Selector

Version 12 Manual
Written by Kenny Lee

RCS

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Many of the new features in Version 12 are the direct result of ideas and suggestions from successful radio veterans. Due to the sheer amount of enhancements to the system, it is impossible to list each idea with its contributor. Although this is by no means a complete list, these people all made a significant contribution to this latest release of the program:

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In the software world, great ideas don't matter until they're transformed into great programs. After the design of **SELECTOR** Version 12 was finalized, the actual construction of the program began. Unlike previous releases of the system, Version 12 was *completely* rewritten. This project required over two years of constant work. These are the people who breathed life into this latest release of the program:

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Kenny Lee
Dan Allen

And, of course, special thanks are in order for our friendly, competent support staff at RCS. These are the people who are there when you need them... answering your questions and solving your problems:

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The RCS Representatives who support **SELECTOR** in countries other than the United States deserve special recognition. In addition to providing program support, our foreign Representatives also *translate* the system from English into the native languages of their countries. Program translation is demanding and meticulous work, and I deeply appreciate our Representatives' dedicated efforts in this regard. Hats off to all of our international Representatives:

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Australian SELECTOR User's Conference Members - May, 1990
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All of these acknowledgements do not represent a complete or fair recognition of everyone who has contributed to **SELECTOR**. Ideas are often elusive and memory is fallible. The concepts that are presented in written form tend to get remembered better, of course. And believe it or not, there are *still* suggestions that we haven't gotten around to yet... but we will.

In closing, I extend my thanks to *you*. I appreciate your support of Radio Computing Services and **SELECTOR**. I hope you enjoy working with your new system and, as always, I'm anxious to hear your comments and suggestions. If there is anything I can personally do to enhance the system's performance in your particular situation, please let me hear from you.

All the Best,

Andrew Economos
President, Radio Computing Services, Inc.
January, 1991

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INTRODUCTION

Welcome to **SELECTOR** Version 12, the world's most powerful music scheduling system! If you have not used **SELECTOR** in the past, this Manual explains everything you need to know. You will quickly learn how to customize **SELECTOR** to schedule music according to *your* preferences for your particular format. If you have past experience with the system, this Manual will help you to understand the changes and powerful new features in Version 12.

You do not need to know anything about computers to use **SELECTOR** effectively. You should, of course, know a few basic facts about your computer, like how to power it up and the general layout of its keyboard. Other than these simple, basic abilities, you need no technical computer skills to understand, operate and maintain **SELECTOR**.

New Features

Version 12 of **SELECTOR** has a wide array of new features. Most of the trailblazing innovations are the direct result of suggestions from our large group of clients. Here is a list of the principal enhancements to the system:

The System:

    Easy Navigation
    Expanded Security System
    Extended Log Window
    New RCS System:
        Add Databases
        Delete Databases
        License Databases

Library Management:

    View and Edit Rule screens
    Many lengthened fields
    New Packeting Features
    New Album Title field
    New Pattern field
    Enhanced Song Dayparting:
        Full Week
        Standard Grids
    5 Song Notes per Song
    5 Artist Notes per Artist
    32 Themes per Song
    More Chart data fields
    New Alternate Category
    Store Research Data
    Access to MUSICbase
    Custom Field Ordering
    New, powerful Browse
    New Song Maintenance Flag
    New Category Sequencing

Music Policy:

    Direct access to Analysis
    Easily view Assignments
    Percentage Search Depths
    Ratio Level scheduling
    Random Back Daypart option
    New Priority Lists
    More Preferred Rules
    New Editing Threshold
    Daypart Assignment Grid
    New Daypart Regions
    Expanded Rules:
        52 Sound Codes
            5 per Song
        52 Artist Groups:
            2 per Song
        26 Roles:
            2 per Song
        20 Categories
        9 Types
        9 Dayparts
    New Rules:
        Media Protection
        Percentage Back
        Prior Day
        Play Window
        Beats per Minute
        Energy
        Era
        Content

The Clocks:

    Almost 4,000 available
    9 Clock Assignment Grids
    99 Songs/Events per Clock
    1500 Songs/Events per Day
    Consolidated Clock screen
    Delete unused Clocks
    Rolling Clock positions

Analysis:

    New Projected Turnovers
    New Library Statistics
    Comprehensive Song selection
    Better Artist Analysis
    Better Title Analysis
    Expanded Category Analysis
    Improved Rotation History

The Scheduler:

    Set Daily Pass Orders
    Multiple day scheduling
    Direct Log printing
    Interactive Scheduling
    Improved Audit Trail
    Improved Runtime Testing
    New Rolling Themes
    Artist/Title Analyses:
        Alphabetical
        Frequency
        Separate days
        Combined days
    Daylight Savings Time
    Specific Stopset rules
    Complete Not Scheduled Report
    New Manual Scheduler:
        Scrolling schedule
        View Song screens
        Highest Rule Dropped
        Use Browse Lists
        Records manual changes
        New Breaknote features:
            Insert
            Delete
            Move
        Reconciliation Mode
        British "Needle Time"
        Parameters settings

The Log:

    Format Assignment Grid
    More Song Notes
    New Artist Notes
    Print all Song fields
    New Header Variables
    Custom design the Footer
    Work Sheet:
        Custom design
        Highest Rule Dropped

Reports:

    New selection Filter
    Access all Song fields
    New Grouping capability

Hardware Requirements

SELECTOR runs on an IBM-compatible computer with at least one hard disk drive and 640 kilobytes of conventional memory. The **RCS System** and **SELECTOR** program files occupy about five megabytes of hard disk space. The amount of hard disk storage required for *each* **SELECTOR** Database is a function of many variables, but a good rule of thumb is about two megabytes per Database.

Hard Disk Storage Requirements

We recommend you run with no *less* than 500,000 bytes of available storage on your hard disk drive. There are circumstances in which a full, or nearly full, hard disk can *corrupt* your Database files. To prevent problems caused by a lack of hard disk storage space, **SELECTOR** regularly and automatically investigates the free space available on your hard disk drive. For complete details on this process, see "Hard Disk Storage Checks" on Page 76 in this Section of the Manual.

Program Jumps

Version 12 of **SELECTOR** offers the ability to "jump" between various sections of the program. For example, while working in Library Management, you can easily jump to Music Policy. Once there, you can jump again to

Analysis. These jumps require a considerable amount of system memory for temporary data storage. If there is not enough conventional memory to accomplish a jump, **SELECTOR** will examine your hardware to see if any *expanded* memory exists. If it does, the system will use this memory. If your machine has *extended* memory, it can be *configured* as expanded. This requires an Expanded Memory Management software program. Some versions of DOS include such a program, otherwise you can obtain one from your local software dealer.

If your computer does not have expanded memory, **SELECTOR** will use your hard disk drive for temporary storage when jumping around the system. If you do not have expanded memory, and there is no room for temporarily data storage on your hard drive, you will *not* be able to jump around the system.

About This Manual

If you are a new **SELECTOR** Version 12 user, we suggest you read the Introduction and Sections 1 through 4 of this Manual *completely*. These portions of the Manual explain the "nuts and bolts" of the system, and they're packed with relevant examples and suggestions. Although this may appear to be a formidable assignment, you'll find that it's not an imposing task. The many illustrations and tables spread throughout the Manual take up substantial space and account for its thickness. There is not as much actual *reading* material as you might think. If you take the time to learn **SELECTOR**, you will be rewarded with a solid understanding of the system. You will then be able to harness the power of the software and make it perform as needed.

After you have gained some experience with Version 12, you should use this Manual for reference. If you want to implement a feature you've not used in the past, or if you want to understand why the system is behaving in a certain way, the Manual probably has the answer. There is a complete Index at the back of the Manual. The Index entries point to the most relevant page or pages for the topics that are listed alphabetically. Use the Index to find the material you need.

Throughout the Manual we liberally supply cross-references to other related areas of the document. Since many of the features in **SELECTOR** *interact*, these cross-references can help you understand how a setting in one part of the system might affect the operation of another area of the program.

We use a type style called LOWER CAPITAL LETTERS when referring to the names of the screens used in the program. This alerts you to look at the accompanying screen illustration. Many screen illustrations employ **Bold** type to highlight the areas of the screen referred to in the associated description or example.

We have tried, where possible, to keep tables and illustrations on the same pages with the text that describe them. For this reason, many of the pages in the Manual are not completely filled. Do not be alarmed if you see what appear to be an "incomplete" page. Chances are, the *next* page contains an illustration and text that would not fit together on the "incomplete" page.

SELECTOR and the **RCS System** are ever-changing programs. We constantly add new features to keep in step with the rapid changes that occur in the broadcast industry. This Manual includes all program enhancements and revisions through Version 12.19 of **SELECTOR** and Version 1.1 of the **RCS System**. Changes made to the programs *after* these Versions will be documented within **SELECTOR** itself. For details, see "**SELECTOR** Enhancements" on Page 639 in Section 5 of this Manual.

SELECTOR Theory Of Operation

Computer programs are "modelled" upon human activities. **SELECTOR** is no exception. The design model for **SELECTOR** was the manual "Index Card" music rotation system. In this system, each Song is typed on an index card, which is placed in a stack with other music cards. Different card stacks represent different music categories. The music card stacks are placed in the Control Room for direct use by the Air Talent as they work on the air.

According to an order expressed on a clock or in a sequence, specific music categories become eligible for play. Songs are selected by searching the eligible category, from the front to the rear of the stack, until an appropriate Song is found. Stations usually formulate rules about the searching process. Songs are rejected if they violate important station music rules. Also, there usually are rules limiting the depth to which the category stacks may be searched.

After a Song is selected and played, its card is placed at the back of the category stack. As the various category stacks are played, the Songs placed in the back of the stacks slowly (or not so slowly, depending on category size) work their way back to the front of the stack. Once a Song returns close to the front of the stack it again becomes eligible for play.

The Index Card system seems ideal. The execution of the system, however, is quite a different story. People are human. In order to play their favorite Songs, Air Talent often search category stacks beyond allowed depths. Studio pressures frequently force quick Song selections that violate important station music rules. There have even been instances of employees destroying cards of the Songs they don't like.

Even if the staff plays by the rules, poor programming can result when rules conflict. Which Song gets selected when *all* of the eligible Songs break one rule or another? And there are certainly limitations to how many rules can be imposed. Think of the implications if only one rule involved scrutinizing the last ten plays of each Song considered. The card system simply does not provide the kind of programming consistency and control needed to win in today's tough, competitive environment.

SELECTOR works much like the manual Index Card system, but without human problems or limitations. Instead of typing the Song information on index cards, you type the data into the computer. When you enter a Song, you assign it to a Category. **SELECTOR** places the Song in a "Stack" with the other Songs in the same Category. This Stack works just like the stack described for the Index Card system. You design Clocks that tell **SELECTOR** when to select Songs from which Categories.

You define Category search depths and other rules that control the music's rotation, balance and flow. **SELECTOR** has an extensive array of rules designed to work in a wide variety of music formats and competitive situations. You prioritize the rules from most to least important. You can even specify Unbreakable Rules, those that you consider to be of utmost importance. **SELECTOR** will *never* schedule a Song that violates any of your Unbreakable Rules, and will always schedule music according to your specific instructions.

FIVE IMPORTANT TERMS

There are five "computer terms" that will be used extensively in this Manual. They are "cursor", "scrolling", "field", "toggle bar" and "window". If these words are new to you, please take a moment to learn their definitions.

