A Rocking Share The Easy Way — Part 1 — an interview with Ron Nickell, TM Programming	6 Gary Kleinman
THE MELLOW SOUND — Part 2 — a profile of four locally-programmed soft rock stations	20 Michael Carruthers

RADIO STATION PUBLIC RELATIONS	30 Warren Turnbull
--------------------------------	--------------------

TELEVISION:

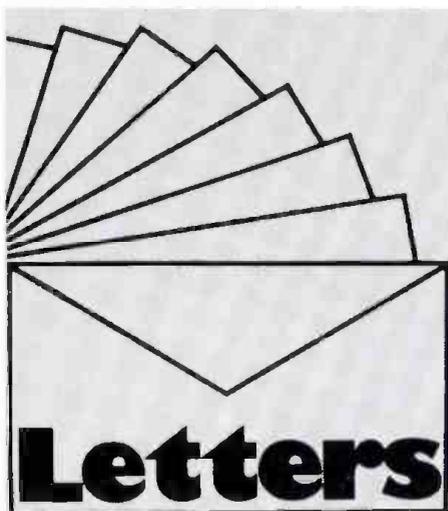
Market Memoranda: A LOOK AT LOCAL TV PROGRAMMING	26 Mark Bragg
--	---------------

"THE YOUNG AND THE RESTLESS" — a profile of the CBS soap opera	34 Arlen Peters
---	-----------------

Letters	4
New Products & Services	40
"Broadcast Buffoonery"	47
Classified	50

INDEX OF ADVERTISERS

Auditronics	25	McLendon Programming	15
Broadcast Music Service	51	Memphis Avionics	49
Broadcast Profile	51	MicMix Audio Products	14
BPI	2	Money Machine	13
Cavox Stereo Productions	8, 18, 25, 32, 49	More Music Programming	16
CNB Studios	51	Music Explo	33
Command Productions	51	Musicworks	31
Electro-Acoustic Systems	51	Opamp Labs	51
Don Elliot Creative Services	51	Orban/Parasound	41
Filmways Radio, Inc.	39	Programming & Production Planners	51
Food For Thought	19	Public Affairs Broadcast Group	35, 48
Idiotorials	51	Radio Arts	7
Info-Maniac	51	Record Report	39
Innovation Organization	47	Russco Electronics	17
Inovonics	19	Taber Engineering	12
JBL	21	Tuesday Productions	23
Krishane Enterprises	51	UREI	11
La Salle Audio	51	Vega Electronics	27
Westlake Audio	52		



from: MARK DRISCOLL
Program Director
WAPE RADIO
JACKSONVILLE, FLA.

After browsing at first and becoming more and more impressed with your presentation of the "inner world" of broadcasting I personally would like to congratulate you on a fine job of exposing techniques and the "feel" of how radio stations differ in methods and concepts as well as studios and geographic locations and the other spectrums you cover.

from: ANDY KEY
KRUZ, SANTA BARBARA, CA.
KBBQ/KBBY, VENTURA-
OXNARD, CA.

Enjoy your magazine usually cover-to-cover, each issue.

How 'bout starting a Programming "idea box" for those of us who would like to promote/encourage/share ideas on programming, but who have neither the time nor inclination to write a full-length article. (Nor the typing skill . . .)

For example:

Beautiful Music and MOR stations could learn something from Top 40 stations.

Please remember that the adult's super-stars of today — Wayne Newton, Tony Bennett, even Elvis — were made such stars by the popular radio stations of their day. By frequent airplay.

One station, almost single-handedly, made Roger Whittaker an adult's superstar recently. And singers of such quality don't release many singles these days. (Is Ed Ames recording these days?)

But it's such stars that attract adult listeners. (And, contrary to Billboard charts, *sell records to adults*. Ask any mail-order record club.)

Andy Williams is fine, but he ain't enough. Those adult super-stars, when

they do make records, need exposure. Maybe even more: Adults listen to radio less frequently than the kids.

Rock stations have an Elton John weekend. Or the Beatles (for the older "kids"). Why not a Roger Whittaker day . . . or week . . . or month . . . with selections played at, say, every other vocal for the day, every hour for the Week? Build a stable of adult's super-stars that adults want to hear . . . on your station. And, chances are, too, that adults will be turned on to radio again enough to turn it on more often.

Dear Andy:

Thank you for the "idea". The "Letters to the Editor" section of BP&P belongs to you . . . the readers. If anybody has any thoughts, ideas, or comments they'd like to share . . . whether it concerns radio, television, programming, production, music, or ? . . . we would be happy to make the space available. Simply drop a note to: Letters to the Editor, BP&P, P. O. Box 2449, Hollywood, CA 90028.

The Editor

from: BILL DRAPER
Chief Engineer
WVIP RADIO
MOUNT KISCO, N.Y.

Regarding the article in your latest issue entitled "The 1934 Shadow No Longer Lurks".

Before your readers rush out to sign up Tillie's Telephone Answering Service to monitor their automatic transmitter system, I suggest they read the actual ATS rulemaking.

"Sec. 73.146 Automatic transmission system monitoring and alarm points.

"(a) . . . A station employee holding at least a restricted radiotelephone operator permit shall be on duty at one such point at all times when the station is in operation." (Emphasis added.)

In addition, reading further you will note that the rules also require means of turning the transmitter on and off and compliance with EBS monitoring requirements.

Sorry, John Price, but the 1934 Communications Act is alive and well and still lurking. The operator requirement written into the Act cannot be changed by the FCC, only by Congress.

ATS may be a step in the right direction, but unattended operation it ain't.

Dear Mr. Draper:

While it is true that ATS does not relieve the station from monitoring the transmitter from a controlled point, there is nothing in the regulations that require that control point to be at the radio stations. As early as 1953, telephone answer-

ing services, other manned transmitter sites, fire departments, taxi dispatchers and motel night clerks have manned transmitter remote controls for automated, unattended radio stations. With the relaxation of license requirements, you will find that many of these people already possess the restricted permits necessary.

The addition of an audio transfer switch and that marginal cartridge playback that was excommunicated from the control room, together with an instruction list and the appropriate EBS announcements on cartridge, and finally an EBS receiver, complete the requirements for a remote control point.

My remote controllers at one telephone answering service were, in fact, station employees. Their wages were slightly above the minimum for the time spent actually working for the radio station. This was calculated at 30 seconds per hour. Each received a check for approximately \$13.00 monthly, and the answering service traded for a small spot schedule for the space and power taken by our remote control equipment.

As I interpret ATS, the simpler requirements of the automatic alarm have replaced a more expensive transmitter remote control system as the basis for unattended operation using a remote control point external to the station. In all cases, I would suggest a serious conversation with your consulting engineer and/or Washington attorney.

John Price

from: CHARLES McHAN, JR.
McHAN & ASSOCIATES
BROADCAST CONSULTANTS
CHARLESTON, S.C.

In reference to the article on CSG mono/stereo compatibility (BP&P, Nov/Dec, 1976), the letter from Chris J. Cain and Don Elliot's reply (BP&P, Jan/Feb, 1977), I would like to offer the following comments.

I am directly or indirectly responsible for the air sound and audio processing of eleven different Southeastern radio stations. In the past five of my twelve years' experience, I, along with most of my associates, have found it more and more difficult to maintain what I would accept as good quality air audio. As record quality and processing equipment improved in the last few years of the '60's, radio audio became louder, fidelity improved, and stations for the first time were able to better serve the audience with fairly accurate presentations of medium to hi-fidelity audio. In the last several years, this trend has reversed itself. Processors with ridiculously fast release time constants (in the interest of loudness), improper equalization and sloppy production techniques have combined to reduce the advances

made in the '60's to a situation, at least in the medium and small markets, that is even worse than it was without processing and equalization. Let me make it clear that I am not referring to full-fidelity reproductions of unaltered classical music; I'm talking about rock, C&W, MOR, and R&B music and the air sound of contemporary AM & FM radio stations. The loudness battle has produced some of the most unlistenable combinations of compression and equalization imaginable, but it goes on and on. Combine this with the steady deterioration in receiver quality (especially AM receivers), the inability of transmitter manufacturers to keep up with the state of the art in processing capability (the great majority of them keep building AM transmitters with 30% average modulation capability while we push them to 99%), and improper supervision of the air sound by unqualified personnel and you've got to end up with a product that's less enjoyable, less commercial, and certainly causes listener fatigue.

On top of this, record companies have also begun to employ the same techniques of compression and equalization at the plants, but without the consistency necessary to benefit either the home listener or the broadcaster. The quality of the product of even the major labels varies greatly from single-to-single, and even cut-to-cut. If you have any doubts about this, get copies of any K.C. & The Sunshine Band single, David Dundas' recent chart hit, "Jeans On", the Andrea True single, or just about any two or three of the current bigger hits and compare them with each other. It is possible to hear and measure commonly 10 to 20 dB of difference in the equalization on the high and low ends of these records. Even when you take "Artistic License" and normal difference in artist sound into account, you're still left with a difference in quality between any two given singles that makes conventional processing more of a detriment to air sound than simple flat, uncompressed transmission. What this boils down to is that AM stations, which are already plagued by transmitter and receiver deficiencies, must add at least two more steps to the processing system: equalizing and dubbing of each individual record to tape before airing. This just adds that much more distortion, ringing, and noise to the final air sound. The only alternative to this is to accept a poor compromise and roll off the offending low and high frequency regions. This is necessary because processing equipment won't handle the wide differences in energy in these regions without also reducing the all-important loudness-producing midranges. Once again, an AM station that tries to maintain moderately good fidelity is the worst hit. FM stations have been using dual-band (separate high and low frequency processing) limiting for years, and this tends to mask the problem

by riding each part of the spectrum differently. More and more processor manufacturers have been forced to go to split-band or multi-band processing to solve the problem and ride gain on each part of the audio separately. This method is expensive, hard to set up properly, and is of questionable result. It gets back to the same old thing: you must control the quality of the incoming product of all sources to properly achieve a good, consistent air sound.

I'm halfway through and have barely scratched the surface, but . . .

In reference to Chris J. Cain's comments, the distortion problem is more recent and even more severe and it *does* exist. I don't think it's being too much of a purist to expect a pressing that will track properly and reproduce with the normal expected 5-10% of added distortion component, but it's getting hard to get a record that's flat (physically), with a centered hole, much less one that sounds good. I can count the total of well-processed, good quality contemporary records made in the past two or three years on the fingers of one hand.

Your comment in response to Chris J. Cain was most saddening. You've applied the same axiom used by programmers to force radio into its present sorry technical state: "To hell with the quality, if it'll make us louder, *do it!*" (which modified would read: "To hell with the quality, if it's a hit, play it). This brings up a very interesting and basic question of who makes the hits. The answer is "We do". If we have any kind of organization, idea exchange (such as your magazine), or group interest in our profession, we should join forces and resist this growing problem before it hurts us more than it has. Enough comment from a few major forces in the industry is bound to put pressure on at least the local record distributors (who seem to be a high-strung group at least), and it probably wouldn't take too many comments like, "I'm not adding the new single until you get me an acceptable copy of it" to get the message home. It will take pressure from key people, though. I would appreciate you asking for further industry comments on the matter, because I don't think Chris J. Cain and I are alone.

Thank you for your time in reading this overlong epistle, and I enjoy BP&P greatly.

Dear Mr. McIlan:

I empathize with your frustration about the lack of consistency in record company product. Even in 1977! But I beg you to take a more understanding approach to the realities of what can humanly be controlled, and what can't (and the "wisdom to know the difference").

By using some suggested interim solutions, you feel that I am suggesting we

"sell out" to poor standards. All I am saying is that by being radical in refusing to play a hit, is only cutting off your own head competitively. I'm talking about a bonafide hit that the competition is going to be playing too. If you have a choice with a song that may have marginal merit anyway, then the poor quality, of course, is one more strike against its getting played. I know this is where the chicken/egg arguments enter, but there are a lot of PD's who start a record on its way up the charts on artistic merit, despite technical drawbacks. Many contemporary stations, for example, will play the next Elton John release, "ear unheard," even if it was recorded through a tin can telephone. In some cases, the "great unwashed" don't care . . . or even hear the difference. There is always that element.

I'm not prostituting our profession by saying we have to eat in the interim while we communicate with, not boycott, the record companies. Please re-read my reply to Chris Cain. It suggested only an interim solution. The place to put the wheels in motion toward an ultimate solution is right here. . . in print. Not by starting on the bottom with the distributors and local promo guys, although it helps the record executives confirm the problem if and when they research it. Instead, go to the top and avoid the red tape of going backwards through channels. How about enlisting help of others, from the Society of Broadcast Engineers, Program Directors, Music Directors, Production Managers. . . any of you BP&P readers who are sincere in this effort. Let's bring this matter to the attention of the record company executives by sending a tear-out or Xerox copy of this "Letters to the Editor" section, and previous BP&P items (letters from Chris J. Cain and Don Michaels from the Jan/Feb, 1977 issue, page 4; and the article, "Caution: Stereo can be Hazardous to you Mono" from the Nov/Dec, 1976 issue of BP&P, pages 16-19) to the record companies who are consistently providing un-airable product. Let's expedite this solution through communication.

One comment on distorted hits. . . the aesthetics of these hits must have been incredible for them to have succeeds in spite of their own technical drawbacks. It is unfortunate that talent doesn't always have the backing of a powerhouse technical facility for their showcase. Many hits were recorded in somebody's garage and sold to a major label to promote. . . because the "magic" of that particular recording, performance-wise, did have it "in the grooves."

No two studios sound the same, nor do two monitor systems or control rooms. Even if every song was cut in the same place, the outcome would still be

"Letters" continued on page 40. . .

Part 1

The Mellow Sound:



Getting a Rocking Share the "Easy" Way.

In many markets, "Mellow Rock" programming is becoming the "Beautiful Music" for today's 25-49 year-old. Ron Nickell of TM Programming talks about this "new" kind of format . . . its philosophy, structure, and prosperity.

by Gary Kleinman

BP&P: Ron, being Vice President and General Sales Manager of TM Programming, overseeing five different formats, and working with many, many radio stations, you're pretty much on top of trends and programming thought processes. You've just introduced your "Bea-

tiful Rock" format . . . many syndicators are coming out with similar soft rock formats . . . and many stations are originating their own local mellow music programming. Regardless, formats of this type are sparking a lot of interest and success. Where are the trends going in radio programming?

Ron Nickell: Actually, Gary, radio is becoming more fractionalized and it's pretty fascinating. In the past, if you said your format was rock, it was pretty encompassing. There was rock, and there was progressive rock. Now there's rock and about five different variations. The fractionalization we see happening is kind of an interesting thing. But there's a good reason for it. We started researching the 25 to 34 year old age group and found out it's a very special animal. This 25 to 34 year old is in a group that grew up from the original era of rock and roll. He's now maybe 30, 31 years old and is possibly not as attuned to what rock and roll used to be. And it represents a very large chunk of most markets. This is the post-war, baby boom age group. We noticed an alarming thing, that some of these 25 to 34's are actually disappearing from the ARB diaries. The age group isn't there. And it's really one of the things that got us looking to see if a format was possibly being overlooked in some of these markets.

BP&P: Do you think these fractionalized rock formats are taking the place of some of the older traditional formats like the

MOR's, classical, etc?

Ron Nickell: Yes, very definitely. We feel that, whatever you want to call it . . . the beautiful rock, soft rock, or mellow rock formats are probably destined within the next five years to become today's MOR. And, I think probably in most markets where the soft rock or mellow rock format goes on, it will do some damage to the 25 to 34's on the current rock stations. But more importantly, it will extremely damage the so-called contemporary MOR stations.

BP&P: So you see the existing MOR's as servicing the extreme older population?

Ron Nickell: I see them relegated to a position of having to do that, or making an adjustment. And several notable MOR radio stations, such as WLW in Cincinnati, and KMPX in Los Angeles have already made an adjustment.

BP&P: Do you think they're effectively achieving what they want to do?

RN: Yes. One station that I can relate to, because I live with it on a day-to-day basis is KRLD in Dallas. KRLD has made the adjustment in music, and what they're really attempting to achieve is an image of the news, information and action radio station. And when they're not telling you what's happening in the world, they're playing music that a 25 to 49 year old can relate to. That kind of radio station is going to have a place in every market, but there's still going to be that



Ron Nickell has been involved in the radio programming syndication industry for nine years. He's currently serving his third year as Vice President/General Sales Manager of TM Programming in Dallas. Before that he served six years in the same position for Drake-Chenault. Ron's earlier background includes that of program director and manager of several radio stations.



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person who wants music. And that's the old FM vs. AM game again. So the mel-low rock on FM is going to become the beautiful music to a 30 year old. This actually is beautiful music to them. That is how we came up with the name for our format, *Beautiful Rock*.

BP&P: What's going to happen to the high-energy rock station? Is that going to be geared strictly to teens in junior high and high school?

RN: Yes. We just spent about fifteen months doing \$85,000 worth of research and found out some amazing things. We discovered that the 16 and 17 year old is a very sophisticated young adult these days. I hate to say that they're more sophisticated than we were, but they are a lot more sophisticated. Many 16 and 17 year olds have already outgrown the high-energy contest. You find that the 16 and 17 year olds are now sliding over to radio stations that we never imagined they would be listening to. If you look at

Fig. 1.
Examples of Artists
Frequently Used in
Mellow Rock Programming

- James Taylor
- Joan Baez
- Moody Blues
- Bread
- Olivia Newton-John
- Jim Croce
- Beatles
- Judy Collins
- Chicago
- Cat Stevens
- Jimmy Buffet
- Gordon Lightfoot
- Leon Russell
- Eagles
- Carly Simon
- Elton John
- Carole King
- Harry Chapin
- Neil Diamond
- Loggins & Messina
- Janis Ian
- Stevie Wonder
- John Denver
- Simon & Garfunkel
- America
- Roberta Flack
- Seals & Crofts
- Melissa Manchester

a lot of ARB markets around the country and check the so-called progressive stations, especially the ones that are in the softer vein of progressive, the teens are now starting to show up in their column. More teens than we'd ever seen before under progressive and I think that this is indicative of fractionalization.

BP&P: Why is all this happening? Is rock and roll becoming too irritating for people over 17?

RN: Yes. You know it's an amazing thing because in the early days of high intensity rock and roll, you could almost relate wartime and tension to the highest intensity of the music. There's some interesting research that has been done on this. It's generally acknowledged that 1968 to 1970 are considered the hardest years of rock and roll music. In '69 and '70, as you know, we were going through a lot of tension with the Viet Nam war accelerating like crazy, along with the protests and anti-war feelings. You go back and look at the early years of rock and roll, when it first came on the scene, and we were just on the end of the Korean tensions. It seems to be a thing you can track. When people are mellow and it's peaceful times, the high intensity tends to have an irritation factor. People are kind of laid back right now.

BP&P: How would you explain the growth of the disco trend in music, which is rather upbeat in most cases?

RN: The disco trend is more active at the discos than it is on the radio. The radio stations that have tried a full time disco treatment have found pretty much the same thing that the so-called progressive country stations have found. And that is, disco in itself is not a format. Just as progressive country turned out not to be a format. It's an ingredient.

BP&P: So the trend of music isn't really related to radio as much as the discotheque itself?

RN: The disco trend itself I think is related more to a lifestyle than it is to a radio dial.

BP&P: That rhymed! Was that a planned line?

RN: That just fell right out, folks!

BP&P: Was it by accident that you noticed the 25 to 34 year old disappearing from the ARB's?

RN: We noticed it while analyzing the audiences of our other formats. We have become more and more in the stature of consultants these days as opposed to syndicated tape salesmen. Because when we work with a station, we go in and listen to their competition, analyze the market, and recommend a competitive position for the station. Through analyzing the ARB's, we noticed the trend in dis-

appearing audience sectors.

BP&P: What brought about the idea that soft rock music would fill that void and bring back those sectors of the audience?

RN: Well, we couldn't help but notice what KNX-FM was doing in Los Angeles. You just can't get around their success. L.A. is one of the hardest markets in the United States to fight in, and when KNX-FM went at it five years ago, a lot of people said that they were ahead of their time. It would never work. But they bit the bullet and they stuck with it. Now they're bigger than they've ever been. So we couldn't ignore what was going on with KNX-FM.

BP&P: Do you think KNX-FM was really the pioneer of soft rock programming?

RN: I think KNX-FM has got to get credit as being the pioneer in major markets anyway. I remember when I lived in Los Angeles several years ago, KNX-FM was almost the adult underground station. And the first couple of years they weren't that spectacular in numbers. But you noticed that every time you'd go to a friend's house for a cocktail party or something, KNX-FM was the station playing on the radio. Especially for a 25 to 34 age group. So maybe they were ahead of their time. But now the people have grown, and that age group has grown into the format.

BP&P: Can you go into more detail about what you noticed in analyzing the ARB's?

RN: Well, as we looked at some of these markets to make format recommendations, we looked at average quarter hours for the total week. We looked at each age group and noticed that there weren't as many 25 to 34's in these particular markets listening to radio as there were 18 to 24's and 35 to 49's. It didn't make sense, because if you looked at the population skew in the front of the book, the 25 to 34's were there. But they weren't listening to the radio. And that really turned us on to talking to the radio non-listeners and finding out why they aren't listening to radio anymore.

We know that the record album business was growing in leaps and bounds in the last few years. We know the 25 to 34 year old is an animal that grew up with rock and roll and normally should be listening to something contemporary. Yet



One of TM's two 16-track recording studios.

they were missing from the dial.

BP&P: It's interesting in that the record industry has grown so vastly, but the radio exposure to the material hasn't.

RN: That's absolutely right. For years there was kind of a stand-offish feeling between radio programmers and record companies. The record companies were always trying to hype you on new products and the radio stations were always saying, "Go away, don't tell me about it." We talked to a lot of record company executives to find out what albums are selling like crazy, but have no relationship to radio airplay. There are a lot of them, and the record companies refer to them as *turntable hits*. They're hits on the turntable at home, not on the turntable at the radio station.

BP&P: How do these records sell so well if they get very little exposure?

RN: Well, that's a good question. Billy Joel is a good example of an artist who sells hundreds of thousands of albums, yet he's really only had one hit, *Piano Man*. They get their following either from night club acts or occasional exposure on progressive stations.

I can think of another example . . . when we were just finishing up our research last fall, the new Rod Stewart album came out. There was no hit single from the album yet, but it sold like crazy just because it was Rod Stewart's new album.

In trying to find out the attitudes of the 25-34 year olds, we went into several cities and formed focus groups of people. A lot of these groups reported buying the Rod Stewart album, and we asked them to list their favorite cuts. They listed *Tonight's the Night*, *Georgy Boy*, and *The First Cut is the Deepest*. Usually, *Tonight's the Night* was number one in their preference, which checked out, because that's what became the radio hit. We went back to these same people a couple of months later after *Tonight's the Night* received a lot of radio airplay . . . and by that time, they had a different favorite cut. They didn't even list *Tonight's the Night*. We found that one of the big reasons these people don't listen to radio anymore is that they objected to the fact that radio stations don't play the other cuts they like on their favorite albums. "I've got to play them on my own turntable and I'm tired of hearing *Tonight's the Night* fifteen times a day on every radio station I turn on." So what we found was a general dissatisfaction with the high repetition of the same records. We found that they wanted to hear a broader base. Their moods changed, and most importantly, we found that what they were gravitating toward were the mellow cuts and the mellow artists. Kiss and Pink Floyd were frequently mentioned as favorite artists, yet when we zeroed in we found they really favored the ballads. For example, the song *Beth* from the Kiss

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Rich Wood, director of Beautiful Music programming for TM. Rich was formerly with WJIB in Boston.

album.

BP&P: Although Top 40 stations are generally based on tight, repetitious playlists, there are obviously many successful Top 40 stations. Is soft rock programming supposed to compete head-on with Top 40?

RN: The point here is not that a soft rock format is designed to knock off the Top 40 station in the market. That's not the

objective. The objective of a mellow rock radio station is specifically to become an alternative. I can use myself as an example. A soft rock station is what I generally listen to, but I can't listen to it all the time. I still enjoy a good progressive station or a good high intensity Top 40 station, but I can't listen to that for a long time anymore, either. Radio is really becoming fractionalized. And we think that the radio station that's listed in that all-important diary as being *their* radio station is really just the one they home in on. It's the one they call their base station and that's what we think has happened with KNX-FM. We think there's a lot of people that listen to KNX-FM for three and four hours at a time, then maybe they go away, dial around, and sample other stations. But they invariably come back to KNX-FM. They relate to that as being *their* radio station. We're not saying that our research indicates Top 40 is dying. We're only saying Top 40, by the nature of this beast that's been around so long now, has its audience growing beyond it. And as they're growing past Top 40, there often isn't that next step for them to advance up to.

BP&P: Do you think some of the audience goes to beautiful music?

RN: Absolutely. You'd be surprised how many females 25 to 34 are listening to

beautiful music stations. But when you talk to them about it, they really don't want to be listening to beautiful music. They just can't find anything else to escape to. There are a few markets in this country where beautiful music shows up number 1 or number 2 with women 18 to 24. West Palm Beach, Florida, shows beautiful music number 1 with women 18 to 24. Now that's just unheard of. It doesn't make sense, but its come out that way in the book time-after-time. And that's a particularly interesting market, because there is no alternative radio station. The closest thing would be the progressive rocker out of Fort Lauderdale. The West Palm Beach female has no choice but to turn over to the beautiful music station.

BP&P: As far as audience goes, do you think mellow rock is a high-cumed format?

RN: Well, we think that the only way you can build loyalty is to create a longer listening situation just like beautiful music. Out-of-home listenership is becoming more-and-more important in these surveys, and with a radio station like a KNX-FM, people turn it on in their office, media buyers have it on in their agencies, boutiques and shops have it on. It almost becomes a contemporary background. If a furniture store showroom turns on a mellow rock station that creates a captive 35 people to that radio station. That furniture store becomes very important in the rating books. It's going to be a lower cumed format, but people will listen longer. They stay with it for two and three hours at a whack.

BP&P: Would you say drive times are less important to this kind of a format?

RN: I think morning drive is probably going to be the weakest time period for this kind of format, because people are getting up, people are moving and people are looking for something a little different in mornings. You can help correct this by the flow of information, temperature, time, and all those things that people are looking for. But you don't expect morning drive with soft rock to be your biggest time.

BP&P: Are there any time periods in which the format accelerates?

RN: In terms of audience, it's mostly a flat line. With exception to the slight peak at 2 or 3 in the afternoon, it's pretty consistent from about 10 in the morning. That's not to say there aren't new people tuning in and old people tuning out, but it's a more loyal listenership. Again, it's an alternative. I keep coming back to that word, alternative. If you're tired of the screaming rock, progressive, news, and talk, this will become the alternative that they can go to for a rest.

BP&P: So you're realistically thinking

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that you can't come in with a dynamite format that's going to sweep the entire market off its feet. You're looking for a valid alternative that's going to grasp part of the market.

RN: Right; a large part, ultimately.

BP&P: If you had to pinpoint the musical tastes of the typical mellow rock listener, what would it be?

RN: Someone who grew up in the Everly Brothers *Bye Bye Love* era. They grew up with the Beatles. I think that one of the most important things in this format is the known artist or the performing artist, but not necessarily the songs that have been their big radio hits. In other words there's a lot of James Taylor that people like to listen to at home that they don't get to hear on the radio. This has been the guts of the success of your soft rock stations so far. The Joni Mitchell's, the Joan Baez's, the James Taylors.

BP&P: It's a very acoustic sound, not overly brassy, electrical, percussive, or over produced.

RN: Right. But by the same token, you've got to have some intensity changes in this format. You can play cuts by Chicago, but it's more of a feel than anything else.

BP&P: Did your focus group research result in any conclusions about listener's musical attitudes?

RN: We played several hours of the format for some test groups and we asked them to describe the radio station they had just listened to. Some of the 18 to 24 year olds described it as being a soft progressive, some of the 25 to 34 year olds didn't know how to categorize it. They couldn't put a handle on it, but they said things like, "Gee, it's really great. I wish there was a station like that to listen to." Some of the 35 to 44 year olds that listened to it perceived it as MOR. So in a medium or small market I think you're going to find this particular concept pulling very broad demographics. In other words, we know that the roots of this format is 25 to 34. We know that the bigger the market and the more fractionalized the market is, the more that's going to be the key group that the station has demographically. The smaller the market, the more it's going to appeal to a little bit of everybody, because of the fact that it's a whole new animal.

BP&P: So your research was conducted in markets that had no mellow-rock outlet?

RN: Yes. We specifically did four actual focus groups in four different cities. Through research data that we had, we made telephone contacts to weed out people who were regular radio listeners and find self-admitted radio non-listeners. We came up with 400-600 such people in each city. Now that doesn't mean they don't listen to radio at all, but radio isn't important to them anymore. And as we

got into more depth with them we found that these people were really into buying albums. We found these people really knew the artists. I mean they knew when there was a new John Denver, Carly Simon, or James Taylor album out. That was very important to them. In establishing the research and in talking to these people, we found that there was no radio station in their particular market that suited their needs. When they turned the radio on, they would gravitate to the station that came closest to playing the music that they wanted to hear. But when they were in an environment where they had

control over the music . . . at home, for example . . . they weren't listening to FM radio. They were listening to their own record collection, because they enjoyed being disc-jockey themselves.

We did some smaller and medium size markets by telephone. Again, random contacts and then zeroing in on them so we could go back to further phone calls. Now, out of all these groups we conducted over the last 15 months, we've established continuing groups in which we're tracking album progress. Right now, we're looking at the new Cat Stevens album, for example. That album has 8 or 9 cuts on it

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that probably can be played very easily in the beautiful rock format. So we're going back to some of these groups to get continuing feedback on the Cat Stevens album.

BP&P: *The research groups will be an on-going thing?*

RN: Yes, because we really feel that soft rock programming is as fragile as a beautiful music format. You can insult the listener very easily. It's almost like the thing we went through in the early years of Top 40 where station "A" would be on the air, screaming the fact that they had the new Beatles record and station "B" didn't have it yet. That was very important in those days. Well, naturally, in mellow rock you're not on the air screaming anything. But it does become important to these people that they hear that new Cat Stevens album. And they want to hear it all. . . not just a single cut.

BP&P: *So this group of people is more loyal to, and aware of their music?*

RN: Yes. And they're very loyal to, again I go back to the term, performing artists. They're loyal to the end, and it probably answers the question that you asked earlier about how do these people find out about these artists if they're not on radio. We're not saying that we're playing non-radio hit artists. The basis of the format is

the Carlies, the James Taylors, and the John Denvers. But it's a lot of the material that they've never had on the radio. And how these people become aware of that material is very simple, through their own turntables and through live concerts. We've researched the heck out of what concerts these people go to and you'd be surprised how many concerts the 25 to 34 goes to.

BP&P: *Do you find these people to be more active, or less active radio listeners? What is the radio station to them?*

RN: This kind of radio station, if it's available to them in their market, becomes part of their lifestyle. They almost become cult followers of that radio station. This is the 29 year old, the young attorney, who on the weekends has his *Faded Glory* jeans on and gets in his new car and drives down the street with his wallet full of credit cards. He grew up in the rock era, but he can be loyal to this radio station without any stigma attached to it whatsoever. This is his lifestyle, it's his sound. They're playing his music.

BP&P: *Is there any characteristic of this listening group, as far as income or education is concerned?*

RN: I'm sure there is, but we have not really zeroed in on that. Regardless of income or education the 25-34 year olds have all pretty much been through the

same exposure to radio.

BP&P: *Okay, the musical tastes of this age group have changed . . . and they'll more than likely continue to change. What's going to be the impact of soft rock music five years from now.*

RN: We're going to track this format with our on-going focus groups. I think if you go back and listen to airchecks of KNX-FM from four years ago, you'll find KNX-FM today is a lot different. But it's been a real slow evolution. They've done an excellent job evolving the music, and George Burns, who consults our format, and Sylvia Clark, who works with George in Los Angeles, have done a super job in coming up with the right mix for today. With the research input, will continue the evolution of the sound as KNX-FM has done over the past few years.

BP&P: *What about the people who are now 19, and will be 24 or 25 in the coming years?*

RN: It's hard to predict, Gary. If we're still in reasonably mellow times, if we haven't started another Viet Nam someplace, I have no reason to believe that the same thing won't happen to the 19 year old today five years down the road. I think they have to start mellowing out a little bit, too. I think your high intensity Top 40 radio station right now is trapped

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into a position. They cannot give up that teen based audience, because that's their foundation. They've got to keep that teen and the 18 to 24 audience. But those people they're appealing too are becoming more and more sophisticated at an earlier age. I'm not sure that the 19 year old you're talking about might not already be ready for a mellow rock format. It's hard to predict, but right now if I had to put my money on one radio stations, I would rather put my money behind a radio station that's into the mellow rock concept than one that's into the high intensity Top 40. I think high intensity Top 40 has got to be prepared for some problem areas coming up in the next few years as far as watching their audience fade away and fractionalize all over the dial. The same thing's happening to Top 40 that happened to the MOR stations five or six years ago. They started getting fractionalized and attacked from 19 different directions by other formats.

BP&P: Will a mellow rock station compete head-on with a beautiful music station? How about progressive rock?

RN: Well, we feel that the format, if executed well, on a good facility, promoted, in the right market, has got to relegate the beautiful music demographics back to an older position. It's going to take a good chunk of the lower demographics. If you go back two or three years and look at the beautiful music books in the markets where the beautiful music stations are doing well, you will not find as many younger people listening as there are now. And those people are there almost because they can't find anyplace else to go. What's going to happen to the other formats in the market has yet to be seen. I will predict for you right now that in the tradition of radio, as mellow rock becomes *the format*, it's going to be the darling of the advertising agencies. It's going to be the hottest thing, media-wise, for the next three years. It's the new thing that everybody's going to be talking about, and in traditional radio style, everybody's going to try and jump on the bandwagon. The next thing you know, there's going to be three or four so-called mellow rock stations in every market.

BP&P: It's happening in some markets already.

RN: Then it's really going to get down to the matter of who is playing the best music.

BP&P: I'm just curious as to your own personal definition of the mellow rock music style. I know the music is basically unabrasive, but exactly how much does James Taylor differ from some of the traditional MOR artists?

RN: Okay. That's a very intriguing ques-

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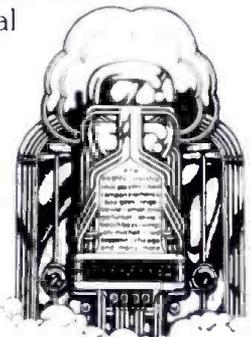
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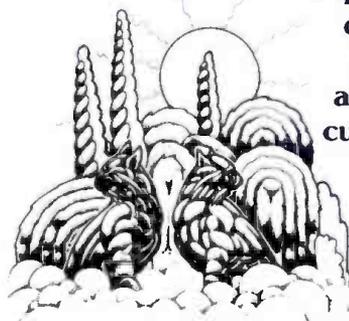
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tion. They differ in the way they are perceived. The MOR artists have more of a standardized sound. They're orchestrated, they're arranged, and the *acoustic* sound is missing. Now a couple of stations and a couple of the syndicators that are getting into the so-called soft rock race are mixing the two together. And quite honestly, we looked at one of the syndicators that is doing this, and we couldn't understand how they were getting away with some of the songs that were mixed in. Every bit of research we did with our focus groups indicated negative reactions to traditional

MOR artists like Andy Williams. So we've stayed away from those kinds of artists. It's got to be their artsits. It's got to be their lifestyle. It's a definite identity factor.

You know, back about ten years ago, there was a term called *chickenrock*. A lot of stations went down the tubes in the ratings doing the so-called chickenrock because they were trying to mix those standard artists together with the softer contemporary artists. They ended up alienating the hell out of everybody. So it was wrong even ten years ago. You have a better chance, though, of getting some forty year olds to listen to your mellow rock radio station, because the chance is that they're going to turn it on, and they don't know who the artist is, and they don't really care. It just sounds good to them, okay? But the contemporary music listener is going to spot Dean Martin and Andy Williams instantly.

BP&P: Again . . . it goes back to their awareness of music.

RN: They're much more aware. Music really is a way of life. Over the last twenty years, we as program directors have subliminally turned the young adult listening audience into miniature program directors, or at least miniature music directors. The audience doesn't know they're that way. But we have brainwashed them. They could be sitting, talking in a room like

you and I are right now, with a mellow rock station playing at a low level in the background. If Dean Martin came on, so help me, I know it would interrupt their train of thought. It would instantly stand out like a sore thumb, but they wouldn't be able to verbally tell you why.

BP&P: Ron, I understand that "Beautiful Rock" is TM's first format produced for automated and semi-automated stations.

RN: That's correct. We are producing this format to either run on automation, to be done totally live; or to be done semi-automated. Now on the totally live stations, like San Diego, it is critical that the announcers have that one-to-one, warm communicating feel. But not overwhelmingly talky, or over "hip". There's a fine line between the so-called progressive jock approach and what we're looking for with this format.

BP&P: What is the purpose of the voice in this format?

RN: Information, that's it . . . in a very warm approach . . . and saying over-and-over again to the listener that this is their radio station, playing their music 24 hours a day.

BP&P: The information simply being the names of the artists and the cuts?

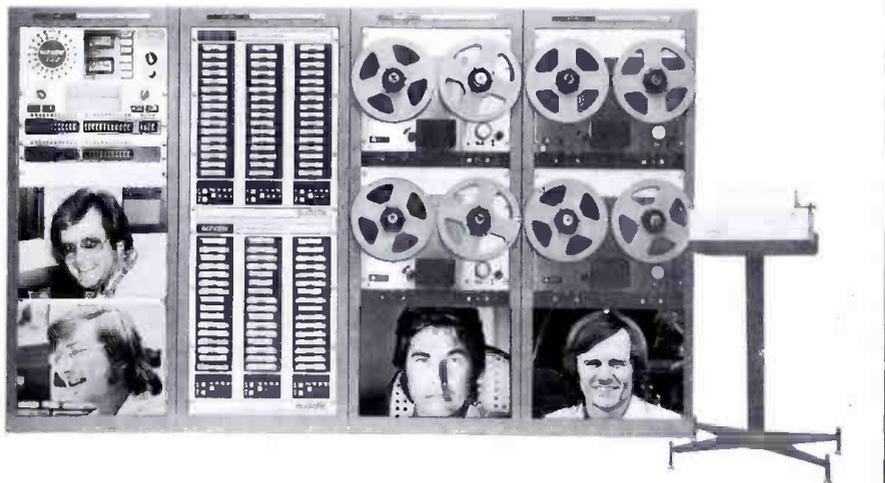
RN: By necessity in this format you're playing a lot of unrecognizable music. The artist is recognizable. Somebody may say, "That's James Taylor, but I don't remember that song." They'll want to know what the song was, and a lot of times they'll want to know what album it was from. We don't come in necessarily after every record. We do 3 and 4 record sweeps, but every 2 or 3 records, or every 3 or 4 records, there's an announcer to tell you what the last couple of cuts were and what the next will be. The announcing must be done in a very non-obtrusive way where you can tune the announcer out if you don't want to hear him . . . subliminally just shut him out of your mind. The whole feeling is non-stop music.

BP&P: Is there any room in this type of a format for personality or humor?

RN: No, not at all.

BP&P: Why?

RN: Well, because the concept is that the *radio station* becomes the personality. The *music* is the personality. A perfect example is the billboard campaign KNX-FM did for a couple of years where they had the words *Now Playing* and they would list three artists. If you were in that age group, and you saw James Taylor, Joan Baez and Elton John listed, you instantly knew basically what kind of radio station that was. That is not a Top 40 radio station necessarily. It flashes a feel instantly. You could almost hear the radio station when you saw the billboards.



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BP&P: *What happens if you have two stations in the market programming this type of music exactly the same. What can one station do to out-program the other station. You can't go to your Top 40 antics and promotional gimmicks. It doesn't seem like that would work.*

RN: Once again, that's when it's going to get down to short strokes of who's best at picking the right music.

BP&P: *It seems to be a matter of sharing the audience.*

RN: Well, yes, because if the premise that both stations are identical and executed absolutely perfectly, then if there is a potential 5 share in the market, they're each going to end up with 2½. If there's a potential 10 share in the market, they're each going to end up with 5.

BP&P: *Now let's move on to the next, and probably the most important step... the music itself.*

RN: First off, the music has got to be consistent. The listener should not get any surprises when he turns on that station. A good mellow rock format is very broad in concept as far as the amount of music that's played. There are probably between 1,500 and 1,800 selections that can be used at any one time, along with push-pulling another 800 selections in and out over a period of 8 to 10 months, and this is where George Burns and Sylvia Clark come in.

BP&P: *How far back does the music go?*

RN: It's a *feel* format. You can go back and play *Ferry Cross the Mercy* by Gerry and the Pacemakers, because it feels okay in the format. You can play early Dylan, because Dylan was a forerunner of the way music started to lean and started to change.

A lot of the cuts will be unfamiliar, but by the same token you've got to play enough familiar music, because people get nervous when it's too unfamiliar. You've got to go back and play some familiar music every three or four cuts. And you've got to be very careful again, with what current music you play, and I'll go back to my example of Rod Stewart's *Tonight's the Night*. If a mellow rock station was playing *Tonight's the Night* when it became a smash single, they had better be prepared to pull it back or off completely for 6 or 8 weeks and then they can phase it back into the format. You will get a negative reaction from these listeners to the overplay records.