Cursor

The "cursor" is a highlighted area of the screen that indicates your current position. Since most computer screens display 25 lines with 80 characters in each line, it is imperative that you know your current location on the screen. The cursor provides that information.

In **SELECTOR**, the size of the cursor adapts to the particular screen on which it is located. Sometimes it is the size of a single character or the size of a word. Other times it extends the full width of the screen. The cursor often indicates where information you type will be placed on the screen. It may also function as a position or selection marker when you're working in a screen that displays a *group* of information, like a Song list.

Scrolling

Many screens in **SELECTOR** display vertical lists of information. Some of these lists contain more data than can fit on the screen. "Scrolling" enables you to move through the information, so all of it can be viewed. The effect is similar to the way text is displayed on a Teleprompter.

Most screens that use scrolling contain some information that is unchanging and always visible. Another portion of the screen, the "scrolling region", is devoted to the information that scrolls. The cursor will always indicate your current position in a scrolling region on the screen.

Field

You will be entering information in many of **SELECTOR**'s screens. You can think of these screens as cards, or forms on paper, that allow you to fill in the blanks. Information needs to be entered in particular places on the screens. Each of these places is called a "field".

Screens that contain fields always display a cursor, so you know where your typing will appear. The size of the cursor changes, to fit the size of the field in which it is located. When the cursor is located in a field, you see a small, flashing point within the cursor. This point marks the exact spot where the next character you type will be placed. The flashing point is actually a cursor within a cursor!

Toggle Bar Fields

Some fields in **SELECTOR** accept only specific words or phrases. Rather than making you enter the exact required words, we provide "Toggle Bar" fields. When you are located in a Toggle Bar field, simply press the Spacebar to cycle through the available choices. Each time you press the Spacebar, a new word or phrase appears in the field. When the field displays the choice you want, simply leave the field and your choice will remain.

Windows

Some of the screens in the system are smaller than full size. When these screens appear, they cover only a portion of the total area of your monitor. These smaller screens are called "windows". This is an appropriate name because the smaller screen appears over existing information, and provides a view of data from another area of the system.

THE KEYBOARD

In order to use **SELECTOR**, you need to know about some important keys on your computer's keyboard. Unfortunately, these keys are located in different places on different keyboards. The good news is these keys are marked the same from keyboard to keyboard. **SELECTOR** is easy to use because many keys work the same, regardless of where you are or which tasks you are performing. We'll describe the keys you will be using often while working in the system.

Escape Key

The Escape Key, which is marked "Esc" on the key cap, is always used to return to the previous screen. Let's say that you selected Analysis from the Main Menu, then selected Historical Analysis from the Analysis Menu. You are now at the Historical Analysis Menu and want to return to the Main Menu. Press Escape once to move back to the Analysis Menu from the Historical Analysis Menu. Then press Escape again to move from the Analysis Menu to the Main Menu. Escape always takes you back one screen. It is important to note that Escape moves you out of any screen *without saving* any information that you may have changed on the screen.

FUNCTION KEYS

All IBM-compatible computers have a group of Function Keys, labelled F1, F2, F3 and so on. Some keyboards have ten Function Keys, others have twelve or even more. They're always located in a group, and the group is usually placed either along the left side or above the upper row of the keyboard. The **RCS System** and **SELECTOR** make extensive use of Function Keys. Depending on the area of the system in which you are working, different Function Keys have various uses. The Function Keys that are active in each subdivision of the system are documented in this Manual, and in the Help screens throughout **SELECTOR**. Two Function Keys are standard in the system, and always produce the same results regardless of where you are working. They are the F1 and the F2 Keys.

F1 - Help Key

An important Function Key is F1, the Help Key. Most screens in the system contain Help. **SELECTOR**'s Help is context-sensitive. That means the F1 Key displays a **HELP** window containing specific guidance for the area of the program in which you are currently working. Some of **SELECTOR**'s Help is field-sensitive. Pressing F1 on a screen with field-sensitive Help presents a **HELP** window containing details on the *field* in which your cursor is currently located. If you move the cursor and press F1 again, you will receive Help on the field you've entered.

Many areas of the system have multiple **HELP** windows. To get to the next **HELP** window from the current **HELP** window, simply press the F1 Key *again*. You can continue to press the F1 Key until you see the **NO MORE HELP** window, at which point you must press the Escape Key to return to the underlying screen. You do not have to view *all* multiple **HELP** windows. You can simply press the Escape Key at any time to leave a **HELP** window. Note that **HELP** windows are *not* available from Menus.

F2 - Do/Save Key

Another significant Function Key in **SELECTOR** is the "Do/Save" Key, F2. This key is used to Save information you have entered or changed on a system screen, or to initiate a process. If you add or change any information on a screen and press the Escape Key *before* pressing the F2 Key, your additions or changes will *not* be Saved. Remember that you must *always* press F2 if you want to Save changes or additions on any of the system screens. To avoid unbearable repetition, this Manual assumes that you know about the F2 Key, and that you will use it to Save your screen changes or additions. You must remember to use this important Key, even when not specifically instructed to do so here in the Manual.

Other Important Keys

Many of the screens in **SELECTOR** require you to move the cursor to various fields. In other screens you will want to move through the information in a scrolling region. You may have noticed that your keyboard contains keys with cryptic symbols and mystifying labels. These are the keys used for cursor movement and scrolling. This illustration approximates how these, and several other, keys look. Below each key is its proper name, which we'll use when referring to that key:

```
------- ------- ------- ------- ------- ------- ------- -------
|      | |  |_- | |     | |     | |     | |     | | Pg  | | Pg  |
|Shift | | -_| | |  _  | |  _  | |  _- | | -_  | | Up  | | Dn  |
------- ------- ------- ------- ------- ------- ------- -------
 Shift    Tab     Up      Down    Left   Right   Page    Page
  Key     Key    Arrow   Arrow   Arrow   Arrow    Up      Down


------- ------- ------- ------- ------- ------- ------- -------
|      | |     | |     | |     | |     | |     | |     | |     |
|Home  | | End | | Ins | | Del | | _-- | |_--- | |Ctrl | | Alt |
------- ------- ------- ------- ------- ------- ------- -------
 Home     End    Insert  Delete  Enter   Back-   Control Alternate
  Key     Key     Key     Key     Key    space    Key      Key
```

All IBM-compatible computers have these keys. On some keyboards the Up Arrow, Down Arrow, Left Arrow, Right Arrow, Page Up, Page Down, Home and End keys are separate, individual keys. On other keyboards these keys are shared with number keys in a cluster called the "numeric keypad". If your keyboard has shared numeric and cursor movement keys, the "Num Lock" Key must be *off* for the direction keys to work as described. If the cursor movement keys are new to you, take a little time to become familiar with them. Practice using these keys. In a short while you will be zipping through the system!

The **Shift Keys** work like the Shift keys on a typewriter. There are usually two Shift keys on the keyboard. If you press and hold *either* Shift Key before typing another letter, the letter you type will be *capitalized*.

The **Tab Key** moves the cursor to the *next* field. Holding the Shift Key while pressing the Tab Key is called a **Back Tab**, and this key combination moves the cursor to the *previous* field.

The **Up Arrow Key** moves the cursor to the *previous* field or the field *above*. The **Down Arrow Key** moves the cursor to the *next* field or the field *below*.

The **Left Arrow Key** moves to the previous *character* in a field, or to the previous *field* if at the beginning of a field. The **Right Arrow Key** moves to the next *character* in a field, or to the next *field* if at the end of a field.

Page Up moves *up* one screen in a scrolling region. **Page Down** moves *down* one screen in a scrolling region.

The **Home Key** moves the cursor to the *first* field on the screen, or to the top *screen line* of a scrolling region. The **End Key** moves the cursor to the *last* field on the screen, or to the last *screen line* of a scrolling region.

Throughout this Manual, we will refer to the "Arrow" and/or "Paging" Keys. These are references to the group of Keys that provide cursor movement. These Keys include the Up, Down, Left and Right Arrow Keys; the Page Up and Page Down Keys; and the Home and End Keys.

In most fields the **Insert Key** temporarily switches to the Insert Mode. In this mode, typed text is *inserted* into the current line at the current position. In some scrolling regions, the Insert Key allows you to insert an Item.

In most fields, the **Delete Key** *deletes* the current character. In some scrolling regions, the Delete Key deletes the *entire* Item under the cursor.

The **Enter Key** is often be used to *select* an Item in a scrolling region.

The **Backspace Key** is used to correct typing errors. Each time you press the Backspace Key, you move left by one position. As you move left, the character that was in that position is *erased*. So you can use the Backspace Key to erase several mistyped characters, then immediately resume typing.

KEY COMBINATIONS

Some of your computer's keys are used in *combination* with others to issue specific commands. To issue a command that requires a key combination, *press* and *hold* the first key, then press the additional key or keys. You may then simultaneously release all of the keys. We'll use "Alt-M" as an example. To activate this key combination, press and hold the Alternate Key, then press the letter "M". You can then release both keys. It's that simple.

Now we'll explore the key combination commands that can speed your work in both the **RCS System** and **SELECTOR**.

Control and Alternate Key Combinations

The **Control Key**, which is marked "**Ctrl**" on the key cap, and the **Alternate Key**, marked "**Alt**" on the key cap, are always used in *combination* with other keys.

SELECTOR provides several Control Key combinations that make it easy to move about scrolling regions. **Ctrl-Home** moves the cursor to the *first* field of a scrolling region. **Ctrl-End** moves the cursor to the *last* field of a scrolling region. **Ctrl-PgUp** moves back *two* screens in a scrolling region. **Ctrl-PgDn** moves forward *two* screens in a scrolling region. **Ctrl-M** moves to the *middle* of a scrolling region.

The system also provides key combinations that can speed your work when you're entering information in fields. **Ctrl-Right Arrow** moves to the *end* of a field. **Ctrl-Left Arrow** moves to the *beginning* of a field. **Alt-F10** *deletes* all of the information in the field in which the cursor is located.

Print Screen

One of the Keys on your keyboard is marked "Print Screen" The **Shift-Print Screen** key combination immediately sends a copy of the contents of your computer's screen to the printer. Although most areas of our programs provide their own, unique print features, the Shift-Print Screen command provides a quick and easy way to obtain a printed copy of any screen's contents. This key combination works in all areas of the **RCS System** and **SELECTOR**. *Before* using this key combination, make sure your printer is powered-up and "on line".

Reboot

DOS provides a quick and easy way to "Reboot" your computer. To learn about "Booting", see "Starting the RCS System" on Page 44 in this Section of the Manual. You may already know that the **Ctrl-Alt-Del** key combination can be used to Reboot your computer. What you might *not* know is this command, if issued at the wrong time, can seriously *corrupt* the data files stored on your machine's hard disk drive.

There are times when a Reboot is appropriate. For example, if an electrical power surge "freezes" your machine, it might be necessary to Reboot in order to regain control. Keep in mind though that Rebooting should be used *only* as a last resort.

If you suspect your machine is "frozen" while running an RCS program, *first* press the Escape Key and wait thirty seconds. If nothing happens, then press Ctrl-C or Ctrl-Break and wait *another* thirty seconds. If still nothing happens, *then* you may try Rebooting. If Rebooting doesn't work, you will need to turn *off* your computer, *wait* ten seconds, and then turn it back on.

SYSTEM NAVIGATION - MAKING MENU SELECTIONS

In the **RCS System** and **SELECTOR**, you use Menus to move about the programs. A Menu is a screen that presents several options. Depending on the option you select, you will move to a different area of the system. Making Menu choices is extremely easy. They can be made in one of four ways. Use the method that's most comfortable for you:

1. Type the Number Key associated with the Menu Option you wish to select.

2. Type the Function Key numbered with the desired Menu option.

3. Use the Arrow Keys to move the cursor until it rests on the desired Menu Option, then press the Enter Key.

4. Press the first letter of the Menu option you wish to select.

Here's one note of caution on method #4. Some Menus have two or more options that start with the *same* letter. In these cases, the *current* cursor position determines which of the Menu Options starting with the same letter will be selected if you press that letter. To illustrate, assume a Menu has two choices beginning with the letter "A". Let's say they're Menu Options #3 and #7. If the cursor is currently on Option #1, then pressing "A" will activate Option #3. If the cursor is on Option #4, then pressing "A" will activate Option #7.

We'll demonstrate the four ways you can choose a Menu option using the Main Menu of **SELECTOR**.

```
---- S E L E C T O R (R) ------------------------------------ Main Menu ----
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_         1. Library Management        6. Analysis                         _
_                                                                          _
_                                                                          _
_         2. Music Policy              7. Print the Log                    _
_                                                                          _
_                                                                          _
_         3. Clocks                    8. Reports                          _
_                                                                          _
_                                                                          _
_         4. Schedulers                9. Backup/Restore Data              _
_                                                                          _
_                                                                          _
_         5. Utilities              Esc - Exit SELECTOR                    _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_ WRCS-FM   12.00                               The Songs You Love!        _
------------------- (C) 1979-1990 Radio Computing Services -------------------
```

If you wanted to choose "Print the Log" from the **SELECTOR** Main Menu, you could do any of the following:

1. Press the "7" Key.

2. Press the "F7" Key.

3. Use the Arrow Keys to move the cursor to "Print the Log", then press the Enter Key.

4. Press the letter "P", which is the First Letter of the Menu selection "Print the Log".

GETTING STARTED

If this is your first exposure to **SELECTOR**, this section of the Manual is devoted just to you. Here we will give you some broad tips on organizing your system, so it will perform exactly as needed in your unique situation. The intention here is to point you in the right direction, and give you a gentle push to get you moving.

Try to avoid the temptation to jump right in and start entering information into **SELECTOR**. If you spend a little time planning your approach, you will be confidently up and running in the shortest time possible. If you do not plan ahead, you might find that you have entered a thousand Songs incorrectly. Then you will have to go back and correct a thousand mistakes.

Determine Your Goals

As a first step, spend some time thinking about your radio station's music programming. Try to develop a clear, precise definition of your music scheduling goals. Which elements are most important to the sound of your station's music? Which are least important? To some programmers, music tempo is the greatest concern. Others strive for a certain era flow in their music. Still other programmers care most about the audience appeal of the music. There are many different approaches, and no right or wrong answers. The goal is simply to develop a list of *your* music scheduling priorities. Once you have a grip on all of your scheduling concerns, *rank* them from most to least important. Your fully developed list will be invaluable as you start to tap the incredible power of **SELECTOR**.

Read the Manual

Your next step is to thoroughly explore Sections 1 and 2 of this Manual. In Section 1, Library Management, you will learn about the Song library. Pay particular attention to the many ways you can code Song Characteristics. Start thinking about which of the Characteristics will be most important in your operation. Make notes about all of the Characteristics you feel will be applicable in your situation.

In Section 2, Music Policy, you will learn about the many ways **SELECTOR** applies rules to the Song Characteristics to control music scheduling. We are positive that you will find rules to address all of your important music concerns. You may even find a few vital rules you haven't thought of!

As you read through Section 2, observe that some rules can work in several different ways. One of the reasons **SELECTOR** is so powerful is *you* can use a rule differently than *others* use the same rule. A great example is the Type Rule. A Song can be classified as one of up to nine types. The Type rule allows you to control which Types can follow other Types, and how many of a given Type you will allow in a row. In other words, it allows you to control music sequencing based on the "Type" of the music. The beauty is *you* decide what Type actually means. One station might have four Types: "Pop", " Urban", "Rock" and "AC". Another might use three Types: "Modern", "Traditional" and "Crossover". Type can mean one thing to you, and something entirely different to others. Once you understand how Type works, and the kind of control it provides in scheduling, you can decide if it is appropriate for your situation. This also holds true for other flexible **SELECTOR** rules like Mood, Energy, Texture, Opener and Era.

Other rules are obviously intended for a singular use. Artist Separation is a good example. This rule allows you to set the minimum time that must elapse between repeat plays of an Artist. The purpose of the rule is clear, but the amount of separation is set by *you*, not **SELECTOR**.

As you read about the rules, concentrate on *how* they work and what they can help you accomplish. Once you understand how the rule works, you can decide if you need to use the rule at all and, if you do, what you want it to mean. Beware of a trap here. **SELECTOR** is designed to serve the music scheduling needs of many diverse programmers, markets, formats and competitive situations. Focus on the rules that provide the control of *your* music scheduling goals. You should *not* use *every* rule or feature in the system. Especially when you are starting out, keep your rules simple. As your understanding of **SELECTOR** grows, you can make adjustments to refine your music scheduling.

Define Your Categories

After learning about the rules that control your music in **SELECTOR**, it's time to define your Categories. A well designed Category structure provides a solid platform on which **SELECTOR** can operate. This is not a difficult task, but it does require a good measure of thought and logic.

In **SELECTOR**, a Category is a group of Songs in which every Song is equally important, and should receive equal play. It is the most basic division of all the music in your system. As such, it is best to build Categories that, when properly placed, will provide your most basic music flow objectives. To develop a good Category structure, use your most important Song balance and separation criteria.

Let's illustrate this concept with an example. Say that a Gold-Based, Adult Contemporary station is just starting out with **SELECTOR**. The station plays Songs from 1964 to today, but focuses on Songs from 1980 forward. The station uses music research to emphasize Songs with high appeal to their target audience. The station's greatest music scheduling concerns are controlling the era and target audience appeal of the Songs.

Since we know the two major music scheduling interests, Category definition becomes an easy task. The Categories should be constructed to account for *both* primary scheduling flow objectives, era and audience appeal. Here's one possible approach:

```
Category            Era                  Appeal
--------            -----------          --------
A                   Currents             Massive
B                   Currents             Marginal
R                   Recurrents           Massive
S                   Recurrents           Marginal
E                   1964 - 1969          Massive
F                   1964 - 1969          Marginal
G                   1970 - 1977          Massive
H                   1970 - 1977          Marginal
I                   1978 - 1985          Massive
J                   1978 - 1985          Marginal
K                   1986 - 1991          Massive
L                   1986 - 1991          Marginal
```

This structure is only one of many possible ways the music could be categorized. The important point is *both* of the station's primary music programming concerns are addressed in the Category structure. Now it becomes easy to build Clocks that control *both* appeal and era.

Well defined Categories present a clear path for making changes. In this example, it would be an easy task to adjust the era flow or audience appeal of the station. The station would not have to resort to a massive data overhaul to accomplish a minor adjustment. A simple Clock adjustment will do the trick.

Another important issue is Song rotation within the Categories. If these Categories were defined along era or appeal divisions alone, then *another* **SELECTOR** rule would have to be applied, at a high priority, to control the remaining prime programming concern. This would have the probable effect of causing unequal Song rotations in the Categories. That would defeat the whole purpose of music Categories, equal play for equal Songs.

If you're moving to **SELECTOR** from an Index Card system, chances are your Categories are already a part of your normal routine. Just spend some time making sure that your present structure is solid and logical. Proper Category planning will reap huge rewards in the long run, as you make inevitable adjustments to your programming.

Each **SELECTOR** Category can be further divided into three Levels. For more information on the uses of this feature, see "Level" on Page 80 in Section 1 of this Manual.

Prepare for Song Entry

Before you can enter any Songs into **SELECTOR**, you need to make some basic entries in the Music Policy section. These entries define the Categories and rules that you will be using in your system.

When you know exactly which rules you are going to use, and how you are going to use them, go into the Music Policy section of **SELECTOR** and enter your code definitions where required. You should wait to define the actual rule settings until *after* you have entered your music into the system. You will develop a better appreciation for all the rules as you code your Song library.

You also need to go to the **CATEGORIES** screen in Music Policy and enter your Category definitions. Simply enter the CAT Code and Category Name. Again, you can come back to this screen later to fill in the rest of the information.

You must make a decision regarding the manner in which you will number your Songs. Every Song in **SELECTOR** must have a unique identification number. We call this number the Song ID. You must inform **SELECTOR** what kind of Song numbering scheme you will be using. Your Song IDs can consist of either all numbers, or a combination of letters and numbers.

Using all numbers provides ease and convenience in calling up Songs by their IDs. On the other hand, your current numbering system might already include alphabetic characters. In that case, you might decide to transplant your existing numbering scheme into **SELECTOR**. That would avoid the major job of changing all the numbers on your carts, CDs, DATs and/or records.

If you are using an automation system, and that system uses Song identification numbers that consist of seven characters or less, the *best* approach is to use the automation system's Song identification numbers as your Song IDs in **SELECTOR**. In this case, the Song identification numbers in *both* systems will be *identical*. This is a logical and convenient arrangement.

The choice is yours, but we urge you to think it through before committing to a final decision. It's best to start with, and stick to, the numbering system you will use permanently. For complete details on defining a numbering system, see "Song ID Numbering" on Page 185 in Section 1 of this Manual.

You might want to set up Custom Field Ordering in the Library Management section of the program. This feature specifies that the screen cursor may enter *only* those Song Information fields that *you* use in your system. This will increase the speed at which you can enter Song data, and will help ensure you don't skip any important Characteristic fields. For complete details, see "Custom Field Ordering" on Page 188 in Section 1 of this Manual.

Now you're ready to begin entering Songs into **SELECTOR**. You have an overview of how the system works and, more importantly, how it can work in your particular situation. You have a Category structure and you know the rules you will use and how you will use them.

You should consider establishing mental "reference points" for some of the rules you'll be using. Let's say that you plan to use the Energy Rule. You have created five names for the system's five-point Energy scale. The names you invented are "Dead", "Soft", "Medium", "Hard" and "Chainsaw". Now, think of *one* ideal Song to represent *each* point on your Energy scale. Here's one possible list:

```
Code        Name        Song                            Artist
----        ----        ----                            ------
   1        Dead        Love Me Tender                  Elvis Presley
   2        Soft        For What It's Worth     Buffalo Springfield
   3        Medium Stop in the Name of Love  Supremes
   4        Hard        Somebody to Love                Jefferson Airplane
   5        Chainsaw    Born to be Wild                 Steppenwolf
```

These Song "reference points" will be a great help as you code the other Songs in your library. If you encounter a Song you're not sure how to code, compare that Song to your "ideal" Songs. This process will help you determine where the questionable Song fits into your coding scheme. This process will provide a Song library that is coherently coded. Your rules will have a much better chance of providing the kind of consistency and control that made **SELECTOR** famous.

As you enter the Songs in your library, you will develop a keen appreciation for the manner in which your Songs are coded. You will wrestle with decisions all along the way. Is this Song a Mood 1 or a Mood 2? Is this Song a Texture 33 or a Texture 34? As you make these decisions, you will be forming a solid attitude about the important Characteristics of your library. This attitude will be a great benefit when you start defining rule settings for the Characteristics.