BP&P: *With a library of 1,500 to 1,800 records, plus the additional 800 titles you mentioned, I imagine that with proper rotation, repetition wouldn't be a problem. Considering it's under control, do you ever make repetition work in your favor?*

RN: Obviously, your current singles and

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current album cuts are going to be of importance. You isolate them into categories so that you have a repetition control on that category.

BP&P: Can you go into more details on the rotation?

RN: Well, it varies by market, but generally, a current single record or a current album cut would be heard no more than once every 24 to 30 hours. Once a day would be about average. As far as oldies go, it might go as high as 7 or 8 days until you hear that oldie again. By the same token, there are certain oldies or recurrences that, for purpose of feel of the format, you might force to happen every 2 to 3 days. This is a very complex format, and I keep stressing that much time has gone into this. A lot of talk has come down in

Fig. 2.
Sample Music Hour of
TM's Beautiful Rock Format

Legal I.D.

"James" - Billy Joel
"Where Do I Go From Here" - E. Dan
& J. Ford Coley
"Dreams" - Fleetwood Mac

Station Promo
Commercial Stop Set
Jingle

"Take It To The Limit" - Eagles
"Dreamin' Again" - Jim Croce
"Run To Me" - Bee Gees

Station Promo
Commercial Stop Set
Jingle

"Reelin' In The Years" - Steely Dan
"It's Your Life" - Tim Moore
"Beautiful" - Gordon Lightfoot

Station Promo

"One More Time Tonight" - Kerry
Chater
"I Am A Rock" - Simon & Garfunkel
"Had to Fall In Love" - Gallagher & Lyle

Station Promo
Commercial Stop Set
Jingle

"More and More" - Carly Simon
"Early Morning Song" - Glen Campbell
"Haven't We Met" - Kenny Rankin

Station Promo
Commercial Stop Set
Two-Minute Newscast
Jingle

"My Sweet Lady" - Cliff DeYoung
"Doctor Dancer" - Sutherland Bros.
& Quiver

the trade magazines about everybody jumping in on the soft rock race as far as syndication and consultation goes. I can't stress heavily enough that we've been in it now for 15 months. We introduced our initial concept with some reels at the NRBA convention in September of last year.

BP&P: You mentioned consistency in the music, and never surprising the listener. Does that have any effect on day-parting music?

RN: We're not day-parting this format. The format is structured so that we can day-part if we want to, but not the way you would normally think of it. So far, everything we've looked at indicates that the best flow for this format is 24-hour consistency; not varying from time period to time period. The format might sound different at different times of the day. But we find it more of where you head is at than the music actually differing.

BP&P: What do you mean?

RN: The mood changes people go through during the day causes a difference in perception of the sound. In other words, at nine or ten in the evening when you're sitting around in your own place, your mood's completely different than it was when you were in the office and had the station on. So we found that the best notch we can select is to be consistent in our music pattern. Now there are "S" curves, or intensity curves that take place in this format. But we find the "S" curves flowing over one or two hours of time as opposed to an "S" curve within a quarter hour segment.

BP&P: Can you explain an "S" curve, or an intensity curve?

RN: Sure. . . music intensities vary in both Top 40 and Beautiful Music. You don't go from a very mellow ballad into a screaming Top 40 hit back-to-back. You try and work your way up through a middle ground record or work your way down through a middle ground record. Now these are usually very tight curves. We call them "S" curves, but they really look more like a "W" on paper (a sideways "S"). Again, in a Top 40 format, these curves flow through a quarter hour period. What this format tends to do is flow on an "S" curve pattern over a period of two to three hours. In other words, you might have a whole hour that feels slightly more intense than the hour before.

BP&P: So the changes are much more subtle?

RN: The changes are very subtle. But they need to be there. You can't get too monotone.

BP&P: That was my next question. Is it possible to be overconsistent? This format has not been tested over a 5 or 6 year

period in an actual marketplace. But if it's so consistent . . . so predictable, are people going to get bored with this kind of format?

RN: There's really no way of knowing the answer to that question. But that's why it's so important to keep some intensity changes in there. But again, in keeping with the no surprises. You don't want to smack the listener out of whatever mood they're in. I don't think there's any radio station in the world whose goal is ever going to be 100% exclusive cumes. A person who listens to only one radio station 24 hours a day is very rare. And I don't think that really should be the goal. Again, the goal of this format is to get them for two or three hours at a time. If they want to go away, fine, as long as they keep thinking yours is the station they'll come back to.

BP&P: In keeping with the sound of the format, I wouldn't imagine there is much room for on-air promotion.

RN: Very little. Quite honestly, it's more of an outside promotion vehicle. Think of it like a loaf of bread. You don't promote a loaf of bread by putting free surprises on the inside of the bread, right? It's an entity that should remain consistent. That is not to say that if Fleetwood Mac is in concert, and we use a lot of Fleetwood Mac in the format, and the record company gave the radio station 50 tickets to give away, I'm sure there's some way it could be done. But without hyping or interrupting the feel of the radio station.

BP&P: How should news be handled on a mellow rock station?

RN: We feel that news on this kind of station is very important that it be there and very important that it not be too much. It's one of those damned if you do, damned if you don't answers. It suffers the same negatives a beautiful music format does. A beautiful music listener gets nervous if they don't hear the news occasionally, because they're listening usually to that one radio station for four or five hours.

BP&P: They don't want to feel they're out of touch with the world.

RN: Yeah. They get nervous as to whether great cracks have appeared in the earth's surface! If Kansas City is the new west coast seaport or something! So we feel that it's best to do 2½ to 3 minute live capsule newscasts once an hour. We're walking that thin line. We're trying to keep the listener locked to that one place on the dial. Too much news can tune them away, and no news can tune them away as well.

BP&P: Should the station be picky about the kinds of spots they will accept?

RN: Absolutely. You don't want a Sunday afternoon dragstrip screaming rock

and roll spot on a mellow rock station.

BP&P: How is a small or medium market station going to handle that when that might be important business to them?

RN: Well, it becomes a sales challenge for them. But it can also be turned into a very effective sales pitch. If you know how to make your radio station get the listeners, it's not good for the advertiser's spot to turn the listeners off. You know, he's not getting his money's worth either, and it's your responsibility as an account executive to explain that to him. Beautiful music stations had to face that eight years ago, and they overcame it.

BP&P: Is this kind of a format more suitable for AM or FM? Or, does it really make any difference?

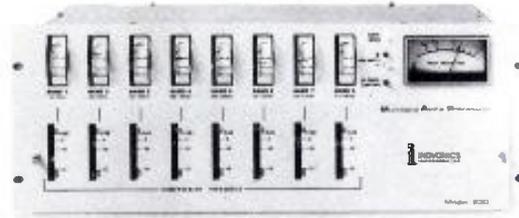
RN: I'm glad you asked that question, because obviously, all of our research was directed toward FM. But we're now on the air on AM in six markets. For example, "Beautiful Rock" is on in Seattle on KUUU, 1590 on the AM dial. And their whole approach of filling a void in the market is that *FM has come to the AM dial*. Finally, there's an FM station on AM and they're sticking to eight spots an hour and four interruptions. They're treating it just as if it were an FM station. And the reactions they've been getting have been incredible. This void exists on the radio dial in many markets, and if there isn't anyone filling that void, on either AM or FM, there's absolutely no reason why it can't be put on AM. But if it's put on AM, it's still going to be a fragile animal. We have created a five commercial stop-set clock . . . five times an hour for commercial stops. We generally recommend sticking to two spots, or in some cases, in a smaller or medium market, you can get away with three spots as long as it's no longer than 2 minutes in time. You could run one 60 and two 30's with a five stop-set hour, and get in 15 spots and still be running two minutes or less in time. If a station could stick to that, then they could bring their rate card into line.

Now, obviously, in an AM situation, morning and afternoon drive become more important. It requires a little more news, a little more information, and more time checks.

In summary, Gary, I think *Beautiful Rock, Mellow Music, Soft Rock, Easy Rock*, or whatever you want to call it, is the missing format in many markets. Now that there is enough product available to do this kind of format, and the people are searching for this type of music on the radio dial, we will see some extremely big success stories in the next few months.

Properly executed, a mellow rock format will bring new life to many dying AM and FM stations. . . but I want to emphasize the words, *properly executed*, because there is no magic. ☐

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Part 2

The Mellow Sound

How four locally-programmed "soft rock" stations are takin' it easy.

by Michael Carruthers

Four years ago, if you mentioned the words *soft rock*, most industry people would think of KNX-FM, Los Angeles. Now, as a result of the tremendous success of KNX-FM, stations everywhere are programming soft rock formats. Virtually every major market has a soft rock station and in many small and medium markets, you'll find stations programming this type format themselves or subscribing to one of the several soft rock services offered by syndicators.

The origins of the format go back about six years or so, when Rodger Layng was programming KNX-FM. CBS approached Rodger to do a beautiful music format for the station. He convinced them, based on research of ARB diaries, that there were a lot of 18 to 34 year old females listening to beautiful music that might very well find a soft rock format more appealing. He began work on the format in the summer of 1971, and it took about a year or so to work out the



Steve Marshall, Program Director, KNX-FM, Los Angeles. Steve's voice is heard announcing the music during the day, and Music Director, Michael Sheehy, handles nights.

playlist. In the beginning there were several MOR artists such as Andy Williams, Barbra Streisand and Vicki Carr that he found did not work with the rest of the music.

The direction of the station has changed somewhat with new program director Steve Marshall, but the format is still guided by the same philosophy and goals. Says Marshall, "the target audience for this format is exactly who we're reaching, which is 18 to 40 with heavy emphasis on 25 to 34. For years the teens had been relied upon as the main supporters of radio . . . but those were the teens when I was one. What has happened to them is that they've gotten into their twenties and early thirties. . . they've grown away from bubblegum and to a certain extent the hard rock of the sixties, and there really hasn't been anywhere for them to go if they're not ready for traditional MOR or beautiful music."

Marshall says the "war babies" who make up the 25-34 year old audience are very influential. "If you look at a graph, it looks like a snake that has swallowed a pig, and *that's* the 25 to 34 year old audience. It's enormous right now, it controls the economy, and it is the prime audience that advertisers are after certainly."

The reasoning seems sound, and certainly the success of the format can't be argued. However, programmers have ideas of their own on how the soft rock format is best suited for their market situation. Here then are profiles of how four stations are successfully programming their version of soft rock, including the originator of

the format . . .

KNX-FM, Los Angeles

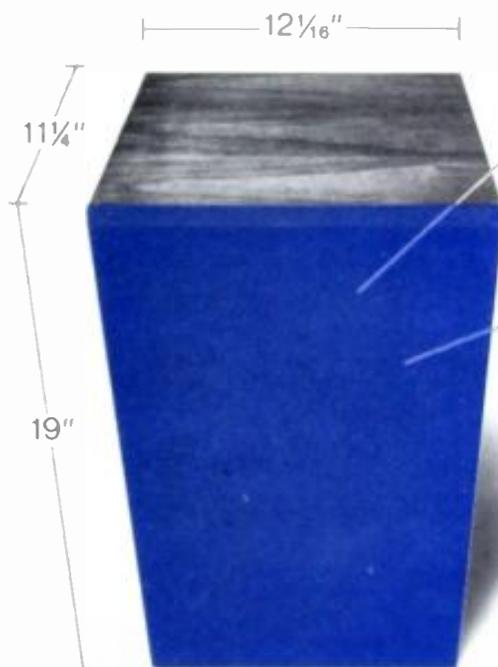
Surprisingly, once the idea was conceived, the development of the format did not come from much audience or programming research. According to P.D. Steve Marshall, "we were guided in the development of this format largely by the fact that those of us who were involved in it were members of that alienated segment of the audience that had no format designed for them. So we were able to be guided by our own personal tastes, and to a large degree, we still are."

It's more than just the music that has led to the success of KNX-FM, "in addition to playing the music the audience wants to hear", says Marshall, "we put together an environment that is comfortable for them. It is an environment that is free of contests, giveaways and hypes of any kind." It would not be too far out of line to compare the environment to the one created by a well done beautiful



Steve Marshall, left, and author Mike Carruthers, right.

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music station in that there are no surprises from any of the program elements.

Commercials

On the average, KNX-FM has to turn down business about once a week simply because the spots do not fit the station's image. The station will work with the advertiser to try and work out acceptable versions of the spots they want aired. This means either transcribing the commercial and re-recording it at the station or asking the advertiser to give it another try. If neither of those options are agreeable to the advertiser, station policy, according to Marshall, is to tell the client, "I'm sorry but we can't do business with you. But more and more people are willing to cooperate because we've got a very attractive audience to deliver to them." When you're doing what the station calls "environmental programming", you must be certain that everything in the environment belongs there. Since most agency spots are written and produced without regard to the specific stations that will air them, they are the most difficult element to police. However, KNX-FM feels it is worth it.

News

A news policy was created for the station when News Director Christopher Ames arrived. Prior to the formation of his policy everyone was basically "ripping and reading" and everyone was doing news. Now only news people do news, and they use specific criteria in making news judgements. Steve Marshall outlined the policy: "First and foremost, for a story to be included in our news it somehow has to be relevant to the lives of the people who listen to us. That automatically eliminates most police blotter stuff. We will not ignore or distort stories simply because they may be disturbing. This is not the policy at some stations and I totally disagree with them. It infringes on the public's right to know." Marshall said they try as much as possible to "put the stories into people's backyards. Beyond that we re-write everything into a style so our listeners don't get the feeling we're talking down from on high, but we're talking to them one-to-one."



KNX-FM's format is run on an IGM 770 automation system, and much of the music is on cart. Although the station is automated, every effort is made to sound live.

Public Affairs

KNX-FM has a commitment of five hours and thirty-five minutes per week of public affairs programming. Four and one-half hours are locally produced, the remainder is from the CBS network (the station is a CBS O & O). In addition to the Sunday morning block of public affairs, the station runs a feature titled *Sixty Seconds*. The idea (conceived by Mark Bragg) is to distill one thought or point made in the upcoming Sunday's block of public affairs into one minute vignettes and rotate several of them regularly all day every day. Although it's not specifically stated as such, the feature acts as a promo for the Sunday block. Steve Marshall says they've done alright with their public affairs. "We've come up with some pretty good numbers for our Sunday night shows. We've gotten as high as a 36,000 average quarter hour in the past." He says they do well because the shows are produced well. "While we must deal with those areas of community concern that we have ascertained, we don't feel it has to be dry . . . that ghetto that nobody listens to."

Music

Of course for any record to get on KNX-FM, it must *sound* like the station. "We are very much committed to the idea," says Marshall, "that there are a lot of good records that nobody ever plays because nobody has ever heard of the people who do them. We feel that if those records are programmed properly, unfamiliar though they may be, they will be helpful." In addition to the artist being helpful to the station, the station can be helpful to the artist. Record companies have told the station that when KNX-FM goes on an artist before other stations in the market, they will show album sales. Artists the station has gone on early include Phoebe Snow, Minnie Ripperton and, most recently, Al Stewart.

For the widest possible commercial appeal, Marshall does follow the singles chart. However, of the top one hundred singles, KNX-FM plays only fifteen of them. The station is definitely an album oriented station, but oriented to albums not because they are necessarily popular, but because they fit the format. That means some of the top albums must be ignored while some obscure albums get played.

Michael Sheehy is the station's music director and makes all the preliminary music judgements. Once a week Michael and Steve have a music meeting and Steve says they seldom disagree. "I maintain veto power, but I don't use it very often simply because his judgement is so good."

Since the station is very image conscious and programmed for the long hour listener, I wondered about the availability



KNX-FM Program Director, Steve Marshall, has a video terminal in his office to consistently monitor the format. The system can file and retrieve information regarding the entire music library.

of enough product to pick and choose from. Steve says this has been a problem but it's changing. "Up until a year or a year and a half ago, just about everything that sounded like the station got on automatically because we were so hungry for product. Now as more and more stations get into this, there is a lot of material being developed with these kinds of formats in mind. So, we are more selective than we have been in the past simply because we have more to choose from."

Trying to describe what the station sounds like is difficult, but you might get a better idea by looking at a list of some of the songs played during an average hour:

Sailing/Rod Stewart
Can You Feel/Mickey Thomas
Do You Wanna Make Love/Peter McCann
All Day Music/War
I Love Makin' Love To You/Evie Sands
Dear Prudence/Beatles
She's Gone/Hall and Oates
She's A Lady/John Sebastian
Here, There, and Everywhere/Emmy Lou Harris
Sail Around the World/David Gates
A Pillow of Wings/Pink Floyd

The format is run on an IGM 770 automation system. Everything, with the exception of news, is automated although the station does go live during music segments on rare occasions. There are two people (Steve Marshall and Michael Sheehy) on the air hosting music, each for twelve hours per day. There is some personality interjected, but it is kept to a minimum. The station does make every effort to sound live, and Marshall says that is crucial. "We feel our basic obligation as communicators is to communicate. If you regard your automation system as a barrier between you and your listeners you can't communicate on the level you should. We regard the automation merely as a means of executing the format."

For a major market radio station, KNX-FM has a very small staff. It is tucked away in a relatively small suite of offices in the Columbia Square complex



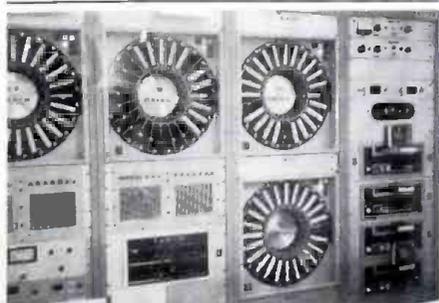
Mike Bailey, Programming and Music Director of KINK-FM.

on Sunset Boulevard in Hollywood. Despite the small staff the station is very successful in the Los Angeles market. It is successful partly because there is no head-on competition in the market and partly because what the station is doing has a broad appeal. Steve Marshall feels their success is also due to the fact that "our sound has changed over the years, and hopefully will continue to do so. We look upon it as a living organism, and if we ever reach the point where we say, 'hey we've got the formula locked in now,' then we might just as well sit back and wait to die, because that is exactly what is going to happen."

WKTU-FM, New York, New York

Before adopting its present sound, the station (known then as WHOM-FM) had what program director Larry Miller called "a very unique format. It was like a good music station, but with all European melodies . . . It was really ethnic. We changed the station on June 5, 1975." Miller admits that much of the credit for the format they selected must go to Steve Marshall and KNX-FM. "We changed it around quite a bit . . . we changed the sound and the format structure. We're much more oriented to New York while he's much more oriented to California in the music. Our presentation is much straighter than his and our music is softer than his, and I don't think we're as progressive."

WKTU's programming policies are very similar to those at KNX-FM. "Our commercial policy" says Miller, "is very strict. We have a maximum of eight units per



Gates automation cartridge system at KINK. Each carousel contains a specific category of artist that fits into the station's music rotation. KINK is automated during most of the day, and live at night.

hour with no break running longer than two and one half minutes. If a spot doesn't sound right we take it back to the advertiser and ask if we can do it live or if they would mind if we produce it. In some cases they say yes, in some cases they say no in which case we turn the business down." Their public affairs and "other" commitments are light — 60 minutes of each per week — so they handle that portion of their programming on Sunday morning and Sunday night.

The station is live 24 hours a day. The jocks are not personalities, but as Miller says, "they're not dead either. They're really conversational human beings.

They're intelligent, bright people. They're not music freaks, they're broadcasters."

The jock's job is primarily to back announce and front announce records. They volunteer very little information other than title and artists.

Larry Miller is also responsible for selecting the music for the station. His policy? "It really comes down to gut feeling. When you see a hit record, and it's mellow, you play it. But with the album tracks it is really a subjective thing . . . I look at the charts but they can't be law because we can have number one records but we can't touch 'em. *Disco Duck* we're not gonna play! We

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KINK's main control room.

don't call record stores, and when a promotion guy comes up here, I'm not interested in his story."

There is one other station in the market doing something similar, WYNY-FM, the old WNBC-FM. The station is running Bonneville's *Movin' Easy* format. WYNY's philosophy, says Miller, is that "their music is more familiar than ours. It's an interesting format . . . their music isn't bad . . . my feeling is though, that there is only room for one of these radio stations in a market right now."

KINK-FM, Portland, Oregon

KINK went on the air Christmas Day, 1968. The music was, at that time "a strange array of music", according to Michael Bailey, KINK's program director. "KINK was playing just about all the hit records from Tommy James to whatever. In conjunction with all these top forty tunes it was playing from the most mellow to the most hairy album music. At the time it went on there was really only one major rock station in town, so the initial response to KINK was therefore pretty strong, even though there were a lot of elements to the music that people didn't like."

Bailey primarily credits their past program director, now station manager, Jeff Douglas, as the one responsible for pulling things together. "As the years rolled by, the top forty selections became more select, and the entire spectrum was simply narrowed down. Over a period of a few years, the decision was made to make the station an 'easy album' station."