After your Songs are all entered and coded, you can use **SELECTOR**'s Analysis section to study the composition of your library with respect to the Characteristics. Then you'll have a useful tool to help you make reasonable rule settings.

After you enter the Songs, you will need to complete the **CATEGORIES** screen, and enter rule and Priority settings in the Music Policy section of the program. You will also design and assign Clocks, then generate some schedules to check your work. Then you might want to revise some rules or Song coding, if the results aren't exactly up to snuff. You will soon discover that your **SELECTOR** Database is a dynamic entity. You will be able to make changes to your rules and Song data until you achieve the exact results you need and expect.

Questions or Problems

Hopefully this section has provided you with a good plan for starting out. As you read the rest of this Manual, you will develop a solid understanding of **SELECTOR**. If you get stuck along the way, just give us a call. We have a team of professionals standing by to give you helpful, friendly guidance. Our support staff has a solid background in radio. They understand not only **SELECTOR**, but the problems you face as you fight the radio war. If there's anything we can do to make your work with **SELECTOR** clearer, easier or better, please let us hear from you!

INHERITING A SELECTOR SYSTEM

It's a safe bet that at some time in your career you will move to a different station, and inherit a **SELECTOR** Database that has been created and maintained by someone else. This can be a challenging or frustrating experience, depending on your point of view. Regardless of the ratings health of your new station, you should spend some time analyzing the current system before diving in to make changes.

Your first step should be a comprehensive inspection of how the system is performing. Move to the Analysis section of **SELECTOR**. Use the Historical Analysis subdivision to learn how the Songs are rotating. The "Category Play Analysis" will quickly show you the Clock Requests for the Categories/Levels, and their average turnovers. You will also learn vital statistics concerning the Characteristic Codes applied to the Songs in the Categories. The "Rotation History" area of Analysis can help you isolate major Song rotation problems. More importantly, this analysis will indicate if any problems exist in *all* or *specific* Categories/Levels.

Study the Library Statistics section of Analysis to discover how the Songs are coded. Hopefully, your predecessors will have defined the Codes they're using. The definitions should provide some insight as to how the rules are actually being used.

Investigate the music schedules generated by the system and see if they make sense for the station's format and the competitive environment in the market. Delve into the Music Policy subdivision to discover the scheduling rules that are being used, and how they are defined.

If you are new to the station *and* **SELECTOR**, you have double trouble. Before you can really understand your inherited Database, you need to learn how the system works. This requires time and patience. You will probably be anxious to start experimenting immediately. But we suggest that you resist that temptation, and instead spend a couple of days studying this Manual and learning the system. Then you will be in a much better position to understand not only *what* your inherited system is doing, but *why*. You will have taken a huge step toward learning how to change the Database, to make it perform as needed.

Whether you're a new **SELECTOR** user or an "old hand" at the system, chances are you will want to make changes to your inherited Database. The *degree* to which you will modify the system should determine your *approach* to making adjustments. We'll provide two examples to illustrate two different approaches for vastly different situations.

The Disastrous Database

Let's say that your inherited system is simply a mess, and requires a major overhaul. This is a job that probably cannot be accomplished in a day or two. You could be looking at work that will last a week, or even more. The best approach to this situation is to make a *copy* of the existing Database. This will allow you to continue using the original Database to schedule, while rebuilding the copied Database.

If you were to dive in and start changing your inherited Database *without* using a copy, you might quickly find yourself in big trouble. For example, you might *think* it will take only a day or two to fix the problem Database. So you schedule two days ahead, and start making extensive changes. Suddenly your two days are up, and your "improved" system is *not* ready to schedule. Now what do you do? If you make a Database copy, you can at least use it to schedule *something*, until your revised Database is ready. For details on how to copy an existing Database, see "Add/Delete a Database" on Page 59 in this Section of the Manual.

Spend some time testing and analyzing your new Database. Schedule a month of music, and use the Analysis section of **SELECTOR** to investigate how the new Database is performing. Check Category and Song rotations. If you're getting a lot of Unscheduled positions, find out why and correct the problem.

Once you have your new Database "humming", you can switch over and use it to schedule your on-air product with confidence. Yes, you have spent some time, while the inherited Database was still being used on the air. But *now* you can schedule with confidence, and devote more time to the other important aspects of your new job. You won't have to be constantly twiddling and tinkering with your music scheduling.

Also, your time investment has created a solid understanding of *why* your new Database operates as it does. If you need to make changes, you will be able to confidently adjust your scheduling to accomplish your changing goals.

The Delightful Database

If your new station has robust ratings, chances are there are no *major* problems lurking in the Database. As you explore the system, try to isolate the good aspects of the Database. Even if you have a lot of experience with **SELECTOR**, you might learn a trick or two.

On the other side of the coin, a supremely successful station's Database could probably be *better*. As you're exploring the system, keep a keen eye out for minor problems and areas that could be improved. Even if the station is ranked Number One, you undoubtedly have a strategy to defend and improve that position. Make sure that the inherited Database is structured according to *your* programming game plan. If not, design your Database changes accordingly.

Before changing *anything*, make a Backup of the original Database, and tuck it away in a safe place. This is insurance, in case you have underestimated your ability to "improve" the system. To learn how to make a Backup, see "Backup" on Page 845 in Section 9 of this Manual.

Before switching to your new Database, put it through its paces. Schedule a week or so, and analyze the results. Make sure that your changes are providing the results you expected. If you spot problems, and need more time, you have a choice. If the problems are minor you can either live with them, or use the Manual Scheduler to fix them. If you are experiencing considerable complications, you can Add that floppy disk Backup you made to the system. (You *did* make a Backup, didn't you?) For details on how to do so, see "Add/Delete a Database" on Page 59 in this Section of the Manual. Then you can continue to schedule the on-air product, using the original Database, while you further develop your new Database off the air.

STARTING THE RCS SYSTEM

When you power up your computer, it goes through a start up procedure called "Booting", a picturesque term that depicts the computer lifting itself up by its bootstraps. This process takes anywhere from several seconds to a minute or so, depending on the machine. The memory and other hardware is checked, and the disk operating system, DOS, is loaded. Then you might be asked to enter the date and time. If so, please make sure the information you enter is *correct*. It's important to **SELECTOR** and the other software products that start through the **RCS System**.

Next your computer might display a DOS prompt similar to this:

<div align="center">C:> or perhaps C:\> or maybe D:></div>

A prompt means the computer is waiting for you to give it a command. To start the **RCS System** from a DOS prompt, all you need to do is type:

<div align="center">RCS</div>

Then press the Enter Key. If all goes well, your screen will display either a Password Entry screen, or the **RCS System** Main Menu.

Your computer might have a special menu program listing the programs that run on your machine. Or your computer might be connected to a network. In either of these cases, you should see the person responsible for the computers at your radio station. They will be able to tell you how to start the **RCS System** on your system.

RCS SYSTEM OVERVIEW

The **RCS System** launches and maintains Radio Computing Service's software products, including **SELECTOR**. This is the Main Menu of the **RCS System**.

```
-----------------------------------------------------------------------
|     ,,,,,,,,,,,,,,,              ,,,,,,,,,,,,        ,,,,,,,,,,,,      |
|    ,,,,,,,,,,,,,,,,,,         ,,,,,,,,,,,,,,,,     ,,,,,,,,,,,,,,,     |
|   ,,,,,,,,,,,,,,,,,,,       ,,,,,,,,,,,,,,,,,    ,,,,,,,,,,,,,,,,,     |
|           ,,,,,,,,,    ,,,,,,,,,,,,             ,,,,,,,,              |
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|   ,,,,,,,       ,,,,,,,,,    ,,,,,,,,,,,,        ,,,,,,,,,,,,,         |
|                                                                      |
|                                                                      |
|     1. SELECTOR            4. RCalendarS           7. PRO-RATE        |
|                                                                      |
|     2. MUSICbase           5. MASTER CONTROL       8. Utilities       |
|                                                                      |
|     3. SAMPLER             6. LINKER           Esc - Exit to DOS      |
|                                                                      |
|                                                                      |
|   1.1                                          WRCS-FM Radio          |
-----------------------------------------------------------------------
```

The Version number of the **RCS System**, and the Client Name, are displayed immediately above the bottom border of all Menus in the **RCS System**. In the example Menu shown above, the Version number is "1.1" and the Client Name is "WRCS-FM Radio".

In this Manual we will focus on three sections of the **RCS System**: Utilities, **SELECTOR** and Exit to DOS. The other choices are described in the user Manuals for those software products.

SELECTOR COMPANION PROGRAMS

At several places in this Manual we make references to **MUSICbase**, **MASTER CONTROL** and **LINKER**. These other RCS software products *interact* in various ways with **SELECTOR**. We'll provide brief descriptions of each of these companion programs. Don't hesitate to call us for *complete* details on any or all of our software products for radio.

MUSICbase

MUSICbase is the ultimate programming tool for any music format. It provides valuable Chart and Song information for *each* Song charted on Billboard's "HOT 100" for *every* week from 1955 to present. Billboard Magazine's "Album Rock Tracks", "Adult Contemporary", "Country" and "Urban" Charts are also available. The system contains over 30,000 of radio's most-played Songs, more than 10,000 of which are fully coded with Album Titles, Runtimes, Intros, Beats per Minute, Key/Chord Codes, Energy Codes and Texture Codes. All of this vital information can be quickly and easily copied into your **SELECTOR** Database. **MUSICbase** also provides hundreds of Themes, to make special programming a snap.

You can "match" the Songs in your **SELECTOR** Database to **MUSICbase**. Then you can quickly access **MUSICbase** information pertaining to matched Songs from *within* **SELECTOR**.

LINKER

LINKER schedules your station's non-music, non-commercial "Events" much like **SELECTOR** schedules your Songs. In **LINKER**, Events such as PSAs, Newscasts, Weather Forecasts, Contests, Promos, Jingles and Liners are assigned to Categories and Levels. You specify rules and Policies that control when, where and how often these Events are scheduled.

MASTER CONTROL

MASTER CONTROL operates on a computer located in your Air Studio. The program integrates with your station's traffic computer, to obtain information about the commercials that have been scheduled. The **MASTER CONTROL** program includes RCS's **LINKER** software. **MASTER CONTROL** *combines* your **SELECTOR** music schedule with your station's commercial schedule and **LINKER**'s Events schedule, to create an *integrated* electronic log.

In addition, **MASTER CONTROL** stores all of the live *scripts* used in your programming. The program elegantly replaces multiple logs, commercial copy books, liner cards, contest sheets, news wire copy and all the other cards and scraps of paper that clutter most radio stations' Control Rooms. It can really organize and streamline your station's operation!

RCS SYSTEM UTILITIES

Select Option #8 from the **RCS System** Main Menu to bring up the Utilities Menu.

```
---- R C S ------------------------------------------ Utilities Menu ----
_                                                                       _
_                                                                       _
_                                                                       _
_                                                                       _
_        1. Global Parameters          5. Security                     _
_                                                                       _
_        2. Printer Font Definitions   6. Product Drive Assignments    _
_                                                                       _
_        3. Install a Program          7. Add/Delete a Database        _
_                                                                       _
_        4. License a Database         8. Feedback to RCS              _
_                                                                       _
_                                                                       _
_                      Esc - RCS Menu                                  _
_                                                                       _
_                                                                       _
_                                                                       _
_  1.1                                  WRCS-FM Radio                   _
----------------- (C) 1979-1990 Radio Computing Services ----------------
```

Here is an overview of the **RCS System** Utilities section:

Option #1 - **GLOBAL PARAMETERS** allows you to adjust several essential settings used by all Radio Computing Services software products.