The success of other soft rock stations was not a primary factor in the format



King Broadcasting's building in Portland, Oregon. The facility houses KINK-FM, KGW-AM, and KGW-TV.

decision. Jeff Douglas, says Bailey, looked around a little bit and decided that a lot of the elements of rock and roll music are very transient. For example, the psychedelic era lasted for a certain period of time and then just really disappeared. Disco music will probably fall into the same bag . . . so rather than try to have one format for a few years and change to another a few years later, he noted that there was one solid base that didn't seem to change, and that was the mellower side of rock."

Yet even within the spectrum of mellow rock there have been some changes as well. Bailey notes that from "about 1972 to 1975 much of the mellow music was country oriented. Loggins and Messina, James Taylor, and artists of that ilk. More recently the scope has been opening up." This may go back to what Steve Marshall said about more material being made available because of the success of the mellow rock format.

The music is selected by the program director, with some help from other staff members. However, with only four people on the operations/programming side of the station, all of whom have their own responsibilities, Bailey must select the music himself. "If I have a question about a record I will give it to various staff members and especially to Jeff for input."

Selecting music for KINK is not quite as subjective as it is for the other stations discussed here. "The obvious criteria is past record of the artist, and sales of the particular record. With three hundred albums coming out per month, you can't listen to all those albums." Bailey also keeps in close contact with about thirteen record stores in the Portland area to keep up with what is selling in town, and to get any leads on new albums that are starting to move.

As with any soft rock station, the main resource for selecting music is the ear. In other words, sales helps determine what *can* get on the air, but the sound determines what portion of those top sellers *do* get on the air.

In addition to the sales oriented process of picking music, there is some new product on the station. "A certain percentage of our audience listens because they like to be entertained by something new and different . . . so, I get worried if we don't have enough new material in. With this type of format, there is nothing wrong with playing music based only on how it sounds as long as the person selecting it has an understanding of what to listen for."

Besides all other criteria we've talked about, Bailey added, "one of the main emphasis is on story telling. Tunes like *The Wreck of the Edmund Fitzgerald*, a lot of Harry Chapin's music, James Taylor, Melanie . . . they tell stories. For some reason, the people in this town really get off on that."

KINK is automated during most of the day, and live at night. Bailey explains the execution of the automated format this way: "We have four carousels for music. Carousel "A" has the 'solid' KINK artists in it . . . Gordon Lightfoot, James Taylor, McCartney, Al Stewart, etc. . . . In other words, the artists that identify KINK. The artists in that carousel will play an average of once every five or six hours. Carousel "B" is pretty much the same, they're artists important to KINK but not quite as important as Carousel "A", and that carousel rotates about every seven hours. Carousel "C" is the 'variety' artists . . . people you've never heard of, but who fit the format, and that carousel rotates every eight hours. Carousel "D" has current and old singles, with an attempt to pick them carefully . . . (we do not have Abba on the radio station), and two songs play out of that machine per hour."

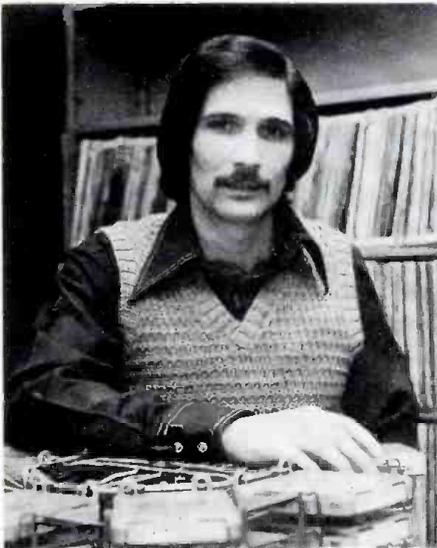
If you think, as I did, that ninety-six songs (24 songs per carousel times four) are not enough, Bailey explains that, "each cartridge has about three tunes on it by the same artist, and each day the cartridges are pulled and new ones put in . . . so every day you tune in you'll hear the same artists, but different songs from the previous day. Back announce is recorded on the cartridge with the music but only if the song is not familiar. New material is front announced for the first two weeks it airs, especially if the material does not sound like what the artist has done in the past."

Between 7 a.m. and 9 a.m. the station is live with manager Jeff Douglas on the air. The emphasis is on more "acoustical" music and more information than during the rest of the day. At 7 p.m. the station goes live with a disc jockey who, as Bailey put it, "has no format". For an album oriented radio station, the night show is still considered mellow, but is heavier than during the day and really doesn't fit into the category of soft rock.

(By the way, in case you've been wondering about the call letters . . . Michael Bailey says it goes back to when the station's image line was, *KINK with the underground link*. The slogan's gone, but the call letters remain.)

WMGK, Philadelphia, Pa.

The "Magic" format is currently being programmed on WMGK and their sister station, WMJG in Birmingham, Michigan. The format debuted on WMGK September 2, 1975, under the direction of Program Director David Klahr. "We're trying to provide comfortable music that is contemporary and can be listened to either foreground or background depending on the mood of the person listening . . . so we try to provide music that fits that concept without being too jarring or too sleep inducing . . . and that's the fence you're riding with this type of music all the time."



Dave Klahr, Program Director of WMGK-FM, Philadelphia.

Klahr's description of WMGK makes it sound more MOR than the other stations. The music dips back into the fifties for some old Johnny Mathis records. "In fact," says Klahr, "we have some songs that are older than that but done by contemporary artists. For example, *Am I Blue* by Rita Coolidge."

The station is 100% live, and although there is a strict policy on what can be

said, the policy is a little looser than most, in that the announcers are allowed to volunteer information. "They are back announcing segments and they have a short period of time (no more than fifteen seconds) to give out all the information and perhaps something pertinent about one of the songs, or the artist or an album . . . so we give them the information without taking a lot of time to do it." Klahr's criteria for announcers are "people who sound natural and comfortable, and converse without hyping, yelling, or forcing their voices down, they just have a natural sound to them."

Although WMGK is live, the announcer on duty has very little input into what music is played. "They only have an option to play one current record (when the format calls for one) and it must be a certain type to fit within the flow . . . it's all done on a match-flow basis . . . otherwise it's all pre-determined for them." The criteria in determining the music says Klahr is, "if it sounds good . . . no artist is an automatic on or off, and no song is an automatic on or off, they are all judged on the basis of how they would sound within the format."

In the Philadelphia market, WUSL is programming a similar format although Klahr says they're aimed at "slightly older demographics." He says the real battles going on in town are Top 40 and pro-



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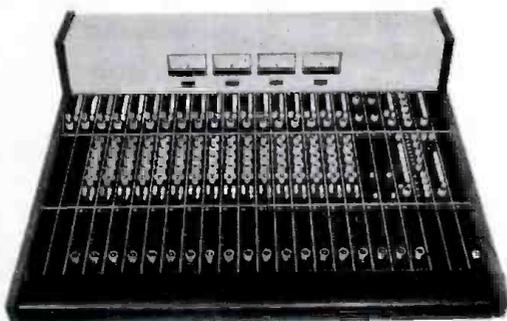
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gressive. "There are three stations vying for the rock audience and three vying for the progressive audience, and I'm sure we get listeners from both of those battles and from just about anywhere else . . . we have people who listen to all news radio and come here after they're done."

There are plans to offer the Magic format for syndication in the near future. Right now WMGK and WMJC are the only stations "authorized to use the Magic name. The other stations using the name are violating a service mark and do not have authorization at all."

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Market Memoranda



A LOOK AT LOCAL TV PROGRAMMING

by Mark Bragg

If you're old enough to remember *Howdy Doody*, *Red Rider*, *Straight Arrow* and *Zorro*, you can also remember the days when *local* was synonymous with *bad*. In many places you need only remember as far back as last week or even the last locally produced program to be reminded.

While *bad* is certainly in the eye of the beholder, if enough of a program's beholders agree that it's bad, you can be pretty sure that it is. On the network level, that unanimity of negative opinion

generally leads to a show's cancellation. On the local level, however, even a coliseum full of viewers with arms raised and thumbs down will seldom result in a program's being thrown to the lions. There are at least two good reasons.

First, a station in a market that does not suffer from the pressure of overnight Nielsen ratings may not know how few people are actually watching a local program until it's been on for a long time. Secondly, even if a locally produced program is generating marginal audience, a station may be stuck with it because of license or sponsor commitments. The feeling often is "one of these types of programs is as bad as the next . . . so why bother with change for the sake of change."

In the same way that lack of exercise and too much cholesterol cause heart disease, lack of budget and management attitude can lead to terminal boredom in the end product of local program production. Because the instrument that delivers the program is the same regardless of whether it is locally or "nationally" produced. The viewer will always be able to make comparisons. Most viewers can easily identify the difference between a network show and a local one. And viewers will also associate the quality of local programs with the overall reputation of the station.

While no local station will likely ever match the \$130,000+ per half hour that CBS spends to produce *M*A*S*H*., there are some stations that spend every nickel they can get their hands on to come up with local programs they can be proud of

that people will actually watch and that sponsors will buy. Like most every other station in the country, the vast majority of their local production energies, time and budget are spent on news. Since almost no one produces local entertainment anymore, that leaves only two categories for station producers with the exception of local commercials. They are public affairs and other types of informational programs.

Here are profiles on three stations that pride themselves on local program production. All three have several things in common. Station management is willing to experiment with creative approaches to local production and they will spend whatever is possible to do it.



Bob Dallas Price, Vice President and General Manager of the KTWO stations.



KTWO's "Report to Washington" program, which aired Saturday, April 9, 1977. Program subject matter dealt with deregulation of the domestic airlines.



(L to R) Lee Kamlet, Director of the KTWO News Bureau in Cheyenne, Wyoming; Kathleen Circosta, Director for KTWO's full time Washington D.C. correspondent.

There are fewer than 400,000 people in the entire State of Wyoming. They are served by a total of a dozen newspapers, twenty radio stations and three television stations. Wheat and cattle ranches are everywhere and so is a natural beauty unmatched anywhere in the country. The Grand Teton mountains, Jackson Hole and Yellowstone attract hordes of tourists. But something else of great value is attracting national attention to Wyoming. It is coal. Many millions of tons of coal have been discovered under the cattle ranches and the wheat fields.

The energy crisis, strip mining, econo-

mic boom and environmental blight are among the major issues currently stretching the imagination and resources of KTWO vice president and general manager Bob Dallas Price. "Most stations our size would be content with press releases from the state capitol and from Washington. We aren't." In addition to the station's six person news staff, K-2 maintains it's own full-time bureau in the state capitol of Cheyenne.

But perhaps the most unusual aspect of this very small station in a geographically huge market is a full-time correspondent in Washington. The reporter, currently Kathleen Circosta, files daily news stories for the station. But one of her primary functions is to provide background, research and interview material for the K-2 weekly, half-hour, locally produced program called *Report To Wyoming*.

Once a month, *Report To Wyoming* departs from its regular talk show format to become an in-depth documentary on a particularly hot local topic. The program will frequently feature film stories from the K-2 state capitol bureau in Cheyenne as well as Washington footage. Says Price, "for a station our size, most people are amazed at the amount of money we spend covering issues. We're probably the primary information source in the state based on the number of people we reach and the number of issues we address."



KTWO's "Report to Wyoming" program logo.

In addition to program production, K-2 spends substantial staff time coordinating public service announcements with local organizations. "I find very little use in airing national public service announcements with some celebrity speaking on behalf of sick ducks," says Price. "Our approach is to add our local folks to the national theme. Some broadcasters think that makes a station sound like bush league because local people don't sound like professional announcers. In fact, I think it adds a touch of realism to the station's air sound."

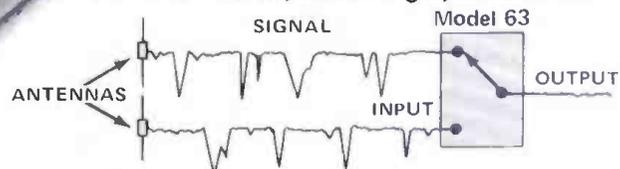
Some of the recent topics of K-2 local programs have been particularly related to the problems of economic boom. Because

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WTVF's "Spotlight on Schools" program is unique in that selected high school students serve in the various jobs necessary in the production of the weekly 30-minute program. Jobs include those of producer, reporters, photographers, audio, and promotion. In photo, students plan a program under the direction of WTVF staff members.

of the surge in coal mining and the rapid expansion of supporting services, Wyoming is confronted with housing shortages, some increase in crime, disruption of farm operations, environmental battles and a shortage of many governmental services associated with a sudden increase in the population.

"We want people to rely on us for the information they need," says Price. "And that's true not only in getting their news every day, but in the background and the understanding of the day's events."

WTVF 5

It is known as the home of the Grand Ol' Opry, and among its half million residents are thousands of successful and unsuccessful songwriters. Record companies and little showcase clubs abound, and so does competition among television stations. The city is Nashville, Tennessee . . . a medium sized market with five television stations including WTVF. And despite its national reputation for country music, there is more to Nashville.

"It's important for us to be the primary source of information in the community," says WTVF vice president Bill Jay. "It's



Photographer Fred Skipworth gives some pointers to the students who will be shooting film for WTVF's program, "Spotlight on Schools."

really an area of competition." Jay is director of operations and public affairs and is responsible for overseeing most local programming operations. Because WTVF is also the production studio for at least two nationally syndicated programs, Jay has unusual resources in his technical staff. But the station also has a heavier than usual load of locally produced programs . . . six half-hours a week.

The program that gets the most attention from the production staff is also the one that generates the most audience attention. *WTVF Reports* is a weekly, half hour, prime access public affairs program currently generating a 23 share in its Monday evening, 10:30 to 11:00 p.m. slot. "It's an unusual show," says Jay, "and our people work hard to keep it that way." The format is a documentary and covers a broad range of ascertained topics. It is the station's main public affairs vehicle.

Almost every station in the country is airing something on schools. The aspect of WTVF's *Spotlight On Schools* that makes it unique is the program is produced by students. Selected students in each school serve in the various jobs necessary to the production of the weekly 30 minute program . . . producer, reporters, photographers, audio, promotion . . . all are handled by students under the direction of WTVF staffers.

"This show gets into every little community in our service area and gives attention to one of their most important community functions," according to Jay. "It gives the kids a good, hands-on experience and some direct identity for us with the community." Producer Ann Rice takes a combination of film and stills in putting together the finished product.

Mothers, school children and teachers combined form a substantial potential audience. When snow begins to fall in the winter, WTVF attracts many of them with *Snow Watch*. It's designed to communicate school closing information to the public on short notice with a minimum of error and duplication of effort.

Touch-tone telephone pads were installed on regular dial phones at station expense in the homes of approximately 90 county and city school superintendents within an approximate 90 mile radius of Nashville. By using the pads, a superintendent is able to simply press the appropriate code buttons to inform the station if a school is open, closed, busses running late or call for special information. The information is displayed on camera using an area map and chroma-blue overlays keyed over a film loop of falling snow.

Snow Watch airs each morning during snowy periods beginning at 5:30 a.m. and is repeated as many as five times by 8:00 a.m. Information available for the next



KNBC-TV's "AG-USA" program covers various agricultural topics. In this particular episode, host John Stearns investigates the secrets of winemaking at a California winery.

day is incorporated into the weather forecast on both evening news programs. The series runs from mid November to mid March. According to operations director Bill Jay, "The reaction of school officials has been highly gratifying. Also gratifying is the fact that the program is continuously sponsored by local businesses and is a revenue producer. Obviously, kids only like the program when school is closed."

4 KNBC

Imagine a television station sitting in the middle of one of the biggest production studios in the world. Stars are everywhere, and even while their network shows may be dropping like flies, the local station keeps grinding out local programs. The station's budget for local programs is as big as the budget for a small network might be. And the station's own programs often draw larger audiences than the network.

NBC owned KNBC in Los Angeles produces as much as eight hours of its own programming every week. And they do it with what is probably the most advanced and sophisticated technical plant in television. While company officials won't get specific on dollars, outside sources place the annual production budget for non-news local programming at more than a million dollars and perhaps as much as



Paul Moyer and Kelly Lange, hosts of KNBC-TV's "The Sunday Show." Program is often shot on location.

three million.

While most of KNBC's local programs are public affairs or informational programs, the station still originates its own children's show. *That's Cat* airs twice on Sunday and once on Saturday each week. The station also originates *Ag-USA*, a once weekly agriculture program produced mostly on location. According to KNBC's press and publicity office, *The Saturday Show* is the foremost public affairs program on Los Angeles television." Without comment on that statement, the *Saturday Show* is a massive production. Two hours every Saturday afternoon produced almost entirely on location utilizing the station's mini-cam and other remote facilities, the station's own camera equipped, jet powered helicopter and some of the highest priced talent in television. Much of the show is produced and aired "live", another oddity, with segments frequently taped in advance.



Leon Uris, author of bestsellers such as "QB VII," "Exodus," and "Topaz," and his wife Jill were guests on a recent "At One With . . ." program produced by and aired on KNBC-TV, Los Angeles.

Following closely on the heels of the *Saturday Show* is *The Sunday Show*. It is another production extravaganza filmed or taped largely on location concentrating mostly on local events and attractions. In both cases, the programs generate respectable ratings, carry commercials and produce revenue for the station.

KNBC produces only two in-studio talk shows in the entire weekly line-up. One is the Saturday evening *KNBC News Conference* and another called *At One With . . .* (whoever). The former is a fairly standard format with notable guests under examination by the also notable Bob Abernathy. *At One With* is a face-to-face conversation with guests who range all the way from psychologists to radio and television personality Gary Owens.

Consumer Buyline with David Horowitz is KNBC's entry in the prime access parade on Monday evenings. It is a consumer education program which utilizes a combination of in-studio guests, a participating audience and location film. Apparently, the program is finding a substantial regular audience. It holds its own against competitors like *Hollywood*



KNBC-TV's "Consumer Buyline" show looks at various products and services each week, providing information and advice to the consumer. The show involves audience participation.

Squares and it generates bags full of mail. Consumer reporter Horowitz says his office is working on ten thousand consumer complaint cases at any given time. *Buyline* is KNBC's primary viewer response program.

At the top of the list in dollars spent and production value are the station's documentaries . . . at least one of them a month. Usually half an hour, the documentaries cost the station as much as 20 thousand dollars each to produce. And there is virtually no syndication market for them due to government anti-trust regulations. Why would a station spend so much for such a limited market with little chance of the program series showing a profit? "It's a matter of philosophy," says KNBC program director Warren Baker. "We have a commitment to deal with the problems and needs of our community. This is one of the ways we have developed to accomplish the commitment, and we spend whatever is necessary and available to do the job well."



David Horowitz, host of KNBC-TV's "Consumer Buyline" program. David sifts through mail generated by the weekly, half-hour consumer affairs show.

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Radio Station Public Relations

Creating . . . Projecting . . . and Maintaining an Image

by Warren Turnbull
Publicity and
Public Relations
Director,
KMPC Radio,
Los Angeles

In that the first half of my "title" was (hopefully adequately) explained in the September/October issue of 1975, I have been asked to expound on just what the latter half entails and, more important to you, what it means to a radio station.

There is usually one of two immediate reactions upon hearing that title: Either, "What does a radio station need a p-r man for? Radio is a vehicle for public relations;" or else totally confusing the position and its duties with either public service/public affairs or else with promotion.



The annual Dick Whittinghill Invitational Celebrity-Amateur Golf Tournament has become a successful one-day event in terms of monies raised for charity.

We happen to be *blessed* at KMPC with a lot of talented people staffing a lot of specialized departments. Promotion and advertising is a totally separate entity from publicity and public relations. So is our deeply involved public affairs department. So is our minority affairs department. So is . . . well, you get the picture.

And if publicity grinds out and plants releases, and "exists" to serve the press, and all of those other things detailed in the earlier article, then what does that leave p-r to do?

Plenty!

Public relations, by its simplest definition, is the creation, projection and maintaining of an image.

Big deal! Can't a radio station do that with its on-air product? Isn't its format its image? And isn't its FCC-mandated public service spots and community involvement more than adequate to enhance that image?

KMPC doesn't think so.

Hopefully your station doesn't either.

For one thing, radio is an audio medium, and nothing does more for an image than its visibility.

So one of the key functions of our entire public relations effort is to make the station — its personalities, its management, its endeavors, its plant itself — visible in the community.

And that is all over-and-above the (considerable) efforts of a public affairs director who averages more than 10 events a week and is on countless boards and commissions and involved with numerous charities.

Certainly everything which you do, on the air or off, is geared (or should be) toward gaining and projecting the most favorable image possible of your station. But are you doing enough? Are you overlooking some very obvious vehicles for (favorable!) public exposure?