Option #2 - **PRINTER FONT DEFINITIONS** allows you to define special codes that all RCS Programs use to control your printer.

Option #3 - **INSTALL A PROGRAM** allows you to easily load new RCS software releases on your computer's hard disk drive.

Option #4 - **LICENSE A DATABASE** allows you to update Software Licenses for RCS products.

Option #5 - **SECURITY** allows you to define which individuals have access to the **RCS System** and **SELECTOR**.

Option #6 - **PRODUCT DRIVE ASSIGNMENTS** lets you specify the hard disk drive assignments for RCS programs.

Option #7 - **ADD/DELETE A DATABASE** allows you to Create, Copy or Delete the Databases used in RCS products.

Option #8 - **FEEDBACK TO RCS** provides an easy way for you to communicate suggestions or non-critical problems to us, and allows you to enter your station's or organization's name for display on the Menus in the **RCS System**.

GLOBAL PARAMETERS

This area of the **RCS System** allows you to change several settings that affect the manner in which *all* RCS software products installed on your machine operate. You will probably *not* have to change the settings here. For most of you, the standard settings in this area of the system are the best settings.

Choose Option #1 from the RCS Utilities Menu to access the Global Parameters settings. The **GLOBAL PARAMETERS** window will immediately appear in the center of the Menu.

This is the **GLOBAL PARAMETERS** window. Notice the guide along the bottom border of the window. This guide displays, "F1-Help F2-Save". Most screens and windows in the **RCS System** and **SELECTOR** list important options in this manner. In this case, you are being notified that you can get Help by pressing the F1 Key, and that you should press the F2 Key to Save any changes you make to the screen settings. Now we'll explain the **GLOBAL PARAMETERS** window fields, in the order in which they appear in the window.

```
-----------------------------------
|         GLOBAL PARAMETERS        |
|                                  |
| Date Style ·········· MO/DY/YR   |
| Time Style ·········· 11:59PM    |
| Printer Port ··············· 1   |
| Screen Color ······· AUTO        |
| Screen Update Speed ··· FAST     |
|                                  |
--------- F1-Help F2-Save ---------
```

Date Style

The first Global Parameters field sets the Date Style that will be used by *all* of the RCS products installed on your computer. Date Style is a Toggle Bar field. Your choices are "MO/DY/YR" (Month/Day/Year) or the European Date Format, "DY/MO/YR" (Day/Month/Year). The Date Style setting affects *both* the manner in which our programs *display* dates, and the manner in which you must *enter* dates into our programs.

If you select the "DY/MO/YR" Option, RCS programs will interpret a date entry of "05/04/90" as meaning April 5, 1990. If you select the "MO/DY/YR" Option, then our programs will interpret a date entry of "05/04/90" as May 4, 1990.

The Date Style used for all of the examples in this Manual is "MO/DY/YR".

Time Style

Time Style sets the manner in which *all* of the RCS software products installed on your machine process time of day data. This is a Toggle Bar field with two choices. You can select "11:59PM" (12 Midnight through 12 Noon to 11:59 PM) or "23:59" (00:00 through 23:59). The Time Style setting affects *both* the manner in which our programs *display* the time of day, and the manner in which you must *enter* time data into our programs.

Those areas in our programs that require you to enter a time value consisting of hours and minutes utilize a group of three fields. This group is composed of a two-character field for hours, a two-character field for minutes, and a final, single-character field that is used to indicate the day division for the "11:59PM" Time Style Option.

If you select the "23:59" Time Style Option, time entries are straightforward. Simply use the *two* left-most time fields to enter the hour and the minutes respectively. Leave the right-most field blank. For example, you would enter 9:57 by typing "9" in the left-most field and "57" in the field to its right.

If you select the "11:59PM" Time Style Option, time values must be entered in a specific format, using all three fields. The following table best illustrates how to use the three fields to enter time data when the "11:59PM" Time Style Option has been selected:

```
        Actual Time                     Hours      Minutes     Division
        -----------                     -----      -------     --------
        12 Midnight                       12          00          M
        27 minutes past 12 Midnight       12          27          M
        1 AM                               1          00          A
        35 minutes past 3 AM               3          35          A
        12 Noon                           12          00          N
        55 minutes past 12 Noon           12          55          N
        4 PM                               4          00          P
        37 minutes past 6 PM               6          37          P
```

The table shown above illustrates that the "11:59PM" Time Style Option requires you to use an "M" to refer to all times *within* the 12 Midnight hour, and an "N" to refer to all times *within* the 12 Noon hour.

Those areas in our programs that require you to enter a specific hour utilize a group of two fields. This group is composed of a two-character field for the hour and a single-character field for the day division when using the "11:59PM" Time Style Option.

If you select the "23:59" Time Style Option, hour entries are straightforward. Simply use the *left-hand* time field to enter the hour, and leave the right-hand field blank. For example, you would specify "13:00" by typing "13" in the left-hand field.

If you select the "11:59PM" Time Style Option, then hour values must be entered using both fields. For example, you would specify "9:00 AM" by typing "9" in the left-hand field and "A" in the right-hand field. You use an "M" to refer to the 12 Midnight hour, and an "N" to refer to the 12 Noon hour. Therefore you would indicate 12:00 Noon by entering "12" in the left-hand field and "N" in the right-hand field and 12:00 Midnight by entering "12" in the left-hand field and "M" in the right-hand field.

The Time Style used for all of the examples in this Manual is "11:59PM".

Printer Port

Printer Port is normally set to "1" for a parallel printer. If you have a serial printer, or no printer at all, enter "0" in this field. If you're not sure what kind of printer is connected to your machine, check the "Specifications" section of your printer's instruction manual.

Screen Color

Screen Color is a Toggle Bar field with three choices. Normally, this parameter should be set to "Auto". The other choices are "Color" and "Plain". If you have a monochrome (no color) monitor, and some screens are hard to read, try setting the Screen Color field to "Plain".

Screen Update Speed

Screen Update Speed is a Toggle Bar field with choices of "Fast" and "Slow". Generally this should be set to "Fast". If you have an older computer, you might notice "flickering" or "snow" when moving around the system. You can eliminate most of this video noise, with a little sacrifice in speed, by setting Screen Update Speed to "Slow".

PRINTER FONT DEFINITIONS

In this section of the **RCS System**, you define special codes that all RCS Programs use to control your printer. The printed material available from our programs is designed to fit on standard 8½ by 11 inch paper. It is often necessary to print some or all of the information in a "narrow" type face, so that all of the required data will "fit" on standard width paper.

Most printers have the ability to image characters in a variety of different type faces. Type faces are also known as "fonts". Typical font names include "Pica", "Compressed", "Bold" and "Wide". Every standard printer has the capability to produce at least two fonts. They are Pica and Narrow.

The Pica font is the standard, normal type face. This font produces 10 characters for every inch of paper space. A complete line of Pica type across an 8½ inch page consists of 80 characters. The Pica font produces type that closely resembles the printing obtained on a standard typewriter. The Narrow, or Compressed, font generates approximately 16 characters per inch of paper space. A complete line of Compressed type across an 8½ inch page consists of about 128 characters.

Some printers have special features that can enhance printed text. For example, many printers can underline words or phrases. Other printers can use a high resolution printing mode called "Near Letter Quality". There are even exotic printers that can print a variety of colors.

"Control Codes" are special, non-printing characters that the computer sends to the printer to control various printing functions. Printers use these Control Codes to switch between fonts, and activate or deactivate special features. Unfortunately, there are no industry standards for printer Control Codes. Different manufacturers use various Codes to activate various fonts and features. The Printer Font Definitions section of the **RCS System** allows you to define the Codes that activate the fonts and features of *your* printer.

When you select Option #2 from the from the **RCS System** Utilities Menu, the **PRINTER FONTS** screen appears on your monitor. You will see a display more or less like this.

```
---- S E L E C T O R ------------------------------------ Printer Fonts ----
|                                                                           |
|                                                                           |
|Font  Description  CPI     Printer Control Sequence (Use Decimal Numbers)  |
-----------------------------------------------------------------------------
|  P  |Pica        |10.0|27,70,27,72,18,27,87,0                             |
|  N  |Narrow      |16.5|27,70,27,72,18,15,27,87,0                          |
|  W  |Wide        | 5.0|27,70,27,72,18,27,87,1                             |
|  B  |Bold        | 8.2|27,70,27,72,18,27,87,1,15                          |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
|     |            |    |                                                   |
-----------------------------------------------------------------------------
|                                                                           |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The **PRINTER FONTS** screen is used to specify the printer Font Control Codes for your printer. The **RCS System** provides an easy way to define the proper screen settings for most standard printers.

Standard Font Definitions

Press the F5 Key from any location on the **PRINTER FONTS** screen to pop the **STANDARD PRINTERS** window onto the center of the screen. Your display will appear somewhat like this.

```
---- S E L E C T O R ------------------------------------- Printer Fonts ----
|                                                                           |
|                                                                           |
|Font  Description  CPI     Printer Control Sequence (Use Decimal Numbers)  |
|---------------------------------------------------------------------------|
|  P  |Pica        |10.0|27,70,27,72,18,27,87,0                            |
|  N  |Narrow      |16.5|27,70,27,72,18,15,27,87,0                         |
|  W  -------------------------------------------------------------------   |
|  B  | Press Enter to select standard printer from list, or ESC to leave | |
|     |                                                                   | |
|     | 1  IBM Printers: Proprinter, Color Printer, and Old Epsons        | |
|     | 2  New Epson Printers: LX Series, FX Series, Etc.                 | |
|     | 3  Toshiba Printers: P351, P341, P321                            | |
|     | 4  Okidata Printers without Plug + Play, otherwise use IBM        | |
|     | 5  Toshiba P1340                                                  | |
|     | 6  Hewlett Packard Laserjet Series II                            | |
|     |                                                                   | |
|     --------------------------------------------------------------------  |
|     |          |         |  |                                            |
|     |          |         |  |                                            |
|     |          |         |  |                                            |
|----------------------------------------------------------------------------|
|                                                                           |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The **STANDARD PRINTERS** window allows you to select one of six commonly-used printers. There are three ways to select a printer option here. You can use the Arrow Keys to position the window's cursor on the desired printer, then press the Enter Key. You can also type the number, or numbered Function Key, associated with the desired number displayed in the left-hand column of the window. After making your selection, the **STANDARD PRINTERS** window closes, and the required data is entered into the **PRINTER FONTS** screen. Of course, you must then press the F2 Key to Save the revised settings.

You will probably find a Standard Font Definition for your printer in the **STANDARD PRINTERS** window. If your printer is *not* listed, then select the first Standard Font Definition and use the Basic and Extended Tests to see if that choice will work with your printer. If the first choice does not work, then select and Test the next Standard Font Definition. Continue in this manner until you either find a Standard Font Definition that works with your printer, or you have Tested *all* of the available options. For complete details on Testing printer fonts, see "Basic Test" on Page 53 and "Extended Test" on Page 54, both in this Section of the Manual.

If you have Tested *all* of the Standard Font Definitions, and *none* of them work with your printer, then you will have to use your Printer's instruction manual to complete the settings on the **PRINTER FONTS** screen. Likewise, you will need to follow similar steps if you wish to activate any of your printer's special features.