How *involved* are you as a station in charities? Do you have a Speaker's Bureau? Do you have promotions which benefit someone other than just the station and the contest winners? How many of your employees are putting back into the community which supports your station with time and talent and effort? How many opportunities do you provide listeners to *see* your on-air personalities? To meet them? How much public view does your physical plant and your mobile or remote hardware get? What are you doing to make today's youngsters tomorrow's listeners? When was the last time your station received a thank you letter, or hundreds of thank you letters, for something which it did off the air? When was the last time you had total station involvement in a radiothon? A citywide fund-

raiser? An educational or informational campaign?

Those are the type of things, and only a very few of them, which we are doing virtually 365 days a year. A waste of time and effort and expenditures? The ratings books, rate cards, trophy cases and correspondence files wouldn't seem to indicate that.

KMPC, in station-sponsored promotions alone, raises more than \$200,000 each year for charity, and encourages its personnel toward still greater individual involvement in charitable and other worthwhile causes. That's hard to knock.

And, no, that isn't just an advantage of being "big". It's an advantage of being dedicated to the area which a station serves. Any station which *wants* to can be doing the very same things.

And even the station which can't have its personalities in nationally televised parades or MCing events at the Hollywood Bowl can be just as visible in its own community through sponsorship of Little League teams and Junior Achievement organizations and high school career days and bikeathons and walkathons and skateathons and radiothons and anything else it *wants* to do.

It doesn't matter if your broadcast area has a population of 10 million or 10 thousand, there are still the same number of opportunities to get your people visible. To get them involved.

KMPC maintains an active speaker's bureau, making its music, news, sports and Airwatch personalities and management available to talk to groups, MC events, appear in parades.

That's some 400 public appearances a year!

Appearances which let more than a million Southern Californians each year (several million counting those watching televised parades) put a face with the voices they have been hearing.

And that's important. That "identification" is something which money can't buy, I don't care what the ad budget. We happen to feel it is even more important to be a personality station with a one-on-one concept between the broadcaster and the listener, but it certainly isn't going to "hurt" any station.

Some 100,000 elementary school youngsters a year get a "look" at KMPC when a trio of station personalities bring an Airwatch helicopter and a news mobile unit to their schools to put on programs for pedestrian, bicycle and traffic safety.

And your station doesn't have to be in the traffic-reporting "business" to do it just as effectively, even if it's less "dramatic" than the landing of the helicopter on a school playground. Your newscasters are still "celebrities" in your town, and what they have to say is going to carry more weight, and be remembered longer, than a hundred teacher sermons or special assemblies.

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Alive Country

This is a personality format featuring 3 major market DJ's ready to go on the air for you with a Modern Country Format. Bill Robinson, Gary Havens & Lee Shannon will localize for your station so that if you didn't know they weren't there, you'd swear they were!

Casual Country

An exciting new concept blending Country Music's easy sounding vocalists, cross over artists, and "beautiful" country flavored recordings. This format has an identifiable "class" image. This is a fully back announced format, and a new sound your listener will love . . . and they'll love telling their friends about it too.

Real M.O.R.

Here is that "all-over-the-road" format that so many stations have been looking for, and unable to find . . . until now. This is the ideal answer for presenting a broad based adult image to your listeners. Yes, this is a totally back announced service too.

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Public relations? And how! Check out the tens of thousands of letters we have received from parents, educators, members of the community at large, and the youngsters themselves. Meet an eight-year old on the street and have him proudly whip-out his KMPC Junior Airwatch Traffic Safety membership card with his picture on it. And you *know* you're serving your community. *Accomplishing* something in your community.

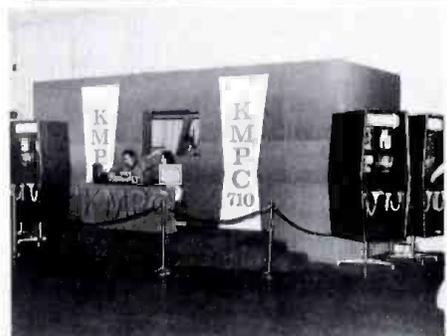
And thousands more young people meet KMPC personalities at college, high school and junior high career day presentations and areawide career fairs each year.

Think how many events take place in your area each year. Events which your station probably broadcasts information about. Quite possibly broadcasts it as public service, priding yourself on the public relations you have thus achieved.

Ever stop and think how much more effective it would be if you were also taking part in those events, not just telling about them?

How just a little advance planning, a minimum of time and effort, would have made you a part of something that every station and newspaper in town was talking about; and gained you valuable public exposure at the same time.

Maybe manpower limitations dictate that you can't make them all, but at least we try not to miss a bet. KMPC is "on view" with exhibits at fairs, trade shows, consumer shows. Just like the guy in the next booth who has a product to sell, we want our "product" — our personalities and our hardware — on public display. We do remote broadcasts from Disneyland, Busch Gardens, major golf events, other "happenings" in Southern California, and,



Remotes from auto shows, home shows, fairs, and other events, give the public a close-up look at personalities.

yes, even from some of our own charitable endeavors.

And if equipment or expense doesn't allow you to do remote originations, there's always the dime phone call. Just to let your listeners know that you have a man on the scene, let the people at the event know that you're there, increases public awareness and public visibility.

And KMPC is very much in the public eye, and in the news itself. four times each year with major undertakings for charity. The station's annual "Show of the World" at the Forum each year presents a top line-up of Hollywood stars in what several reviewers over the years have called "Southern California's entertainment event of the year."

A 100 per cent charity undertaking on the part of the station, *all* proceeds from the event go to the Permanent Charities Committee of the Entertainment Industries for the more than 270 charitable organizations which it supports.

Like the "Show of the World," KMPC's annual 24-hour radiothon for Danny Thomas' St. Jude Children's Research Hospital raises more than \$50,000 each year.

Equally successful is the annual Dick Whittinghill Celebrity-Amateur Invitational Golf Tournament, an event which has been termed the nation's most successful one-day undertaking of its type in terms of monies raised for charity, which this year is being staged to enable Long Beach Community Hospital to purchase a cancer-detecting body scanner machine.

And KMPC's deep involvement each year in McDonald's Bike Ride Against Diabetes raises more money than any other participant in that event.

And all of those things make KMPC very visible in the community, for weeks before as well as at the time of the event itself.

And they are but the "frosting" on the station's visibility!

KMPC is in the public's eye each year when its personalities play the wives of California Angels players in an annual game at Anaheim Stadium; and when Dick Whittinghill takes his vacation each year and there is extensive newspaper and tv coverage of Mayor Tom Bradley and Glen Campbell and Johnny Mathis and Phyllis Diller and his other "summer replacements;" and when its 68-foot lighted and animated float wins sweepstakes award after sweepstakes award in community Christmas parades; and when races are named after its personalities at Hollywood Park and Los Alamitos and other tracks.

KMPC is in the public's eye each day with its helicopters and twin-engine airplane overhead reporting news and traffic, and its mobile units on the freeways, and more than 40 United States Power Squadron skippers flying the KMPC Chan-

nelwatch burgee as they report wind and sea and channel conditions for four months each year, and through its employees' memberships in countless dozens of organizations in the counties which it serves.

And all of those are public relations . . . many of them public relations personified!

Okay, hooray for KMPC! What philanthropic good guys! But what, if anything, does that *do* for a radio station? Aside from filling walls and trophy cases with awards, and supplying innumerable warm glows, and undoubtedly costing a goodly number of bucks to sustain programs of that nature, what's the bottom line?

That bottom line, the end-result, is the *image* of a concerned, involved radio station. KMPC is dedicated to its personality format, a one-on-one relationship with the listener concept, and nowhere is that more effective than when the listener "knows" the personality on the air.

That isn't just some detached voice suggesting a certain laundry detergent; that's no longer merely a three-inch by six-inch portion of dashboard emanating words; that is a "friend" talking to you. That's the guy you met at your Lions Club meeting, or the girl who you had your picture taken with at the LA County Fair, or the pilot who autographed your daughter's notebook at school, or the newsman who MC'd your PTA's charity auction, or someone you've frequently seen on tv, or the guy who talked about your pledge on the radiothon, or . . .

Public relations is the small message board in the lobby which welcomes each client or visitor to the building by name; the tours for broadcasting students and Brownie troops; the sponsorship of Press Club awards and the purchase of tables at the Police Department's Medal of Valor Awards banquet; the employees who serve as advisors to Junior Achievement groups and as manager of Little League teams; the personnel who serve on advisory boards and chair charity committees.

Public relations is projecting an image of who we are and what we are . . . invol-



A highly successful station endeavor, now in its fifth year, offers visitors to the Los Angeles County Fair a free color picture with a KMPC helicopter, mobile unit, or favorite personality.



KMPC Channelwatch, made possible by more than 40 volunteer skippers from the United States Power Squadron, gives hourly reports, Memorial Day through Labor Day, on wind, sea and channel conditions to Southern California's hundred of thousands of pleasure boaters.

ved and concerned citizens, truly *caring* about the community we serve.

All right, let's back off from good ol' 710; I *am* starting to sound like the station flack.

Let's look at what *you* can do. Let's say that you're not located in Hollywood or New York, and that you don't have a five or six-figure public relations budget.

A speaker's bureau? Simplest thing in the world. Every person who works at your station, from DJ to secretary to AE, is an expert on the subject of radio. (And five of our secretaries put on a *great* program the other night . . . except I wasn't going to talk about us.) And there is tremendous interest in radio, especially "inside" radio, throughout your area. A one paragraph item in the local papers, or a note to your local chamber of commerce, that KKKK now has free speakers available for service clubs, lodges, PTA's, professional societies, conferences, conventions . . . and then man the phones!

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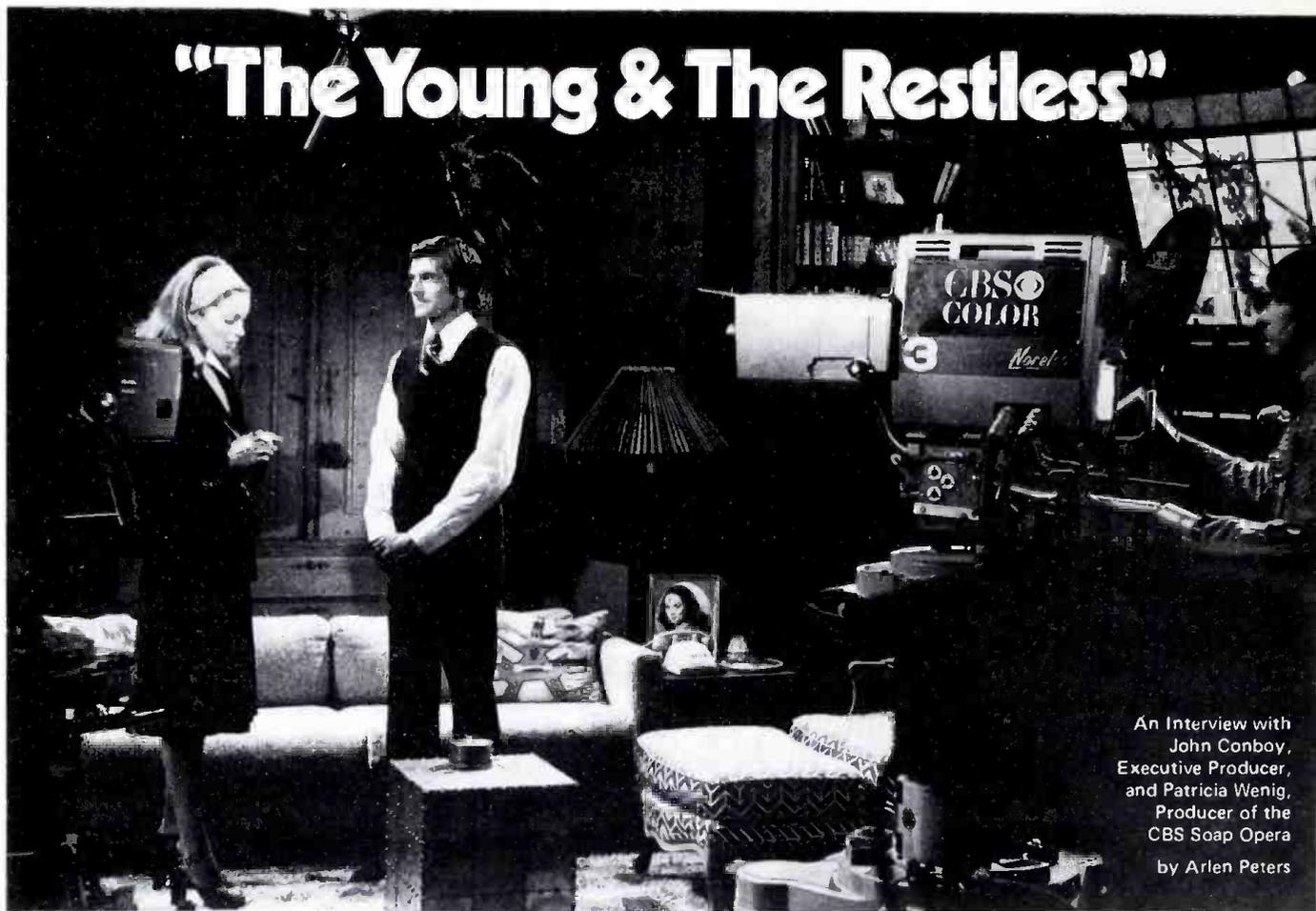
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"The Young & The Restless"



An Interview with
John Conboy,
Executive Producer,
and Patricia Wenig,
Producer of the
CBS Soap Opera

by Arlen Peters

BP&P: How does a soap opera like "The Young and the Restless" get on the air?

John Conboy: I guess every show has its own story, but generally the networks are most interested in things that come to them by a proven commodity. In our case, Bill Bell, who has an enormous track record in the soap opera field, did a presentation on *The Young and the Restless* that was sent to CBS and CBS, via Columbia Pictures television, decided to buy it. It was an 82 page presentation of the general concept of the show and how the

characters were to be used. Bill had had a successful show on NBC and CBS wanted him to do a successful show for them.

BP&P: Is the main selling tool seeing if you can sustain the premise for five years?

John Conboy: It would be more like 15 years. No network is interested in a soap that runs only five years.

BP&P: Why is that?

John Conboy: Because it's a long term investment. Most networks put on a daytime serial and they don't expect to see numbers for a year, a year and a half. We happened to be lucky and saw them in under six months.

BP&P: Could you define for me the executive producer and producer functions on a soap?

Conboy: Those functions are less clear cut on our show than in nighttime. For some reason, there are only three executive producers in daytime TV and I'm one of them. I really don't know why, but primetime shows have more.

Patricia Wenig: John deals mainly with the creator of the show, Bill Bell, while I'm more involved in the day to day operation of the show.

Conboy: We share the artistic control but Pat is with it a bit more closely than I.

BP&P: I would imagine you could use one full time person just dealing with your cast.

Conboy: It is a large ensemble cast. **Patricia Wenig:** We have 17 principals under contract and then there are four others who have major roles but are not under contract. All in all it's a large cast for a half hour show.

Conboy: We started off with 12 contract players when we went on the air five years ago and we still have ten of them.

BP&P: Most of the soaps are done from New York while the majority of programming is done from Hollywood. Why is that?

Conboy: You forget that years ago, in the live days of TV, most of your product was coming from New York. They still consider daytime to be live although it's done on tape. The broadcasters feel a very strong urge to keep as much production in New York as they can for their own survival as well as the survival of broadcasting in New York. But we feel we're making an inroad. Three soaps are



John Conboy, Executive Producer, and Patricia Wenig, Producer, of Columbia Pictures Television's daytime serial, "The Young and the Restless," on CBS.

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(L) Ron Becker, played by Dick DeCoit, (R) Lawyer Fred Johnson played by Gareth McClain-Smith.

now done from the west coast.

BP&P: *It is difficult working by long distance between here and New York?*

Conboy: Actually, it's between Los Angeles and Chicago where Bill Bell lives and works.

BP&P: *You mean that your writer sends in his scripts?*

Patricia Wenig: He mails them in every day to us. He does all the plotting and has a writer that works with him as well. In fact, he's just hired a third writer, but generally since we've been on, the show has been written by two people.

BP&P: *Writing a soap has to be a writer's dream.*

Conboy: From the standpoint of hard work, I don't think you could call it a dream. But there are a lot of skilled writers around who'd like to get involved in daytime just because there's so much money in it. It's the only area of television that's on the air five days a week, fifty two weeks a year. The problems for writers are in sustaining the story. All good writers are trained in beginning, middle and end type stories and we do it differently in soaps. Most daytime writers change about every six months.

BP&P: *Scriptwise, how far in advance do you people work?*



(L) Fred Johnson played by Gareth McClain-Smith, (R) Ron Becker played by Dick DeCoit. When a new soap opera series goes into production, it is often on the basis of a 15-year network commitment.

Wenig: Five days, as far as scripts go. Today is Monday and we have in hand scripts through Tuesday of next week.

Conboy: We're probably the only show on the air that doesn't work from a daily outline. We never have a production meeting. We work from a long form, which means we know the direction a show is going in any given year. We don't work from weekly outlines because Bill creates as he goes and doesn't like to be locked in. If you have writers who are less skilled in the form, you have to insist on the outlines so that the show doesn't wander off in some odd direction.

Wenig: We've put the rest of our staff together just like the way Bill works. They can design quickly, light quickly, they know what Bill wants and what we want the show to look like. It's kind of like ESP — we pass one of our technical people in the hall and say 'By the way . . .' and they do it. In New York they'd be in cardiac arrest if they had to do it that way. It's called instant producing.

BP&P: *How long of a script do you use?*

Conboy: It's shorter than a nighttime half hour show. A sit-com might run 40, 50 pages or longer for a half hour. We have about 30 pages because we have a shorter show, six commercials. That narrows it down to 21:35 of dramatic material. Then it depends on whether we have a lot of action, talking, emotional scenes, or light scenes.

Wenig: Keeping that in mind, the script is anywhere from 28 to 34 pages long.

BP&P: *What is a normal production day like?*

Conboy: Pat and I are in the studio for the first run through. The actors arrive and do a dry rehearsal with the director in the rehearsal hall. Then they do a camera blocking with the cameramen and technicians in the studio. Then comes that first run through followed by a break and dress rehearsal. Then we have another break and we do the taping. The air show taping is followed by another fifteen minute break and then we go into the afternoon reading which one or both of us are at.

Wenig: We have found that it's much more helpful to the people that are working with us if we know the problems as they exist in the control room rather than picking up the phone and saying "What the hell is going on there!" and start yelling and screaming.

BP&P: *Is there much yelling and screaming?*

Conboy: Not more than you'd find on any other show!

BP&P: *When you begin a taping, how often do you stop, or do you let flubs go to give the show that live quality?*

Conboy: We stop whenever it's necessary

and seldom let a flub go.

Wenig: For instance, if there's a missed line it would depend on if the camera move is bad enough to ruin the shots and other action. An actor could drop a line and we could miss 14 camera shots. Or it might be an important line and the actor can't answer. It might be the key to the scene and you miss reaction shots and they might not cross when they're supposed to and the camera is out of position. **Conboy:** We really don't stop the show, per se. We build the show, so we just go to the last commercial black and edit it and we have a complete show. The last thing you need when you do a show five days a week is a lot of time in an editing room.

BP&P: *And the show is done each day?*

Conboy: Yes, today's taping (Monday) is for airing next Tuesday.

BP&P: *Is that true of most soaps?*

Conboy: I really don't know. I think we're less ahead of other shows. Some are two or three weeks ahead. It depends.

Wenig: The only reason we're six days ahead right now is because we were preempted in January for the Carter Inaugural. The minimum is a week ahead because of foreign markets like Canada and the fact that commercials have to be put into the show in New York.

BP&P: *I understand you have rotating directors.*

Conboy: We use two directors because it's just too much of a strain for one man. He's into the work all day long, through the dry readings, the rough blocking, into the taping in the control room. Once a week is one thing, but five days a week could kill a man.

Wenig: Then he also spends time at home blocking out his shots. What we do is use one director Thursday, Friday, Monday, Tuesday and Wednesday, then we use our second man. This gives them some time to recuperate and stay fresh.

BP&P: *How are they able to keep up with*



(L) JoAnn Curtis, played by Kay Heberle, (R) Jack Curtis, played by Anthony Herrera. "The Young and the Restless" maintains 17 principal members of the cast under contract, plus 4 with major roles who are not under contract.

any character changes or nuances?

Conboy: They either watch the shows or read the scripts so they know what's happening.

Wenig: The toughest thing is for the actors who have to sustain their character over five or ten years and keep it fresh and interesting although they don't have a lot of screen time.

Conboy: The complaint comes from the actor who's been playing his character for a long time that he knows the character better than the writers. They know when material is false and they panic if they feel the character is being pulled out of shape. But we are careful on our show, we protect our people and that's what makes it work.

BP&P: You are also able to integrate a lot of music into the show.