Your printer's manual contains a section that describes your printer's fonts and features, and the Control Codes that activate them. Many printer manuals refer to Control Codes as "Escape Sequences".

The RCS support staff can help you create settings for a non-standard printer *only* if you have the printer's instruction manual. If you do *not* have a manual, you must *first* obtain one from the printer manufacturer before we will be able to help you.

Working on the Printer Fonts Screen

The **PRINTER FONTS** screen contains 16 rows. Each row is used to define a different printer font or feature, therefore up to 16 different fonts and features can be defined. Consider this **PRINTER FONTS** screen excerpt.

```
---- S E L E C T O R ------------------------------------- Printer Fonts ----
|                                                                            |
|                                                                            |
|Font  Description  CPI     Printer Control Sequence (Use Decimal Numbers)   |
-------------------------------------------------------------------------------
|  P  |Pica        |10.0|27,70,27,72,18,27,87,0                             |
|  N  |Narrow      |16.5|27,70,27,72,18,15,27,87,0                          |
|  W  |Wide        | 5.0|27,70,27,72,18,27,87,1                             |
|  B  |Bold        | 8.2|27,70,27,72,18,27,87,1,15                          |
|     |            |    |                                                   |
-------------------------------------------------------------------------------
|                                                                            |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The example **PRINTER FONTS** screen excerpt shown above contains four font definitions. Note that you do *not* need to use all of the available rows. Each row contains four fields. They are "Font", "Description", "CPI" and "Printer Control Sequence". We'll now describe each of these fields.

Font

"Font" is a one-character field used to define Font Codes. Acceptable Font Codes are UPPER or lower case letters between "A" and "Z" *or* numbers between "0" and "9". A Font Code may be used *only once* in this column. In many RCS programs, you can custom design various printed reports. You will use the Font Codes that you define here on the **PRINTER FONTS** screen, to specify which type faces or printer features will be used when these custom reports are printed.

```
---- S E L E C T O R ------------------------------------- Printer Fonts ----
|                                                                            |
|                                                                            |
|Font  Description  CPI     Printer Control Sequence (Use Decimal Numbers)   |
-------------------------------------------------------------------------------
|  P  |Pica        |10.0|27,70,27,72,18,27,87,0                             |
|  N  |Narrow      |16.5|27,70,27,72,18,15,27,87,0                          |
|  W  |Wide        | 5.0|27,70,27,72,18,27,87,1                             |
|  B  |Bold        | 8.2|27,70,27,72,18,27,87,1,15                          |
|     |            |    |                                                   |
-------------------------------------------------------------------------------
|                                                                            |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The example **PRINTER FONTS** screen excerpt shown above contains four font definitions. They are "P", "N", "W" and "B". Note that all RCS programs *require* two specific font codes. They are UPPER CASE "P", for Pica and UPPER CASE "N" for Narrow.

Description

"Description" is a 12-character field in which you enter a descriptive name for the Font Code on the left. You may use any combination of UPPER and lower case letters and numbers for your Font Descriptions. The Description may be changed at any time.

```
---- S E L E C T O R ------------------------------------ Printer Fonts ----
|                                                                            |
|                                                                            |
|Font Description CPI     Printer Control Sequence (Use Decimal Numbers)     |
------------------------------------------------------------------------------
|  P  |Pica        |10.0|27,70,27,72,18,27,87,0                              |
|  N  |Narrow      |16.5|27,70,27,72,18,15,27,87,0                           |
|  W  |Wide        | 5.0|27,70,27,72,18,27,87,1                              |
|  B  |Bold        | 8.2|27,70,27,72,18,27,87,1,15                           |
|     |            |    |                                                    |
------------------------------------------------------------------------------
|                                                                            |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The Font Definitions on our example **PRINTER FONTS** screen are "Pica", "Narrow", "Wide" and "Bold."

CPI

"CPI" is an abbreviation that stands for "Characters per Inch". The CPI field is used to specify the number of font characters that occupy one inch of printed area. Your printer instruction manual will list this number for each of its available fonts.

CPI is a four-character field that accepts numbers between "1.0" and "99.9". The numbers you enter in this field *must* use decimal points. Furthermore, each number must contain only *one* digit to the *right* of the decimal point.

```
---- S E L E C T O R ------------------------------------ Printer Fonts ----
|                                                                            |
|                                                                            |
|Font Description CPI     Printer Control Sequence (Use Decimal Numbers)     |
------------------------------------------------------------------------------
|  P  |Pica        |10.0|27,70,27,72,18,27,87,0                              |
|  N  |Narrow      |16.5|27,70,27,72,18,15,27,87,0                           |
|  W  |Wide        | 5.0|27,70,27,72,18,27,87,1                              |
|  B  |Bold        | 8.2|27,70,27,72,18,27,87,1,15                           |
|     |            |    |                                                    |
------------------------------------------------------------------------------
|                                                                            |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The example **PRINTER FONTS** screen above indicates that "10.0" characters print per inch of "Pica" type, "16.5" characters print per inch of "Narrow" type, "5.0" characters print per inch of "Wide" type and "8.2" characters print per inch of "Bold" type.

All RCS programs *require* that the "P" font be "10.0" CPI, and that the "N" font be between "15.0" and "18.0" Characters per Inch.

Printer Control Sequence

"Printer Control Sequence" is a 53-character field in which you enter the Control Code or Codes that activate each font or printer feature. Your printer instruction manual will list a Control Code that invokes each type face or feature. If more than one Code is used, each Code *must* be separated by a comma (,) in the Printer Control Sequence field.

```
---- S E L E C T O R ------------------------------------- Printer Fonts ----
|                                                                            |
|                                                                            |
|Font  Description  CPI    Printer Control Sequence (Use Decimal Numbers)    |
-------------------------------------------------------------------------------
|  P  |Pica         |10.0|27,70,27,72,18,27,87,0                             |
|  N  |Narrow       |16.5|27,70,27,72,18,15,27,87,0                          |
|  W  |Wide         | 5.0|27,70,27,72,18,27,87,1                             |
|  B  |Bold         | 8.2|27,70,27,72,18,27,87,1,15                          |
|     |             |    |                                                   |
-------------------------------------------------------------------------------
|                                                                            |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The example **PRINTER FONTS** screen above indicates that "27", "70", "27", "72", "18", "27", "87" and "0" are the Control Codes used to activate this printer's Pica type face. Notice that each number is separated from the preceding number by a comma (,).

Some printer manuals express printer Control Codes as "hexadecimal" numbers. This is a numbering system that uses numbers from "0" through "9" *and* the letters "A" through "F". For example, "A4" is a hexadecimal number, as is "BF". If your printer manual uses hexadecimal numbers for Printer Codes, do *not* use these numbers in the **PRINTER FONTS** screen. Call RCS, and we will translate the hexadecimal numbers to their decimal equivalents. You can then use these "translated" Control Codes to specify the various fonts or features.

If you are using a Control Code to activate one of your printer's special features, you might have to add another Control Code to *deactivate* the feature in all *other* font definitions. For example, most printers use one Control Code to *begin* underlining, and another Control Code to *end* underlining. If you want to create an underlined font in this case, you will need to add the Control Code that ends underlining to all *other* fonts. If you do not, then once the underlining font is used all other fonts will *continue* to be underlined.

If you have entered "custom" Control Codes for your printer, or you are trying the Standard Font Definitions on an a non-standard printer, you will have to Test your settings. If you're entering Control Codes using your printer's manual, the Test will indicate if your efforts were successful. If you're experimenting, by using the Standard Font Definitions with a non-standard printer, the Tests will indicate if the Standard Font currently selected is compatible with your printer. There are two Font Tests, the "Basic Test" and the "Extended Test".

Basic Test

To perform the "Basic Test" your printer must be powered-up and connected to your computer. It must also be "on line" and correctly loaded with paper. Press the F3 Key from any location on the **PRINTER FONTS** screen to perform the Basic Test.

The **RCS System** will immediately print one line for each font defined on the **PRINTER FONTS** screen. Each line will be printed with a different font that is defined on the screen. For each line, you will see the Font and its Description, the CPI, and a sample of the type face.

The Basic Test is successful only if *each* printed line *matches* its printed description. If the Basic Test is *not* successful, you have either made a mistake when entering Control Codes, or the selected Standard Font Definitions are not compatible with your printer. You must resolve *any* problem before you will be able to print from RCS Programs.

Extended Test

To perform the "Extended Test" your printer must be powered-up and connected to your computer. It must also be "on line" and correctly loaded with paper. Press the F4 Key from any location on the **PRINTER FONTS** screen to perform the Extended Test.

The **RCS System** will immediately print all defined fonts, in all possible *combinations*. For example, if the **PRINTER FONTS** screen contains definitions for "Pica", Wide", "Narrow" and "Bold", the printed report will contain 13 lines. The lines will be printed in this order:

```
                          Pica
                          Narrow
                          Pica
                          Wide
                          Pica
                          Bold
                          Narrow
                          Wide
                          Narrow
                          Bold
                          Wide
                          Bold
                          Pica
```

For each line, you will see the Font and its Description, the CPI, and a sample of the type face.

The Extended Test is successful only if *every* printed line *matches* its printed description. Here the system is testing to ensure that the printer can correctly *switch* between all font combinations. If you are using Control Codes that activate and deactivate printer special features, the Extended Test will indicate if you have correctly specified "beginning" and "ending" Control Codes.

If the Extended Test is *not* successful, you have either made a mistake when entering Control Codes, or the selected Standard Font Definitions are not compatible with your printer. You must resolve *any* problem before you will be able to obtain correctly printed material from RCS Programs.

INSTALL A PROGRAM

Whenever you receive a new Version of any Radio Computing Services software, you should choose RCS Utility Menu Option #3 to install the program on your computer. After making the menu choice the **INSTALL A PROGRAM** window will appear.

```
----------------------------------------
|          INSTALL A PROGRAM           |
|                                      |
|    Type the Letter of the Floppy     |
|                                      |
|    Disk Drive Containing the         |
|                                      |
|    Program A:                        |
|                                      |
---------- F1-Help F2-Install ---------
```

Simply place Disk #1 of the release into one of your disk drives (usually "A:"), type in the correct drive letter and press the F2 Key. The installation process will proceed, and any further instructions will be displayed on the screen. When the installation is complete, you will be returned to the **RCS System** Utilities Menu.

LICENSE A DATABASE

A **SELECTOR** Database must be *Licensed* periodically. This process provides protection for us and *you*. Licensing ensures that only valid RCS clients are using the system. It further provides assurance that an unscrupulous competitor has not stolen your data.

You will see a warning message in several areas of the system beginning thirteen days before your current License expires. When you see this message, call Radio Computing Services as soon as possible. We will ask you to choose Option #4 from the **RCS System** Utilities Menu, License a Database. That option will bring up the License a Database Menu.

```
---- R C S ------------------------------- License a Database ----
 _                                                                 _
 _                                                                 _
 _                                                                 _
 _           1. SELECTOR             5. MASTER CONTROL             _
 _                                                                 _
 _           2. MUSICbase            6. LINKER                     _
 _                                                                 _
 _           3. SAMPLER              7. PRO-RATE                   _
 _                                                                 _
 _           4. RCalendarS         Esc - Utilities Menu           _
 _                                                                 _
 _                                                                 _
 _  1.1                                WRCS-FM Radio              _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

There are several Menus that are similar to this in the **RCS System**. Since the system controls multiple products, access to *all* of them is provided in several areas. Since you will be licensing a **SELECTOR** Database, you should select Option #1.