Conboy: That was in the original concept and presentation of the show. It's not a musical at all, but we do use a lot of actors doing music in the show. When Pat and I came in, we told the musicians all about the characters and the kind of music we felt they should have in their entrances and as bridging music. They went ahead and wrote what they felt we wanted, we listened to it and made some changes. Then the music was recorded and we pulled it apart and made our music cues.

BP&P: And you have a first in that your theme turned into a smash hit single.

Wenig: *Nadia's Theme*. That's actually a long story. You see, the theme music was chosen by Bill Bell from the movie score of "Bless the Beasts and the Children". It worked out beautifully because it was owned by Columbia Pictures television who also own our show. It really became a hit from the Olympics and not just our show. The music was used as background on a piece that ABC did on *Nadia Comenici* which, strangely enough, was edited by my husband who works as a video tape editor at ABC. But he didn't pick the music, an A.D. did. I told you it was a long story!

BP&P: Whatever happened to organ music which was a staple of soaps for years, going back to the radio days.

Wenig: We don't use it at all and most soaps are getting away from it. I think it was all started by a man named Ted Corday who came to California to do *Days of Our Lives*. He decided to have music composed because he wanted something different. Another soap, *General Hospital*, had organ music until a short while ago and now they also have music done for them. Organ music means soap opera and people are tired of it.

BP&P: Just how important is music to a soap?

Conboy: More so in soaps than anything else, music seems to be perfect for creat-

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(L) Jennifer Brooks, played by Dorothy Green, (R) Brock Reynolds, played by Beau Kayzer. While most soap opera production takes place on the east coast, "The Young and the Restless" is one of 3 soaps in production on the west coast.

ing a mood. It helps an audience. Dramatically, it makes something more important than it should be. Soaps are more moody than other shows and the music serves to heighten that mood.

BP&P: *How about sets?*

Wenig: If you've watched soap operas through the years you probably notice that sets are looking better today than ever. We have a permanent stage here at TV City, stage 41. There are four permanent standing sets we use all the time and we average between 3 and 5 sets per show.

Conboy: As far as new sets are concerned, if the writer is going to have a major set coming up that's going to play for awhile, he lets us know and it gives us from 2 to 3 weeks to have our art director start designing. Then it takes 3 to 6 working days to actually build it. We make the sets as real as possible. In fact, some people pattern their own living rooms or dens after them.

BP&P: *That brings me to a point about viewer response. Do you get much and what type of response?*

Wenig: We get fan mail and all of it is read. Something like 1,000 to 1,500 letters a month. That's a combined total for the writers, producers, performers. And we pay attention to what people have to say. All of the actor's mail is read ahead of time before it's passed on to them because there are some viewers who have a number of unkind words to say and we don't want to upset them. People take this show and other soaps very seriously. I've been told that for every letter we get, there are 100 people who feel the same way but aren't writing. So if we get

20 letters, 2,000 people are upset.

BP&P: *Any comments from Program Directors or Station Executives?*

Conboy: Not that we know of.

BP&P: *Have any stations refused to air the show?*

Conboy: If you mean because the show is controversial, no. No stations have refused to air the show, but then they have no preview of the show like they do with primetime specials. Maybe if they did, someone would find fault with the shows. Who knows.

BP&P: *Are you aware of the show's demographics?*

Wenig: Not exact figures, but from the mail and what we hear from people, we have a large following in colleges and with young people.

Conboy: I guess the prime audience is 18-49, but I sure wouldn't want to miss the ladies who are 65 or 16 or the men at any age. We get a pretty broad spectrum of audience. The older audience reacts positively to the kids because we have them doing certain things on the show like singing or playing instruments. But we don't have them singing Dylan or the Eagles or Chicago or things like that. Instead we have them doing "Smoke Gets In Your Eyes" or songs of that nature which work for the kids because it's nostalgia and works for the older audience because they can identify with it. This show, or any show for that matter, is not successful if you just have kids doing a lot of young things.

BP&P: *Do you have a breakdown as far as your male audience goes?*

Wenig: I don't have actual numbers, but a lot of men watch soap operas.

Conboy: And, like we said before, a lot of college kids, too. We've even received petitions from colleges saying they want their classes rescheduled so they can watch the show.

Conboy: Colleges are teaching masters or doctorate courses around our show.

BP&P: *What about time slot?*

Wenig: We're on at noon in New York and Washington. Some stations air us at 9 a.m., some at weird times like Phoenix. Most take the general feed from the network at noon and the west coast takes an 11 a.m. feed which is carried on about 20 stations.

BP&P: *Do you have any thoughts about scheduling in the afternoon or the morning?*

Conboy: You schedule a show where you think it will do you the most good. We wanted the time period which was held by *As The World Turns* because it was unchallenged in that time period. But the truth is, if you have a good show, people

will find you. If you start out hot, it's likely you'll get hotter. I mean, we're on the full network except for 2 or 3 stations at the most.

BP&P: *Have the ratings held up?*

Wenig: Of the soaps on the air, we're usually 1,2,3, or 4. *As the World Turns*, *Search for Tomorrow*, and, in the past *Another World* had higher ratings. We are currently up against two game shows in our time period and they've found that game show watchers are game show watchers and soap opera people watch soaps. So it really doesn't affect our ratings.

Conboy: Interestingly, ABC has expanded *All My Children* to an hour and rearranged a few other shows in their schedule yet they have avoided us. They just won't program against us, so that seems like a good omen.

BP&P: *Do the censors ever bother you?*

Conboy: *Hells and damns* generally. You see, we are aware of problem areas and we stay away from them. If a censor reacts negatively to a story, most often the audience would too. We tell love stories on this show and, like I said, every now and then we have some *hells and damns*. But we can usually trade one *hell* for two *damns* or vice versa!

BP&P: *Do you have any thoughts on the expansion of soap operas to the one-hour format?*

Wenig: Networks always like to experiment, some things work and others don't. When ABC tried the *Afternoon Playbreak*, it did fairly well. Then CBS tried the same thing and it was a disaster. Programmers will continue to try new things, but they can always come back to the old tried and true.

Conboy: What Pat is trying to say is that despite what happens, you'll always have the soap opera.

BP&P: *One final question: If someone had this great idea for a soap opera, what would be their chances for getting it on the air?*

Conboy: Hope is a thing with feathers. If a person is in the right place at the right time with the right people and they could deliver the right product with the right network, it could work.

Wenig: In other words, don't hold your breath.

JOHN CONBOY

(Executive Producer of Columbia Pictures Television's daytime serial, "The Young and the Restless," for CBS.)

John Conboy has worked as an actor, production assistant, stage manager, associate director, director, production supervisor, associate producer, producer and now, executive producer.



(L) Laurie Brooks Prentiss, played by Jaime Lyn Bauer, (R) Lance Prentiss, played by John McCook. Scripts for "The Young and the Restless" are prepared in Chicago by Bill Bell, who works with 3 other writers. The scripts are mailed into Los Angeles daily, and are generally five days ahead of schedule.

Born June 19, the native of Binghamton, N.Y., began acting in resident stock companies at the age of 15. Following high school, highlighted by his winning the New York State public speaking contest, Conboy went on to earn a B.A. degree in Drama at Carnegie Melon Institute in Pittsburgh, Penn.

After graduation, he toured with a theatrical production of *Tea and Sympathy* and then headed for New York.

Two days after arriving he became a production assistant on the WCBS-TV children's show, *Captain Jet*, eventually becoming its associate producer.

He then returned to the stage, but not as an actor. He became production manager for several national companies of Broadway musicals.

After a brief association with off-Broadway musicals, it was back to television for Conboy. He handled the stage manager chores at ABC-TV for nighttime musical variety shows and later moved to CBS to serve in that same capacity on nighttime live dramatic shows.

After serving as associate director for numerous other CBS dramatic shows,



(L) Leslie Brooks Eliot, played by Victoria Malory, (R) Laurie Brooks Prestiss, played by Jaime Lyn Bauer. "The Young and the Restless" uses two directors. Since the show is in production five days a week, the producers feel the job is too much of a strain for one person. Every Thursday, the directors switch duties, one directing in the control room, the other blocking shots outside the studio.

Conboy was elevated to director of the first "National Health Test" show.

He then joined the network management team, becoming a production supervisor for many shows, including the daytime serial, *Love Is A Many Splendored Thing*. Within six months he became the show's associate producer, and nine months later took over the producing reins.

John has collectively won seven Emmys for the two shows he has produced; *The Young and the Restless* and a segment of ABC's *Matinee Today* series entitled *The Other Woman*.

Conboy has recently signed a long-term pact with Columbia Pictures Television to head his own production company and to develop new programming, as well as continue his duties on *The Young and the Restless*.

PATRICIA WENIG

(Producer of Columbia Pictures Television's daytime serial for CBS, "The Young and the Restless.")

Promoted to producer of *The Young and the Restless* in January of 1976, Patricia Wenig was born in Indianola, Iowa, but raised in Sacramento, California. Just before her 20th birthday, she went to study at a New York television production school and after graduation

began working as a secretary for Benton and Bowles Advertising Agency.

Seven months later she became a production secretary on the daytime serial, *Edge of Night*, a position she held for one year. Next came a six-year stint as a production assistant on *As the World Turns*.

Patricia later returned to San Francisco where she worked at the CBS affiliate station for one year before going back to New York where she was the assistant to the producer on *Our Private World*.

Unemployed due to cancellation of the show, Patricia received a California call from the late Ted Corday and soon went to work for him as a production secretary on Columbia Pictures Television's *Days of Our Lives* and the short-lived *Morning Star* series. She later joined Chuck Barris Productions where her assignments included chaperoning the *Dating Game* contestant winners.

Patricia ventured to New York again to function as a production assistant on *Love Is a Many Splendored Thing* but returned four months later to be married. Before joining *The Young and the Restless* production team in January of 1973, she was associate producer of KNXT's noon show, *Boutique*. She also served as a production assistant on the Tom Jones and Robert Goulet specials and the serials, *Bright Promise* and *Return To Peyton Place*. □

PETER FRAMPTON UNRAVELS CAROLE KING'S "TAPESTRY"

HOT LED ZEPPLIN FANS GET COOLED OFF BY THE S.W.A.T. TEAM

A JEFFERSON STARSHIP CONCERT IS ILLEGALLY PARKED

Robert W. Morgan brings your listeners all the facts behind the most intriguing headlines about the hottest hitmakers in "Record Report."

"Record Report" is a twice-daily 2½-minute newscast devoted to the world of pop music... news about the artists whose hits you play all day. Not only will Robert W. Morgan reveal the inside stories, but so will the stars themselves, as each show contains an exclusive actuality.

"Record Report" is free and exclusive to one station per market, and is currently successfully programmed on over 175 stations nationwide (including 47 out of the top 50 cities).

If "Record Report" is not yet heard in your city, it will be soon.

Why don't you contact Mary White at Filmways Radio and reserve "Record Report" for your station... before your competition reserves it for theirs.



FILMWAYS RADIO INC.

1610 N. Cahuenga Blvd. / Hollywood, CA 90028
Telephone: (213) 462-6421

Want more details? Circle No. 19 on Product Info. Card.

subject to the individual producer's talent and ability. . . or lack of it. Because of these known inconsistencies, there are then going to be problems at the station level. To avoid the problems, it's a good idea to have one person at the station responsible for EQ'ing and carting all the music.

You indicated some examples of bad product. . . just to show the other side of the coin, here are some examples of very good product: the new albums by the Steve Miller Band, and Bachman-Turner Overdrive are excellent in consistency and quality from cut to cut.

Here are some other interim solutions:

- 1) Try backing off on your release time in the program chain. The key is fast attack and slow release for minimum "pumping" effect.
- 2) Transmitters - - you indicated the inability of most manufacturers to produce transmitters of more than 30% modulation capability. . . and that when pushed to 99% cause distortion. While you didn't name any particular brands as examples, you must realize that the transmitter companies are in free competition with each other, and if your example was the case, offenders would be out of business. Additionally, there is an on-going effort on the part of many manufacturers to improve what they already have. A good example is the new Gates PDM transmitter. At KIIS, Los Angeles, our own RCA BTA5F transmitter, manufactured in the late 1940's, handles positive peaks of 125% in its stride.
- 3) A good quality EQ device, intelligently used, is not going to introduce unacceptable ringing and distortion.
- 4) Note that many 45's are EQ'd differently, and usually brighter than the same song on the album. Try the album cut before you give up, even if it means editing it.
- 5) Off-centered, scratchy, or noisy records are usually the fault of the record pressing plant, which record labels ought to become aware of and take their business elsewhere. One major hit last year was so scratchy on the right channel, I had to pan the left channel to center for the intro, and then edit it to the vocal. I was plagued by people looking for dubs, because our station had the only clear copy of it on the air. It got to be a local joke.
- 6) Several in-line discriminate audio processors are available, from between two to eight frequency bands, for your program chain. This allows you to dub most records flat, or play the music directly on the air off the disc. You can tailor the sound of your station for your competitive needs, and your sound will be consistent. Inovonics, Durrough Engineering, and TA Associates, among others, are manufacturing these devices. They are good because of their psych-acoustic masking effect. You won't hear it compress, say, a

sustained vocal note when a kick drum hits, because each is in a different range.

7) Many programming people don't realize that when a proof is done, it's done only through the station's mike channel. Since it's not an overall systems check, for all anybody knows, the rest of the station may be held together with bailing wire. . . and still make proof! Therefore, be sure your turntable and tape machines are flat.

Thank you for your letter, and I'm pleased to see that so many people are concerned about these problems. Let's all work on it together. Let's let the record company executives know how we feel because it's only going to improve both the record and broadcasting industries. But. . . maybe Stevie Wonder offers a good explanation: "Just because a record has a groove, don't make it in the groove. But you can tell right away, from letter A, when the people start to move."

-Don Elliot



THE ADS 300 MINI MONITOR

The ADS 300 represents the natural evolution of their now famous Model 200, the world's first miniature studio quality loudspeaker. The 300 was developed specifically for those who demand the accuracy and volume of a high-quality speaker, but lack the room for a large system.

With the Model 200, the 300 shares



the high level of miniature audio technology, but its slightly increased dimensions allow it to deliver more volume and deeper bass.

As a leader in the design of miniature high performance loudspeakers, ADS applied the research and experience gained with the 4" woofer of the ADS 200 to the development of the new 5.25" super woofer of the 300 model.

The ADS 300 bass driver is designed to work optimally in its super stiff solid aluminum enclosure. The metal housing allows the smallest possible outside dimensions for a given inside volume. (Made of wood the 300 would at least be 50% larger). Considering that the net volume of the 300's bass enclosure is only a 1/2 gallon (2 liters), it is truly amazing how well the speaker reproduces bass notes down to under 50 Hz.

Since the miniature 5.25" woofer utilizes the same high temperature, high density voice coil technology of the larger ADS loudspeakers, the tiny 300 can handle power levels as high as 50 watts of musical material and it will tolerate musical peaks well in excess of 100 watts. Since the bass drive system is astoundingly efficient, the 300 can play at amazing volume.

Like all large ADS speakers, the miniature monitors use soft dome tweeters. The ADS 300 tweeter features an almost massless (.2 gms) moving system. It is acoustically suspended and damped for extra low distortion by the ADS unique sticky damping compound.

This tweeter is a scaled down version from the one used in the ADS \$600 studio reference system and it contains the same know-how and attention to detail in manufacture and quality control. Driven by its 13,500 gauss magnet the 300 tweeter provides musical accuracy, openness and freedom from distorting coloration similar to that of larger ADS speakers.

ANALOG & DIGITAL SYSTEMS, INC.
64 INDUSTRIAL WAY
WILMINGTON, MASS 01887
PHONE: (617) 658-5100

Want more details?
Circle No. 20 on Product Info. Card.

NEW SYNDICATOR OFFERS FOUR FORMATS

Musicworks, Inc., based in Indianapolis, Indiana is now marketing total programming service for automated and semi-automated radio stations in four formats. Bill Robinson, Program Director and Operations Manager of WIRE, in Indianapolis, is the president of Musicworks, Inc.

The company offers two country music formats. "Alive Country" is a live-sounding format featuring the Bill Robinson show, the Gary Havens show and the Lee Shannon show. Stations have the option of buying one, two, or three of the

personalities depending on how many hours per day they wish to program the "Alive Country" format. The personality style is based on "one-on-one" communication between announcer and listener. The music mix of "Alive Country" ranges from artists such as Merle Haggard and Conway Twitty to Lynn Anderson and Ray Price to Waylon Jennings and Emmylou Harris. "Alive Country" offers a comprehensive library of country classics and all the top country hits with constant update tapes.

"Casual Country" is the other Musicworks, Inc., country format. It is a non-personality format smoothly blending country music's top easy-sounding vocalists, cross-over artists and "beautiful" country-flavored instrumentals.

Musicworks also offers "Canned Pop" a contemporary soft-rock format offering a "non-screaming" approach to the 18-34 musical taste. "Canned Pop" features all the current top soft-rock hits and an extensive recurrent and older library.

The fourth Musicworks format is called "Real MOR", which is just what the name suggests: a traditional approach to middle-of-the-road programming. This format mixes solo vocals, group vocals, and instrumental groups from several diverse musical directions.

Each format supplied by Musicworks, Inc., is fully back-announced. All music is supplied on ten inch reels at 7½ ips in stereo or mono.

Stations receive initial libraries and constant shipments of new material that lead to eventual rotation of all tapes on hand. Station promos, local spots, time tapes, weather tapes, etc., are provided by the Musicworks in addition to total programming and engineering consultation.

THE MUSICWORKS, INC.
6238 LA PAS TRAIL
INDIANAPOLIS, IND 46268
PHONE: (317) 291-9400

*Want more details?
Circle No. 21 on Product Info. Card.*

**RICHMOND SOUND DESIGN
MODEL M82B BROADCAST
AUDIO CONTROL CONSOLE**

The M82B combines the technical innovations and capabilities of a top-quality recording and mixing console with facilities specifically oriented to broadcast requirements. Three balanced inputs are provided in each input channel with the attenuator switch selecting 0, 10, or 20 dB



If you think our Stereo Synthesizer is just for old mono records...

**... you don't know what you're missing!
Applications of the 245E Stereo Synthesizer
are limited only by your imagination:**

In the recording studio, you can

- save tracks by recording strings, horns, or drums on a single track and spreading them in the mix
- create stereo depth from synthesizers, electronic string ensembles, and electric organ
- create a stereo echo return from a mono echo chamber or artificial reverb generator
- use one channel to create phasing effects

In broadcasting, you can

- use it on announce mikes to create stereo depth without an image that shifts every time the announcer moves his head
- synthesize mono material before recording it on stereo cart: you'll minimize mono phase cancellation
- use mono cart machines and synthesize the output: you'll eliminate mono phase cancellation entirely
- create an audience-pleasing stereo effect from mono agency spots and network feeds

The 245E is a fundamentally different, patented way of creating stereo space. Its sound is distinct from panpotted point sources or stereo effects synthesized with digital delay lines. It's a dramatic, highly listenable sound that's fully mono-compatible—just add the channels to get the original mono back. At \$327, it belongs in everyone's bag of tricks. (If you get bored, you can always process old mono records into pseudo-stereo).

For further information, see your local Orban/Parasound dealer or write us direct.

orban/parasound

680 Beach Street, San Francisco, Ca. 94109 (415) 673-4544



The Orban/Parasound 245E Stereo Synthesizer

Want more details? Circle No. 22 on Product Info. Card.

Production Music
 Contemporary Music for
 Spots & Programming
 Write for Free Catalogs—
Thomas J. Valentino, Inc.
 151 W. 46 St., New York 10036 (212) 246-4675

Sound Effects
 Want more details?
 Circle No. 23 on Product Info. Card.

microphone attenuation or line inputs A or B as indicated. Two independent program channels (1 & 2) are provided with toggle switch routing in each input channel. Each program channel may be used as an independent program mix or as an audition channel. The center position of each toggle switch sends the input signal to both output channels. An accessory module with machine "Star-Stop" and "Talkback" controls is available.

Every input channel includes wide range high, mid, and low frequency adjustments allowing complete continuously variable control of microphone or line-level input tonal characteristics. Equalization provides the flexibility of applying subtle adjustments while recording, re-recording, sweetening, producing live remotes, etc., or alternately allowing radical adjustments for sound effects processing, unusual vocal effects, phone patch equalization, cleaning up network feeds, compensating for poor program quality, noise filtering, etc. The equalization stage is an active filter design containing no inductors and introduces no noise, losses, or deterioration of the signal, maintaining a perfectly flat response with controls set to the mid rotation position.

Fully balanced and floating input provides superior performance over conventional transformers. The input impedance automatically adjusts with input selection for compatibility with all signal sources, balanced or unbalanced. Frequency and phase response are linear and are insensitive to changes in source impedance. Transient response is exceptional: square waves are amplified perfectly and transient intermodulation distortion is very low. Superior noise rejection up to 2 MHz is provided by a 110 dB common-mode rejection ratio; at the same time each input has an effective RFI filter, attenuating at the rate of 12 dB/octave all frequencies above the audio range.

A separate two-channel monitor system with headphone/line outputs and dual concentric master level controls allows operator monitoring and metering of all input and output channels regardless of individual or master level control set-

tings and will not affect program material. Connections are also included for off-air monitoring or playback of pre-recorded programming, independent of normal input and output mixing. The monitor channels and VU meters receive pre-fader post-EQ input channel signal, pre-master foldback or echo send mix, or air (playback) signal as selected by mechanical light-reflecting alternate-action cue push-buttons. When no cue button is selected, main program channels 1 and 2 are monitored and metered respectively.

Price: \$2,195.00.

LISTEC TELEVISION EQUIPMENT
 39 CAIN DRIVE
 PLAINVIEW, NY 11803
 PHONE: (516) 694-8963

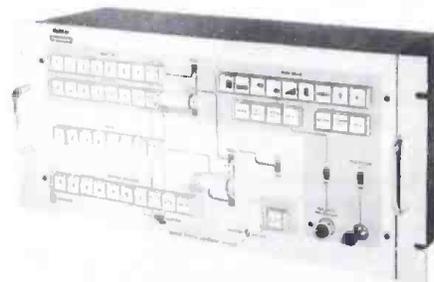
Want more details?

Circle No. 24 on Product Info. Card.

**PANASONIC VIDEO SYSTEMS OFFERS
 NEW LINE OF COLOR CAMERAS
 SPECIAL EFFECTS GENERATORS
 FOR TOTAL COLOR SYSTEM**

Panasonic Video Systems is now offering several new color cameras which expand the range of color camera systems available under the Panasonic name.

Model WV-2150 is a deluxe color studio camera incorporating the Panasonic Newvicon tube for higher sensitivity. Among its outstanding features: standard illumination is just about 200 footcandles at f/2.8; gain switchable for high sensitivity for operation in just 25 footcandles at f/2.0. High signal-to-noise ratio is 46 dB in the luminance channel, with standard illumination. The camera's two 2/3" separate mesh Newvicon tubes feature no burn-in, no blooming of high brightness details and low lag. The low dark current of Newvicon, automatic pedestal circuitry and automatic color level contouring results in excellent white balance stability.



Other features include improved sharpness with horizontal and vertical aperture correction and improved shading, definition and a professional-type CCU with front panel which flips down for access to critical controls and adjustment, new dynamic front panel test points (maximum camera-to CCU length is 250 feet with optional extension cables), and 4½" (measured diagonally) CRT viewfinder.

For test/set-up, model WV-2150 has white set buttons located at both camera head and camera control unit, focus wob-

ble signal for beam alignment and a color bar generator. The unit also has BNC connectors, a tally light on camera head and CCU with self-contained power supply, on/off switching controlled by an external source such as a Panasonic special effects generator and intercom jacks located at camera head and CCU. (Power supplied by an external source.) Price: \$6,500. Availability: May, 1977.

Model WJ-5500 is a deluxe color special effects generator with such special features as 7 program inputs, 1 aux input for VTR, also 1 key input and 1 for internally-generated color bars or black burst. Switch/mix functions include vertical interval switching, additive or non-additive mixing, fade to black, downstream mixing of special effects, nine wipe patterns, positioning, sharp or soft wipe edges, normal, normal-reverse or reverse wipe modes, internal key, and external key.

Other features include BNC connectors, non-locking pushbuttons that light up when pressed to show inputs and function selected, "CUT" pushbutton, built-in sync, color bar and black burst generator.

Model WJ-5500 can mix composite and non-composite inputs, supply intercom power to seven cameras, tally light on/off switching to eight cameras, and has effect, preview and two program outputs. It requires 8¾" of standard EIA rack space. Availability: Summer, 1977.

PANASONIC
 ONE PANASONIC WAY
 SECAUCUS, NEW JERSEY 07094

Want more details?

Circle No. 25 on Product Info. Card.

**SYNDICATED 24-HOUR
 GOSPEL FORMAT**

A San Diego based firm has launched the nation's first syndicated 24-hour Gospel format. "The Music of New Wine" will appeal to an 18-35 demographic.

"The Music of New Wine" is a non-religious format designed to increase the ratings and revenue of stations with less than desirable track records. Mr. Gruber believes "The Music of New Wine" will give a station owner an identity while filling a large void within a market.

HALLAIAN ASSOCIATES
 3401 KATELLA AVE., SUITE 104
 LOS ALAMITOS, CA 90720
 PHONE: (213) 598-5544

Want more details?

Circle No. 26 on Product Info. Card.

**SAE 5000 IMPULSE NOISE
 REDUCTION SYSTEM FOR RECORDS**

Before the technological breakthrough achieved by the 5000, there were many records that offered less than ultimate performance and some which were rendered virtually unlistenable due to the presence of impulse noise. Impulse noise



is generated by static discharge, record blemishes or acculimation of dirt, and is often referred to as "clicks" and "pops". Now, with the 5000, most of these problems can be overcome. Many virtually lost recordings can be played again with their fidelity unmarred by impluse noise. Of course, unblemished recordings can be played without being adversely affected by the 5000. Only sounds which are detected as impule noise are eradicated. All else remains. Old recordings, even 78 rpm's may be rejuvenated by the new system. (Inherent hiss and record fidelity however, are not claimed to be improved by this system.)

The SAE 5000 has simple and effective controls. The principal control is a threshold adjustment which varies the sensitivity of the detection circuit. Different record characteristics may require some sensitivity adjustment. There is a system defeat button which allows the Impulse Noise Reduction (INR) circuit to be bypassed electrically. A tape monitor switch and rear mounted jacks reconnect the tape monitor circuitry used to hook up the 5000. Finally, the incredible effectiveness of the INR system can be demonstrated by activating the INVERT switch. This action reverses the active circuitry and you are now able to hear ONLY the noise your system eliminates while in the operating mode.

SCIENTIFIC AUDIO ELECTRONICS
 P. O. BOX 60271, TERMINAL ANNEX
 LOS ANGELES, CA 90060

*Want more details?
 Circle No. 27 on Product Info. Card.*

**CONRAC 5300 SERIES OFFERS
 COST-EFFECTIVE BROADCAST
 QUALITY**

A 19V professional broadcast and teleproduction monitor which provides preset controls for contrast, brightness, chroma, phase and aperture has been developed by Conrac.

The 5300 Series has been specially designed for operator convenience in budget-



Subscribe to "BP&P" and Stay on Top of Things. (Like the Ratings).

Winning the rating game is the key to operating a profitable station in a competitive marketplace. Since its inception just two years ago, "BP&P" has presented the in-depth programming philosophies and strategies of over 25 successful radio programmers, and how they're winning in their cities.

The market profiles in "BP&P" are just one way you'll benefit from the good broadcast ideas that can help keep you ahead in the ratings race. And there's more. You'll keep on top of the latest audio/video equipment, services, promotion, automation, syndication . . . a complete information source on successful broadcasting.

For just seven dollars (a tax-deductible business expense) we'll send you your own personal library of good broadcast ideas for a full year (six big issues).

Fill out the coupon below, and mail it with your check or money order to: BP&P Subscriptions, Box 2449, Hollywood, CA 90028.

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- 1 Year via Air Mail \$13

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- 1 Year (6 issues) \$8.50

I have enclosed \$ _____

Name		Title	
Station/Company		<input type="checkbox"/> New	<input type="checkbox"/> Renewal
Address		<input type="checkbox"/> Home	<input type="checkbox"/> Office
City	State/Province/Country	Zip	

limited broadcast, industrial and educational applications. The unit features a Colormatch 19V shadow mask black matrix CRT, horizontal and vertical delay switches, a horizontal AFC time-constant switch, phase linear aperture correction and a switchable NTSC corrective matrix.

The 5300 Series incorporates a rigid extruded aluminum frame with all set-up and convergence controls accessible in a lockable pull-out drawer located below the picture tube. A keyed back-porch clamp maintains true black level when operating with either composite or non-composite video.

Brightness and resolution consists of: minimum 450 TV lines center, 360 corners, at 20 fL. No point in the raster deviates from its proper position by more than 2% of raster height. Convergence does not deviate more than 0.030 inches (0.75 mm) in a centrally located area bounded by a circle, the diameter of which is equal to picture height.

CONRAC CORPORATION
600 N. RIMSDALE AVENUE
COVINA, CA 91722
PHONE: (213) 966-3511

Want more details?
Circle No. 28 on Product Info. Card.

GLENN MILLER SPOTLIGHTED IN SYNDICATED RADIO SPECIAL

The Swingin' Years has unveiled "Glenn Miller: Memory Maker" a 12-hour special on America's most famous and best loved band leader.

The show is a product of 150 hours of research, interviewing, editing, writing and taping. The result is a chronological display of Glenn Miller, the man and his music, from his first recording session in 1926, to his final appearances with his Army Air Corps band in 1944. The story is told with original records, and by the musicians, singers and arrangers who helped Glenn Miller make those records... and memories.

Subscribers receive a three minute tape for prospective sponsors, along with :60 and :30 second promotional announcements with "beds" for live tags, and a :30 second instrumental "bed" of Miller's theme for their own produced promotional spot.

Each hour of "Glenn Miller: Memory Maker" is based on the same module as "Swingin' Years" and "Big Band Countdown". Each hour is 48 minutes and contains six commercial positions. Cue sheets for each hour will give a complete display of music and segment times.

THE SWINGIN' YEARS
P. O. BOX Z
TARZANA, CA 91356
PHONE: (213) 999-1937

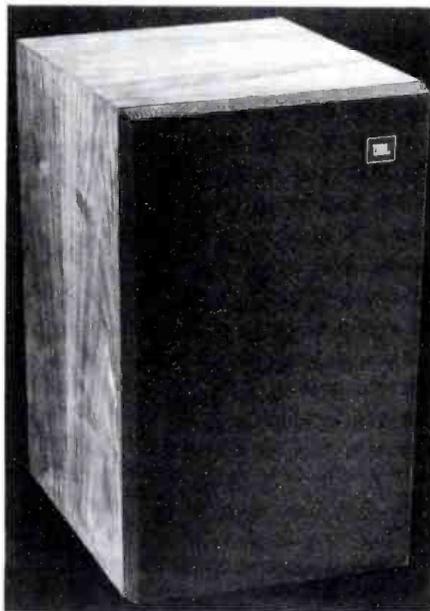
Want more details?
Circle No. 29 on Product Info. Card.

JBL UNVEILS BROADCAST MONITOR LOUDSPEAKER SYSTEM

James B. Lansing Sound, Inc., (JBL) announces the Model 4301, a compact two-way monitor loudspeaker system designed specifically for broadcast and small recording studio applications.

The 4301 delivers wideband sound reproduction, in addition to high efficiency and accuracy. Use of the 4301 in broadcast studios is particularly relevant in light of the most recent developments, including television/FM stereo simulcasting AM stereo and multiplex television audio.

Its 8-inch (20 cm) low frequency loudspeaker was engineered specifically for use in compact enclosure without the compromises usually associated with smaller drivers. For its size, this unit exhibits unusually smooth frequency response, wide dynamic range, superior transient reproduction and low distortion. It features a precision die-cast aluminum frame for structural integrity under the most severe operating conditions. Its 2-inch (5 cm) voice coil is suspended in a magnetic field having a flux density of 0.85 tesla (8500 gauss).



The magnetic field is generated by a 2½ pound (1.1 kg) low loss magnetic assembly energized by an Alnico V magnet. Mass and compliance of the integrally stiffened cone have been carefully selected to optimize low frequency bandwidth and definition while reducing distortion.

High frequencies above 2500 Hz are reproduced by a 1.4-inch (3.6 cm) direct radiator designed for clarity, smoothness of response and power handling capacity. Its 5/8-inch (1.6 cm) copper voice coil is large in relation to cone size for efficiency and accurate transient reproduction, yet the diameter of the cone and center dome is small enough to maintain wide dispersion at extreme high frequencies. The voice coil is suspended within a 1-5/8 pound assembly that generates a flux den-

sity of 1.5 tesla (15,000 gauss).

The system has a nominal impedance of 8 ohms and has a rated power handling capacity of 15 watts continuous sine wave.

The 4301 enclosure utilizes a ducted port for proper acoustical loading of the low frequency loudspeaker. Its dimensions are 19" x 12-1/6" x 11-1/4" deep, making it suitable for horizontal mounting on a standard rack shelf. The enclosure is finished on four sides in hand-rubbed American Black Walnut veneer complemented by a dark blue fabric grill.

JAMES B. LANSING SOUND, INC.
PROFESSIONAL DIVISION
8500 BALBOA BOULEVARD
NORTHRIDGE, CA 91329
PHONE: (213) 893-8411

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

"ON ENERGY" SYNDICATED RADIO PROGRAM ANNOUNCED

PCM and Associates, Inc., announced the availability of "On Energy", a two and a half minute radio feature for syndication. "On Energy" deals with a topic listeners want to hear about: *Energy*. The show is written and produced in easy to understand language, with no technical theories or complicated explanations. Just straightforward information about what is happening with the energy in this country, using interviews with people in the energy field.

"On Energy" is an interesting way to help fulfill your news or public affairs commitment. The host of the show is Mike Reagan, a prominent national radio/ tv figure, and son of former California Governor Ronald Reagan.

"On Energy" is free and exclusive to one station per market. For a demo and more information call or write:

PCM AND ASSOCIATES, INC.
14724 VENTURA BOULEVARD
SHERMAN OAKS, CA 91403
PHONE: (213) 783-7212

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

TWO MINI-U-MATIC PRODUCTS INTRODUCED BY 3M COMPANY

A 10-minute Scotch brand mini-U-Matic videocassette and a mini-U-Matic head cleaning cassette have been introduced by 3M Company.

The UCA-10S blank tape mini-videocassette exhibits the same stop-motion capabilities and high-performance characteristics of the standard U-Matic tape format twice its size. The tape in this product like that of a 20-minute version previously introduced, features a proprietary high energy oxide specifically designed for this smaller format. It is less abrasive, providing increased head life, better RF output, and greater signal-to-noise ratio

and fewer dropouts.

The head cleaning videocassette (UCS-HC) contains a unique pre-recorded color bar signal that indicates when this tape has finished its job. According to 3M, the tape should be effective longer than two years with proper handling and attention to operating instructions.

The UCA-10S is packaged in either a compact book style container or a high-impact shipping/storage case. It carries a list price of \$22.40. The head cleaning videocassette is packaged in the shipping/storage case and has a list price of \$29.00. Both will be sold through helical video dealers handling "Scotch" brand videocassettes and accessories.

3M COMPANY

P.O. BOX 33600

ST. PAUL, MINNESOTA 55133

PHONE (612) 733-9853

Want more details?

Circle No. 32 on Product Info. Card.

SECOND GENERATION PARAMETRIC EQUALIZER FROM PARASOUND

Urban/Parasound announces the availability of a second-generation Parametric Equalizer—the new Model 622. Encompassing all of the features of the field-proven Model 621 series, the new 622 offers in/out switches on each of its four bands, standard balanced input with output transformer option, extensive RF shielding, and 115/230 volt, 50-60 Hz AC power supply included in the package.

A new proprietary parametric band-pass filter is virtually immune to the effects of control wear, and complements the unique "constant Q" design by permitting -40 dB notches to be consistently obtained. THD has been reduced to less than 0.025%, 20-20,000 Hz @ +18 dBm.



All other features of the 621 series are retained: four cascaded sections, each with non-interacting, continuously variable center frequency, bandwidth, and amount of boost or cut. Each section tunes over a 25:1 frequency range, with broadly overlapping coverage for maximum flexibility. An overload light is provided which monitors all potential overload points in the circuit, and overloads can be easily corrected with the integral gain control.

The 622 will be offered in single and dual-channel configurations on a 3½" by 19" rack mount.

PARASOUND, INC.

680 BEACH STREET

SAN FRANCISCO, CA 94109

PHONE: (415) 673-4544

Want more details?

Circle No. 33 on Product Info. Card.

NEW TM I.D. AND PROMO PACKAGE

TM Productions of Dallas, Texas, has announced the release of seven new station identification and promotion packages ranging from complete advertising campaigns to high-energy ID series. The packages will be featured as part of TM's planned LP release, "Tomorrow's Radio", in June.

The seven packages are:

The Winning Score — An identification and production music package performed on Warner Brothers Sound Stage One by a 75-piece orchestra — the largest ever assembled for station ID's — and containing special activated and controlled flow vocal material.

You II — A sequel to TM's immensely successful "You" campaign, based on a reversal of traditional station advertising positioning: the listener, not the station, becomes the "star". You II incorporates the best features of the first campaign, including key vocal phrases that were recently proved by extensive market research to be working effectively as memorable advertising hooks.

Listen To Your City — A total advertising campaign for radio that draws on community loyalty as its motivating force. With collateral materials for television, billboards, and print, the campaign reflects the disparate personalities of the city and its people.

The Power: Ideas in Imagery — A multi-faceted ID series with enough variety of styles and format stagings to cover even the most diversified programming situations such as that of WIND, its pilot station. WIND commissioned TM to develop a series that would convey all the things it meant to Chicago. The result: an ID series that any image-conscious station can benefit from.

Fusion — Energy-oriented station identification that "generates its own fuel". Flow is the inherent motion that makes programming sizzle, and Fusion is designed to aid flow at points where energy or motion exists, or to create flow at low energy points.

The Alternative — A powerful, attention-commanding series of ID's designed to effectively identify while being completely different from conventional music and vocal sounds.

We Hear You — An Image campaign that places radio communication in its best position: relating directly to the listener. Including both short "workhorse" and long "image" cuts, it keys an observable responsiveness from the listening audience.

TM PRODUCTIONS, INC.

1349 REGAL ROW

DALLAS, TX 75247

PHONE: (214) 634-8511

Want more details?

Circle No. 34 on Product Info. Card.

Broadcast Buffoonery

by Robert W. Morgan



No wonder our ratings are down. . . our P.D. thought quarter-hour maintenance was a quickie janitorial service!

JVC INTRODUCES NEW LIGHT-WEIGHT ENG COLOR TV CAMERA

A new three-tube color TV camera weighing only 17.4 lbs., including built-in camera control unit, was introduced by JVC Industries, Inc.

Designated the CY-8800U, the professional quality portable camera serves as a highly mobile companion unit to JVC's CR-4400LU portable 3/4" cassette recorder-player.

For Some of the Best Sales Jingles Available, Give Us a Jingle: (213) 882-0177

Contemporary custom-produced commercials and image jingles for your advertisers at reasonable prices. Custom logos for your station also available



Box 3133 / N. Hollywood, CA 91609

Want more details?

Circle No. 35 on Product Info. Card

The new camera is equipped with three 2/3" magnetic-focus, magnetic-deflection Plumbicon tubes. Saticon tubes will also be available.

The CY-8800U is a highly self-contained unit which can be activated by 12-volt DC power.

The camera is priced under \$20,000. It features an easy-to-use 1.5 inch CRT viewfinder that can be moved forward and back, up and down and laterally.

The new camera has external synchronization capability (SC plus SYNC or composite video) and can be operated remote through an optional unit. It also features a built-in color bar generator and can be used as an encoder or color monitor for line checking. Horizontal and vertical corrector circuits are provided for crisp pictures. Likewise, a circuit for indicating the wave form of the video signal is built in for constant monitoring.

The new CY-8800U provides high sensitivity, high resolution color registration by combining the three-tube system with dichroic-mirror color-separating optics. It has a 49 dB signal-to-noise ratio at f/4.0 with 277 foot-candle illumination.

The C mount on the camera allows for a wide variety of lenses to be used. Color temperature can be set for 3000°K to 7000°K and is operated from the camera control panel. A special circuit automati-

cally provides white balance adjustment.

The dimensions of the new JVC color CY-8800U are: width 145 mm (5 7/8"), height 140 MM (5-9/16"), length 459 mm (18-1/8").

JVC INDUSTRIES, INC.
50-35 - 56TH ROAD
MASPETH, NY

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

VEGA MODEL 63 DIVERSITY RECEIVING SYSTEM

In the past, fades or dropouts have occasionally been encountered when a wireless microphone system was used on a set and in studios. Vega's new single-package



dual Diversity Receiving System (Model 63) is designed to let you use wireless microphones with complete confidence, because it virtually eliminates problem noise and signal dropouts. Moreover, because excellent soundtracks are now obtainable from fully concealed wireless mikes, much of the tedious dialogue looping on filmed or taped programs can be eliminated. It's no surprise that the Model 63 Diversity Receiving system is being used by all major network studios.

VEGA
9900 BALDWIN PLACE
EL MONTE, CA 91731
PHONE: (213) 442-0782

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

FREE CATALOG FROM TRACK AUDIO

Track Audio will soon have in print the industries first full "Product & Information Catalog".

This fully illustrated catalog will contain information on equipment and supplies needed by the engineer. The purpose is to inform the engineer of what products are available. It will also be used to associate him with equipment he may not have been aware of.