If you have multiple **SELECTOR** Databases on your machine, the **DATABASES** window will appear. There you can select the specific Database to be Licensed. We'll completely explain multiple **SELECTOR** Databases and the **DATABASES** window later in this Section of the Manual. If you have only one Database, you will move immediately to the **LICENSE A DATABASE** window.

You must call Radio Computing Services to License your **SELECTOR** Database. It's best to call Monday through Friday between 9:00 AM and 7:00 PM Eastern Time.

This is the **LICENSE A DATABASE** window. The fields in the upper portion of the window show your Call Letters, Name/Slogan, the last day that has been scheduled in the system, the date your License expires, the System Date and the Version number of the **SELECTOR** program currently installed on your computer. The information in the upper area of the window is maintained by the system. You cannot move the cursor into this area of the window to directly change any of the data. When you call to License your Database, we will ask you to read some of the information displayed in the upper portion of the **LICENSE A DATABASE** window. Then we will give you three numbers. Enter each number in the "Number 1", "Number 2" and "Number 3" fields respectively. Press the F2 Key after you have entered all three numbers. A message will be displayed at the top of the screen telling you if the Licensing was successful or not.

```
----------------------------------
|        License a Database        |
|                                  |
|  Station Call Letters WRCS-FM    |
|                                  |
|  Name The Songs You Love!        |
|                                  |
|  Last Scheduled Day ·   5/ 9/90  |
|                                  |
|  License Expires ····   5/22/90  |
|                                  |
|  Today's Date ·······   5/ 8/90  |
|                                  |
|  SELECTOR Version ····· 12.00    |
|                                  |
----------------------------------
|                                  |
|         Number 1:                |
|                                  |
|         Number 2:                |
|                                  |
|         Number 3:                |
|                                  |
------- F1-Help F2-License --------
```

SECURITY

One of the decisions you need to make is whether you want to limit access to the **RCS System** and **SELECTOR**. If your computer is shared with or available to others, you might want to activate Security. This feature allows you to assign User Names and/or Passwords, and specific rights to the others who are allowed to use the system. If you have established Security, and have not assigned a User Name and/or Password to an individual, then he or she will not be able to start the **RCS System**, or access any RCS software products.

Choose Option #5, Security, from the **RCS System** Utilities Menu to access the **SECURITY** screen. The first time you enter this screen it will be blank. Here is an excerpt of a completed **SECURITY** screen.

```
---- R C S ---------------------------------------------------- Security ----
|    User Name    |    Password   | SEL | M B | SAM | CAL | M C | LIN | PRO |Super|
|  Bruce Wells    | food          | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes |
|  Barb Dwyer     | fastcars      | Yes | Yes | Yes | Yes | No  | No  | No  | Yes |
|  Norman Bates   | motel         | No  | Yes | Yes | Yes | Yes | No  | No  | No  |
|  Greg Burger    | crystal       | No  | Yes | No  | Yes | No  | No  | Yes | No  |
|                 |               |     |     |     |     |     |     |     |     |
|                 |               |     |     |     |     |     |     |     |     |
------------------- F1-Help F2-Save Spacebar-Toggle Yes/No -------------------
```

Up to 21 User Names can be entered in the "User Name" column. Each user's "Password" and specific program privileges are entered to the right of his or her name. Once the **SECURITY** screen is Saved, only those people with User Names and Passwords will be able to access the **RCS System**. Furthermore, each user will only be able to access the programs to which they have been assigned privileges.

If you want to protect your system with a Password *only*, enter an asterisk (*) in the top "User Name" field. Enter the Password you want to use in the top "Password" field, and set all of the remaining fields in the upper row to "Yes".

Otherwise, each user should be assigned a unique Password that only they and the System Supervisor(s) know. Passwords are entered in the "Password" column, to the immediate right of each User Name. Passwords prevent unauthorized people from using another's User Name to gain access to the system.

The third through seventh columns are used to assign user privileges for RCS software products. Abbreviations are used at the top of each column to indicate RCS products. Here is a description of each abbreviation and its meaning:

SEL	SELECTOR
M B	MUSICbase
SAM	SAMPLER
CAL	RCalendarS
M C	MASTER CONTROL
LIN	LINKER
PRO	PRO-RATE
Super	Supervisor

The privilege columns contain Toggle Bar fields that can be set to "Yes" or "No". When set to "No", the user whose name appears to the left is *not* able to access that particular product. Users can be assigned different rights. In our example **SECURITY** screen, Bruce Wells has access to *all* areas of the system. On the other hand, Greg Burger can run *only* **MUSICbase**, **RCalendarS** and **PRO-RATE**.

The final column, labelled "Super", is used to assign Supervisory rights. There must be at least one system Supervisor. If you set the "Super" field to "No" for all users, the system will *change* the upper-most "Super" field to "Yes" when the screen is Saved.

Only the Supervisor(s) can access the Security and Add/Delete a Database sections in the **RCS System**. Non-Supervisors get a *different* Utility Menu in which Security is replaced by Change Password, and the Add/Delete a Database menu option is not available.

The RCS Window

Once the SECURITY screen has been completed and Saved, the **RCS WINDOW** appears each time the **RCS System** is started. You use this window to enter your User Name and Password. Both must be entered *correctly* before the system will start. If you have implemented Security with only a Password, simply Tab through the Name field, then enter the Password. You get a total of three attempts to satisfactorily enter the required information. If you do not enter the correct information after three tries, the **RCS System** returns you to DOS.

```
-----------------------------------
|              R C S              |
|                                 |
|                                 |
|        Enter Your Name          |
|        Norman Bates             |
|                                 |
|        And Password             |
|           *****                 |
|                                 |
|                                 |
----- F1-Help F2-Enter System ----
```

User Name and Password are both case-insensitive. This means they may be entered in any combination of UPPER and lower case letters, as long as they are spelled *exactly* as entered on the SECURITY screen. Correct spelling *includes* spaces and punctuation marks.

When Passwords are typed to gain entry to the system, one asterisk (*) is displayed on the screen for each character typed. This prevents others from seeing your Password. The Backspace Key does *not* operate in the Password field. Use the Left Arrow Key to erase any typing mistakes when entering your Password.

PRODUCT DRIVE ASSIGNMENTS

Product Drive Assignments is Option #6 on the **RCS System** Utilities Menu. In this area of the program, you specify the disk drive locations of all the RCS software products you will use on your computer system. When you select this option, the **PRODUCT DRIVE ASSIGNMENTS** screen appears on your monitor. Here's an example of what you'll see.

```
---- R C S ---------------------------- Product Drive Assignments ----
|                                                                     |
|                      Product:        Drive:                         |
|                                                                     |
|              SELECTOR ..........  E:                                |
|                                                                     |
|              MUSICbase ........  D:                                 |
|                                                                     |
|              SAMPLER ..........  C:                                 |
|                                                                     |
|              RCalendarS ........  C:                                |
|                                                                     |
|              MASTER CONTROL ....  E:                                |
|                                                                     |
|              LINKER............  C:                                 |
|                                                                     |
|              PRO-RATE ..........  C:                                |
|                                                                     |
|                                                                     |
------------------------- F1-Help F2-Save --------------------------
```

The **PRODUCT DRIVE ASSIGNMENTS** contains two columns. The "Product" column lists RCS computer programs. The "Drive" column contains fields where you designate disk drives for the Products. The **RCS System** uses this information to launch the various programs, and to know where to install new program releases.

When installing an RCS product that has not previously been installed on your computer, you must *first* assign a hard drive destination for the product. Do that here, on the **PRODUCT DRIVE ASSIGNMENTS** screen, *before* using Install a Program.

If your computer is *not* connected to a computer Network, and has only *one* hard disk drive, then *all* the fields on this screen should be set to "C". If your computer has more than one hard disk, you can specify different hard disks for different products. Base your decisions on which drives to use according to the amount of free space on each of your computer's hard disk drives.

If your computer *is* connected to a Network, see your station's Network Administrator for help in assigning disk drives on the **PRODUCT DRIVE ASSIGNMENTS** screen. Note that RCS can provide a *special* Multi-User edition of **SELECTOR**. This Version of the program allows more than one person to access the system at the same time. For complete details, see "Multi-User **SELECTOR**" on Page 852 in Section 10 of this Manual.

The example **PRODUCT DRIVE ASSIGNMENTS** screen shown above, illustrates how a computer with two or more hard disk drives can have various RCS programs assigned to different drives.

ADD/DELETE A DATABASE

In general computer terms, a database is an organized collection of data. In **SELECTOR**, a Database is the *complete* set of station-specific data contained in the system. The Songs and their Characteristics, rule settings, Policy assignments, the Clocks, custom Log and Report formats and the actual music schedules are *all* contained in the Database.

Most stations have only one **SELECTOR** Database. There are occasions, however, where one station might want or need several Databases. An AM/FM Combo that does not Simulcast requires a separate Database for each station. Group owned stations often share Databases within the group. A station that is about to change formats will probably want to develop the new format in a separate Database. Also, a second Database is a great way to test changes in your Clocks, Rules or Scheduling, without having to use the test results on the air.

SELECTOR's ability to work with multiple Databases is a powerful feature. *Only* system Supervisor(s) can access this section of the system. When you select Option #7 from the **RCS System** Utilities Menu, the Add/Delete a Database Menu appears.

```
---- R C S ------------------------------- Add/Delete a Database ----
_                                                                   _
_                                                                   _
_                                                                   _
_                                                                   _
_           1. SELECTOR              5. MASTER CONTROL              _
_                                                                   _
_           2. MUSICbase             6. LINKER                      _
_                                                                   _
_           3. SAMPLER               7. PRO-RATE                    _
_                                                                   _
_           4. RCalendarS          Esc - Utilities Menu            _
_                                                                   _
_                                                                   _
_  1.1                                        WRCS-FM Radio         _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

There are several Menus that are similar to this in the **RCS System**. Because the system controls multiple products, access to *all* of them is provided in several areas. If you want to work with **SELECTOR** Databases you should select Option #1. The **DATABASES** window will pop over the Menu.

```
---- R C S ------------------------------- Add/Delete a Database ----
_                                                                   _
_-----------------------------------------------------------------_
_|  SELECTOR Databases            3919872 Bytes Free on Drive E:  |_
_| A Calls          Slogan          Last Used       Directory     |_
_|   WRCS-FM   The Songs You Love!   5/10/90  3:58 P DATA01       |_
_|   WRCS-FM   Test Database         5/10/90  3:58 P DATA02       |_
_|   WAAA-FM   Rock 99               5/10/90  3:58 P DATA03       |_
_| * WBBB-FM   Lite Easy Favorites   5/10/90  3:58 P DATA04       |_
_|   WCCC-FM   The Hottest Hits      5/10/90  3:58 P DATA05       |_
_|   WDDD-FM   Today's Country       5/10/90  3:58 P DATA06       |_
_|                                                               |_
_---------- F1-Help Ins-Insert Database Del-Delete Database ----------_
_                                                                   _
_  1.1                                        WRCS-FM Radio         _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

The **DATABASES** window contains a scrolling list of all the Databases installed on your computer. If you have only one **SELECTOR** Database on your machine, there will be only one Database listed in the **DATABASES** window. The example window shown above belongs to a station with multiple **SELECTOR** Databases. You use the Up and Down Arrow Keys to move through the Database list.