Those interested may request a copy by writing to:

TRACK AUDIO
BOX 24722
SEATTLE, WA 98124
PHONE: (206) 941-2233

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

MellowMusic is the Original. So why settle for a copy?

When Tom McKay left KNX/FM to form Windchime Communications, he knew he had a good format. But Dick Penn, GM at KBBC, Phoenix, says it's not just good...it's "UNBELIEVABLE!"

"Never have I seen such a rapid turn-around in any radio station since I've been in the business...Sales are distinctly up...The response on the street and in the mail has been genuinely impressive."

Even Steve Marshall, National Programming Consultant for KNX/FM and the CBS/FM Group, says:

"If you have the opportunity to avail yourself of Tom McKay's professional services, I could not recommend him strongly enough."

Call or write for a demo. It's a dub of the original...not a copy.

*Wind
Chime*

Windchime Communications Inc., 15300 Ventura Blvd./
Suite 220/Sherman Oaks, CA 91403/Tel. (213) 986-0618

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

SONY ANNOUNCES NEW EQUIPMENT FOR BROADCAST FIELD

Sony Corporation of America has unveiled new broadcast products.

The products reflect Sony's continuing commitment to the broadcasting industry for ENG (Electronic News Gathering) and EFP (Electronic Field Production).

The products include a 12-pound, portable color video camera, portable 1-inch high-band video recorder, portable 3/4" U-Matic videocassette recorder, and verti-





cal interval time code generator reader.

"The new Sony products respond to the most important needs of broadcasters — ENG equipment that is more portable and compact, with increased editing facility and with the potential for improved picture quality" commented David K. MacDonald, general manager, Sony Broadcast.

"As ENG has met and surpassed on-air picture quality of 16 mm film," MacDonald continued, "our goal is to continue to provide new products and improvements that support the dramatic breakthrough begun by the emergence of ENG."

The majority of larger television stations throughout the country are utilizing video equipment for news gathering and other programming. A number have adopted the one-inch helical scan, high band format, characterized by the Sony Broadcast BVH-1000 video recorder for production and post-production applications.

SONY BROADCAST
9 WEST 57TH STREET
NEW YORK, NY 10019

Want more details?

Circle No. 40 on Product Info. Card.

SPECTRA SONICS UNVEILS NEW AUDIO MIXER

Spectra Sonics introduces a new, all solid state, audio mixer which may be installed in a standard electronic equipment rack. The unit is designated the Model 1100 Line/Microphone Audio Mixer.



This modestly priced mixer will accept six lines or six microphone inputs and has a monaural output. It also features a monitor capability, high and low frequency equalization and a VU meter. The inputs and the program output are transformer isolated.

Some performance specifications are: signal to noise ratio, 78dB plus or minus 1dB; line input, 80dB minimum; maximum continuous sine wave power, +24

dBm, plus or minus .5dB; total harmonic distortion and noise, .02% maximum, .01% typical; equalization, plus or minus 20dB at 20Hz and 20KHz, plus or minus 14dB at 100Hz and 10KHz.

The Model 1100 is available for immediate delivery, and priced at \$800.00.

SPECTRA SONICS
770 WALL AVENUE
OGDEN, UT 84404
PHONE (801) 392-7531

Want more details?

Circle No. 41 on Product Info. Card.

FOLD-UP HAND TRUCK

Designed to meet the rigorous requirements of traveling film and video crews, the new IDI Superkart easily handles 90 kg (200 lb), folds into a small light package, and weighs only 2.5 kg (5.5 lb).

Design includes angular wheel lifters to assist in handling loads up and down stairs, fold-out lateral load stabilizers, heavy Nylon cross webbing to support small-sized loads, and a stout elastic bungee cord, which serves the dual purpose of holding the load in position and of securing the folded unit.



Structurally, the IDI Superkart is made of aircraft-quality aluminum tubing, stainless steel, and heavy-duty industrial casters. It is completely weatherproof and has no sharp corners to damage things or people. Price is \$75, and availability is from stock.

IMAGE DEVICES, INCORPORATED
1825 N.E. 149TH STREET
P. O. BOX 61-0606
MIAMI, FL 33181
PHONE: (305) 945-1111

Want more details?

Circle No. 42 on Product Info. Card.

GISEN SCANACHROME PROCESS CREATES LARGE SCALE FULL COLOR VISUAL REPRODUCTIONS

Inero Fiorentino Associates, Inc., now represents the Gisen Scanachrome — an innovative method for creating large scale full-color visual reproductions. This system has been successfully utilized to produce outstanding scenic elements in television.

The Gisen process simply requires a



8 powerful formats for automated or live radio.

Complete Library Service in Mono or Stereo
CaVox Stereo Productions, 502 S. Iola, Inglewood, CA 90301
Call Bob Mayfield collect at (213) 776-6933

Want more details?

Circle No. 3 on Product Info. Card.

properly scaled color positive transparency. The subject for the reproduction can be chosen from artwork, graphic layouts, color prints, negatives, or any object or scene that can be photographed. The computer directed process will quickly and accurately enlarge and reproduce the full color image of the transparency directly onto almost any flexible material—including papers, fabrics and carpeting—by means of the nation's only scanning micro air-brush system.

Minimum order is 30 sq. ft. Average retail price ranges from \$9 to \$15 per sq. ft.

IMERO FIORENTINO ASSOCIATES
10 WEST 66TH STREET
NEW YORK, NY 10023
PHONE: (212) 787-3050

Want more details?

Circle No. 43 on Product Info. Card.

NEW WIRELESS MICROPHONE FROM COMREX

Comrex Corporation introduces the ENG-MIC, a completely self-contained hand-held transmitter with 1 full watt output and built-in electret microphone for broadcast quality ENG sound pickup.

The ENG-MIC, model 111T-1KA, features crystal control, automatic modulation control and operates on replaceable alkaline penlight batteries.

Weather Radar



We have a limited number of used RCA AVQ-10 Weather Radar Systems at a fraction of new cost. These systems are overhauled by an FAA approved repair station and are guaranteed for 90 days. Repair service and exchange units also available.

MEMPHIS AVIONICS

P.O. Box 30272 • International Airport
2834 Airways Blvd. • Memphis, TN 38130
Phone (901) 396-4400 • Telex 53-3254

Want more details?

Circle No. 44 on Product Info. Card.



The ENG-MIC produces all the power permitted to broadcasters by FCC Rules & Regulations, Part 74, Subpart H, providing "punch through" power from even the most remote locations.

Frequency range: 450-451 MHz and 455-456 MHz. (Available on special order at 161.25-161.775 MHz and 947-952 MHz.) The HHT-1KA is also available with tone generators for radio ENG repeater systems.

COMREX
P. O. BOX 269
SUDBURY, MASS 01776
PHONE: (617) 443-5077

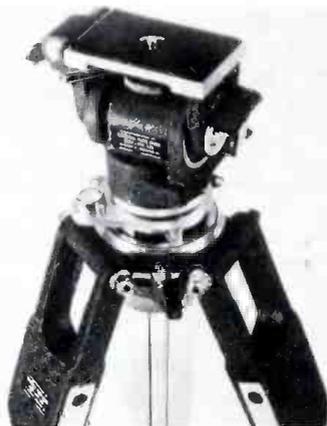
Want more details?
Circle No. 45 on Product Info. Card.

ULTRA-LIGHTWEIGHT "UNIVERSAL 808" FLUID HEAD AND TRIPOD AVAILABLE FROM CINEMA

Cinema Products Corporation announces the availability of the new Universal

808 fluid head and tripod.

The ultra-lightweight Universal 808 fluid head (2.8 pounds) is designed for use with all Super-8 cameras, and lightweight 16 mm and video cameras (with low C.G.) weighing up to 12 pounds.



The Universal 808 fluid head and tripod is priced at \$300.00 complete.

CINEMA PRODUCTS CORPORATION
2037 GRANVILLE AVENUE
LOS ANGELES, CA 90025
PHONE: (213) 478-0711

Want more details?
Circle No. 46 on Product Info. Card.

CONTROL OF TV QUALITY

Any one of ten distortions to NTSC television pictures can spoil the picture quality. Matthey now announces the "Automatic Video Equalizer 2504N" which will examine the NTSC picture for distortion and automatically apply corrections.

The 2504N works from an Interval Test Signal (ITS) inserted in the vertical blanking interval of the broadcast picture. If users prefer to operate from the Vertical Interval Reference Signal (VIR), the 2504N can be programmed accordingly.

A zero carrier chopper pulse generator can be switched on if desired for use in closed loop control of unmanned transmitters.

The 2504N controls brightness, color saturation, smearing, definition and color accuracy. Technically, these are video gain, amplitude and phase 2T and 12½T and burst, sync, amplitude, LF bar tilt, and set-up. Manual controls are also provided.

TELEVISION EQUIPMENT ASSOC.
BOURBON STREET
BOX 260
SOUTH SALEM, NY 10590

Want more details?
Circle No. 47 on Product Info. Card.

ORDER FORM



**Broadcast
 Programming
 & Production**

Classified Ads

Fill out this form, clip and mail with check or money order to: BP&P Classified, P.O. Box 2449, Hollywood, CA 90028

Please print clearly. One box is provided for each letter, number, punctuation mark, and/or space between words. Ten word minimum. If additional space is required, use another piece of paper.

Name _____ Address _____

City _____ State _____ Zip _____

Total Number of Words _____ X \$ _____ Per Word = Total Amount Per Ad: \$ _____

X Number of Issues in which Ad is to Appear _____ = Total Amount Enclosed: \$ _____

CLASSIFIED RATES:

Regular: \$.55 per word.
 Employment Ads: Positions Open, \$.50 per word; Positions Wanted, \$.35 per word.
 Ten word minimum on all classified ads.

Classified display rates: \$27.50 per column inch (½ column inch, \$20.00).

Classified ads do not guarantee Product Info. Card numbers (numbers are assigned on a space available basis).

BP&P blind box number, add \$2.00

Classified ads must be submitted in writing with payment enclosed (check or money order made payable to "Broadcast Programming & Production"). No billing. Agency commission only payable on display classified ads.

Inquiries to classified ads with blind box number should be addressed to indicated box number, c/o BP&P, P.O. Box 2449, Hollywood, CA 90028.

Maximum word length: 15 letters (over 15 letters counts as two words). Abbreviations or initials count as one word. Telephone numbers or

zip codes each count as one word. Split city or state names (such as Los Angeles), or hyphenated words count as two words.

Ads will be placed in the next available issue after order is received. Please indicate under which classification you would like your ad to appear:

- Radio Programming, Television Programming, Equipment For Sale, Equipment Wanted, Station Services, Comedy Material, Positions Open, Positions Wanted, Schools and Instruction, Miscellaneous

EQUIPMENT

UREI, Sennheiser, Crown
Emilar, Cetec, Yamaha, Otari,
Shure, AKG, etc.

electro-acoustic
systems

P.O. Drawer 1923 150 N. Hull St.
Athens, Ga. 30601 (404) 353-1283

Want more details?
Circle No. 48 on Product Info. Card.

FREE CATALOG & AUDIO APPLICATIONS



CONSOLES
KITS & WIRED
AMPLIFIERS
MIC, EQ, ACN,
LINE, TAPE, DISC,
POWER
OSCILLATORS
AUDIO
TAPE BIAS
POWER SUPPLIES

OPAMP LABS, INC.
1033 N. SYCAMORE AVE.
LOS ANGELES, CALIF. 90038
(213) 934-3544

Want more details?
Circle No. 49 on Product Info. Card.

LA SALLE AUDIO

We cater exclusively to the professional broadcast, recording, and production engineer.

We represent the major professional audio manufacturers, such as Scully, Tascam, JBL, Neumann, AKG, UREI, 3M, Inovonics, Crown, Electro-Voice, Nortronic, Audiotronics, Cetec, and many, many more.

Call us for all your professional audio needs!

Competitive prices. Most items in stock.

740 Rush St., Chicago, IL 60611
(312) 266-7500

Want more details?
Circle No. 50 on Product Info. Card.

STATION SERVICES

ANNOUNCING THE INFO-MANIAC

A monthly tip sheet on contests, promotions, happening nationally. You get a promotion every month with suggested copy, how to produce, air, and tie-in clients if desired. The Gavin Report of promotions.

Want more details?
Circle No. 51 on Product Info. Card.

FREE CATALOG

TAKE A TRIP INTO YOUR STATION'S PAST TO FIND OUT IF YOUR STATION OR OTHERS YOU'VE WORRIED FOR IS AMONG THE THOUSANDS OF PROFILED STATIONS IN OUR CATALOG. SEND FOR IT TODAY! DATE INCLUDES ORIGINAL AIRDATE, CALL OWNER, FREQUENCY, POWER, AND ALL CHANGES THEREAFTER. EACH STATION PROFILE ONLY \$2.00. (PM \$2.00). WRITTEN JUST FOR YOU - BROADCASTING'S MOST UNUSUAL SERVICE.

BROADCAST PRO-FILE
P.O. BOX 982 HOLLYWOOD, CALIF. 90028

Want more details?
Circle No. 52 on Product Info. Card.

THE MUSIC DOCTOR

That's what automated stations are calling us because they are calling us for things they can't get from their present syndicator like — enough upbeat beautiful . . . all vocal groups (without solo or with) . . . 24 hours of Christmas music . . . announced classical and more. Save \$ and a headache by coming to us first for complete automated beautiful, easy listening, country, MOR, classical, rock gold. Want more information? A demo? BROADCAST MUSIC SERVICES
1947 HILLHURST
LOS ANGELES, CA 90027
(213) 666-4270

Want more details?
Circle No. 53 on Product Info. Card.

Write
for
FREE
Catalog

CUSTOM RADIO PRODUCTION
Contemporary ID's - Logo's - Intros.
All Formats - Lowest Prices.

ALSO - Aircheck Tapes, Production Aids,
Wild Tracks, DJ Comedy, Books, FCC Texts,
Feature Programs, DJ Promos, and MORE!

COMMAND PRODUCTIONS BOX 26348
(415) 332-3161 SAN FRANCISCO, CALIF. 94126

Want more details?
Circle No. 54 on Product Info. Card.

INFORMATION SERVICE

Interested in any products or services advertised in this issue of BP&P? For more information, circle the numbers on the enclosed "PRODUCT INFORMATION CARD" that correspond to the advertisements that interest you.

Mail the card, postage-free, and more facts about those products and services will be rushed to you.

DON ELLIOT

Creative Services

3330 BARMAN BLVD. • HOLLYWOOD, CALIF. 90068
BOX 662 • HOLLYWOOD, CALIF. 90028 • (213) 851-5707

JINGLES

- 1) Easy rock adult contemporary package.
- 2) Sensational new double barrel shotgun package with synthesizer intro's, a capella end. Perfect for steaming out of stop sets and showcasing the next hit.
- 3) Moog beds for promos, contests, commercials. New package of beds, punctators, sustained pads, and short stingers, all editable. Buy one time — yours forever.

Demos on request
the price is right — we can be had

Want more details?
Circle No. 55 on Product Info. Card.

The book is out. You could be too, depending on your next one. Now, consulting help is as inexpensive as one more d.j. Contact Programming & Production Planners.

Want more details?
Circle No. 56 on Product Info. Card.

THE
CnB
STUDIOS
AUTOMATED SOUND
SYSTEMS PROGRAMMING



(415) 592-6149
3415 BERESFORD AVE • BELMONT, CA 94002

Want more details?
Circle No. 57 on Product Info. Card.

PROGRAMS

ROCK REFLECTIONS

Hosted by Jim Pewter

Featuring the greatest golden hits of all time, plus the superstars who made them famous. Daily or weekly special. Contact Krishane Enterprises, 4601 Willis Ave., Sherman Oaks, CA 91403 (213) 981-8255.



KRISHANE
ENTERPRISES INC.

4601 Willis Ave. Sherman Oaks
Calif. 91403 Phone 213/981-8255

Want more details?
Circle No. 58 on Product Info. Card.

HAVE YOU MET YOUR
"IDIOTORIALS"™
©1971, 1977

REQUIREMENT? YES? NOW
Broadcasting in the public interest is as easy as playing an "IDIOTORIAL" with Radio's wildest Card ioid Commentator — MIKE SOLACE!

- sixty seconds - 65 segments
- ★ unlimited air play
- commercial availability
- ★ priced by market size
- needed comic relief
- ★ proven in 10 markets

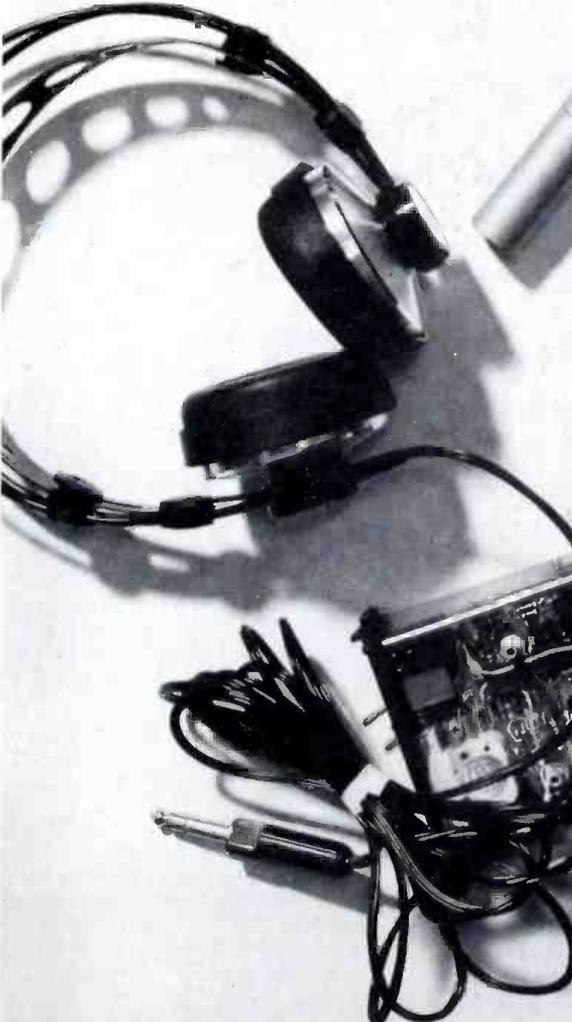
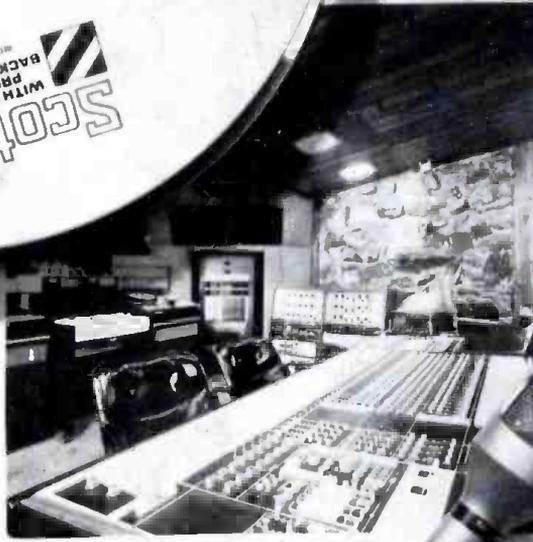
Send today for FREE DEMO: CASINO LOOT PRODUCTIONS
232 - 8th St., Brooklyn, NY 11215 (212) 768-1587

Want more details?
Circle No. 59 on Product Info. Card.

EMPLOYMENT

JOB WANTED

3 years experience as disc jockey. Creative writing ability for commercials and voice overs. Can handle all aspects of station promotion. Available immediately. Robert Capieco, 177 East 22nd St., Apt. 2, Costa Mesa, CA 92627 (714) 645-4527 or (714) 551-0355



(213) 655-0303
Your Direct Line
to Quality Professional
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Westlake Audio is a lot more than a studio builder. We represent, stock, sell and service the finest professional audio products available today! Microphones, tape machines, amplifiers, speakers, consoles and more. Whatever your product need, call Westlake Audio.

Consoles

Audiotronics • Automated Processes
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Tape Machines

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Monitor Speakers

Westlake Audio • JBL • Gauss/Cetec

Amplifiers

Crown • JBL • Cerwin-Vega • SAE

Microphones

AKG • Electro-Voice • Neumann •
 Sennheiser • Shure • Sony • Beyer • PML

Support Equipment

Allison Research • Amber • Atlas •
 Auratone • Countryman • DBX • Dolby •
 Edital • Eventide Clockworks • Inovonics
 • Koss • Lang Electronics • MRL • MXR •
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Custom Acoustic Design

Construction
 • audio, control room and
 • design, construction,
 • system interface.

from acoustic design
 to down beat...

Westlake
Audio

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 Los Angeles, California 90048
 (213) 655-0303

Want more details? Circle No. 60 on Product Info. Card.