The upper-right portion of the **DATABASES** window displays the number of available bytes on the hard disk drive where the Databases are stored. A byte is the smallest unit of data that can be stored on a hard disk. In the window shown above, "*3919872 Bytes Free on Drive E:*" is displayed in this area. This means that the **SELECTOR** Databases are stored on hard disk drive "E:", and there are close to 4 million bytes of storage available on that hard disk drive.

The **DATABASES** window contains five columns that are used to display information about each of the Databases. The "A" field indicates the "Archive" status of a Database. The system displays an asterisk (*) in this field if the associated Database is "Archived". For complete details about this feature, see "Archive a Database" on Page 68 in this Section of the Manual. The "Calls" and "Slogan" fields display the Call Letters and Station Name/Slogan of each Database. The date and time that each Database was "Last Used" is also displayed. The "Directory" fields indicate the name of the hard drive directory in which each Database is located.

In the example above the main Database for WRCS-FM is located on Drive "E:" in Directory "DATA01". In Directory "DATA02" the station has a test Database for off air experimentation. The "DATA03" through "DATA06" directories contain Databases for other stations in WRCS's owned group. Directory names are maintained by the system, and you do not need to know anything about them. They are listed to help us locate your Databases, in the event we have to help you track a problem. Note that the asterisk (*) in the "A" field of the Database stored in Directory "DATA04" indicates that the Database is currently Archived.

Database Arrangement

You can change the arrangement of any Database in the **DATABASES** window. First, move the cursor until it is positioned on the Database you want to move, then press Alt-M. Now move the cursor and notice the Database is contained within, and moving with, the cursor. When the Database is positioned to your satisfaction, press the Enter Key to lock it in place. The order you establish here will be used every time your multiple Databases are displayed in the **DATABASES** window.

If you have multiple Databases, you will probably want to place the Database you use most often at the *top* of the list. Each time you are about to enter **SELECTOR**, the **DATABASES** window cursor will be positioned on *that* Database, and you can simply press the Enter Key to select it.

Add a Database

If you want to Add a Database, simply press the Insert Key from any location on the **DATABASES** window. The **ADD A DATABASE** window will then pop onto the center of the screen.

```
---- R C S -------------------------------- Add/Delete a Database ----
_                                                                   _
_               ------------------------------------                _
_              |            ADD A DATABASE           |               _
_              |                                     |               _
_              |  1. Copy an Existing Directory      |               _
_              |                                     |               _
_              |  2. Copy from Floppy Disk Backup    |               _
_              |                                     |               _
_              |  3. Insert a Blank Database         |               _
_              |                                     |               _
_              |                                     |               _
_               ------------------------------------                _
_                                                                   _
_                                                                   _
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```

The **ADD A DATABASE** window offers three choices. Here's a detailed explanation of each.

> Option #1, **Copy an Existing Directory**, allows you to make a Copy of a Database that already exists on your machine. If you want to create a separate Database for experimentation, this is the way to do it. An exact Copy of an *existing* Database will be created. You can then make changes to that Database, while continuing to use the original Database for on-air scheduling. After choosing this option, you will be returned to the **DATABASES** window, where you will select the specific Database that you wish to Copy.

> Option #2, **Copy from Floppy Disk Backup**, Copies a Database from a floppy disk. After making this selection, you will be asked to enter the letter of the floppy disk drive that contains the data. Place the floppy disk into a disk drive, enter the correct disk drive letter, then press the F2 Key. Select this option only if you want to add a *new* Database. If you want to Restore a Backup, you should *not* do so here. The Restore function is conducted within **SELECTOR**. For complete details, see "Restore Data" on Page 848 in Section 9 of this Manual.

> Option #3, **Insert a Blank Database**, creates an *empty* Database on your hard drive. If you are just starting out with **SELECTOR**, you *must* select this option before you will be able to do any work in the system. If you are about to change format and need to build a new Database from scratch, you may also select this option. You will then be able to enter Songs and develop Clocks, rules and Policies for the new format off the air, while continuing to schedule the present format with your original Database.

After using any of the three options in the **ADD A DATABASE** window, you will have to call RCS to License the new Database. For details, see "License a Database" on Page 55 in this Section of the Manual.

Delete a Database

Deleting a Database is risky business. You should be very careful not to Delete your current, *active* Database. If you are *really sure* that you want to Delete a Database, position the **DATABASES** window cursor on the Database you want to Delete, then press the Delete Key.

```
---- R C S -------------------------------- Add/Delete a Database ----
_                                                                    _
_--------------------------------------------------------------------
_|  SELECTOR Databases             3919872 Bytes Free on Drive E:  |_
_| A Calls         Slogan             Last Used     Directory      |_
_|    WRC----------------------------------------------------------  |_
_|    WRC|       You Are About To DELETE This Database         |   |_
_|    WAA| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |   |_
_|  * WBB----------------------------------------------------------  |_
_|    WCCC-FM   The Hottest Hits         5/10/90  3:58 P DATA05    |_
_|    WDDD-FM   Today's Country          5/10/90  3:58 P DATA06    |_
_|                                                                 |_
_---------- F1-Help Ins-Insert Database Del-Delete Database -----------_
_                                                                    _
_  1.1                                      WRCS-FM Radio           _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

In the example **DATABASES** window shown above, we've selected the "WCCC-FM" Database for Deletion. Before a Database is Deleted, you are given the opportunity to change your mind. A message appears asking you to confirm the Deletion. If you want to proceed with the Deletion, press F2. If you did not make a *Backup* today of the Database you are about to Delete, you get one more chance to cancel the Deletion.

```
---- R C S -------------------------------- Add/Delete a Database ----
_                                                                    _
_--------------------------------------------------------------------
_|  SELECTOR Databases             3919872 Bytes Free on Drive E:  |_
_| A Calls         Slogan             Last Used     Directory      |_
_|    WRC----------------------------------------------------------  |_
_|    WRC| Database About To Be DELETED Was NOT BACKED UP Today |   |_
_|    WAA| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |   |_
_|  * WBB----------------------------------------------------------  |_
_|    WCCC-FM   The Hottest Hits         5/10/90  3:58 P DATA05    |_
_|    WDDD-FM   Today's Country          5/10/90  3:58 P DATA06    |_
_|                                                                 |_
_---------- F1-Help Ins-Insert Database Del-Delete Database -----------_
_                                                                    _
_  1.1                                      WRCS-FM Radio           _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

If you press the F2 Key when you see the confirmation message shown above, the selected Database will be Deleted, and its Directory will be removed from your hard disk drive. Unless you have a current Backup of the Database you have Deleted, you *cannot* restore a Deleted Database.

Invalid Data

The **RCS System** will inform you if it detects a problem with the data in any of your Databases. Notice the entry for Directory "DATA07" in this **DATABASES** window.

```
        ---- R C S ------------------------------ Add/Delete a Database ----
        _                                                                  _
        _------------------------------------------------------------------_
        _|  SELECTOR Databases            3919872 Bytes Free on Drive E:  |_
        _| A  Calls          Slogan            Last Used      Directory   |_
        _|   WRCS-FM  The Songs You Love!    5/10/90  3:58 P DATA01        |_
        _|   WRCS-FM  Test Database          5/10/90  3:58 P DATA02        |_
        _|   WAAA-FM  Rock 99                5/10/90  3:58 P DATA03        |_
        _| * WBBB-FM  Lite Easy Favorites    5/10/90  3:58 P DATA04        |_
        _|   WCCC-FM  The Hottest Hits       5/10/90  3:58 P DATA05        |_
        _|   WDDD-FM  Today's Country        5/10/90  3:58 P DATA06        |_
        _|   New      Not Valid SELECTOR Data 5/ 8/90 10:30 A DATA07       |_
        _---------- F1-Help Ins-Insert Database Del-Delete Database -----------_
        _                                                                  _
        _  1.1                              WRCS-FM Radio                   _
        --------------- (C) 1979-1990 Radio Computing Services ----------------
```

The word "New" appears in the "Calls" field of the "DATA07" Directory, and the "Slogan" field displays "Not Valid **SELECTOR** Data". This condition is almost always caused by an *incomplete* data conversion.

If confronted with this situation, simply Delete the Database. Both the Data and the Directory will be Deleted. Since there are no valid Data in the Directory, the Delete Key will immediately perform the Deletion. You will not be asked to confirm.

FEEDBACK TO RCS

In this area of the program, you specify the name of your station or organization. The name you provide is displayed on all the Menus in the **RCS System**. This subdivision also provides a convenient way for you to communicate suggestions or non-critical problems related to any of the RCS programs you use. Feedback to RCS is Option #8 on the **RCS System** Utilities Menu. When you make this choice, the Feedback to RCS Menu appears on your monitor.

```
---- R C S ------------------------------------- Feedback to RCS ----
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_       1. Client Information       3. Enhancement Suggestion        _
_                                                                    _
_       2. Report a Bug             Esc - Utilities Menu             _
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_  1.1                                      WRCS-FM Radio            _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

CLIENT INFORMATION

When you select Option #1 from the Feedback to RCS Menu, the **CLIENT INFORMATION** screen appears on your monitor. Here is an example display.

```
---- R C S ------------------------------------- Client Information ----
|                                                                      |
|                                                                      |
|   Client  : WRCS-FM Radio                                            |
|                                                                      |
|   Address : 1234 Bonkers Boulevard                                   |
|           : Suite 200                                                |
|                                                                      |
|   City    : Scarsdale                    State : NY   Zip : 10583     |
|                                                                      |
|   Phone # : (914) 555-1111      Fax # : (914) 555-2222               |
|                                                                      |
| Enter your Station/Organization Name & Information. This will appear in |
| the Header of the Feedback Forms you will send to us. Press F2 to Save. |
|                                                                      |
---------------------------- F1-Help F2-Save ----------------------------
```

The **CLIENT INFORMATION** screen provides fields for you to enter the name ("Client"), street "Address", "City", "State", "Zip" Code, "Phone #" and "Fax #" of your station or organization. After you enter a name in the "Client" field, it is automatically displayed on all the Menus in the **RCS System**. The other information is used in the Report a Bug and Enhancement Suggestion areas of the system.

Remember to press the F2 Key to Save your information after you have entered it on the **CLIENT INFORMATION** screen.

REPORT A BUG

This section of the **RCS System** allows you to report a non-critical problem that you are experiencing with any of the RCS programs that you use. If you are having a *serious* problem that requires immediate attention, you should *call* us for help. Otherwise, select Option #2 from the Feedback to RCS Menu. The RCS Products Menu will then appear on your screen.

```
     ---- R C S ------------------------------------- RCS Products ----
     _                                                               _
     _                                                               _
     _                                                               _
     _        1. SELECTOR              5. MASTER CONTROL             _
     _                                                               _
     _        2. MUSICbase             6. LINKER                     _
     _                                                               _
     _        3. SAMPLER               7. PRO-RATE                   _
     _                                                               _
     _        4. RCalendarS       Esc - Feedback to RCS Menu         _
     _                                                               _
     _  1.1                           WRCS-FM Radio                  _
     --------------- (C) 1979-1990 Radio Computing Services ---------------
```

There are several Menus that are similar to this in the **RCS System**. Because the program controls multiple products, you may report a problem with *any* of them. We'll select Option #1, **SELECTOR**. The **FEEDBACK TO RCS** screen immediately appears.

```
     ---- R C S ---------------------------------------- Feedback to RCS ----
     |                                                                      |
     | Product    SELECTOR              1) Enter your Name and Feedback    |
     | Type       Bug Report            2) Press F9 To Print the Form      |
     | Version #  12.00                 3) Mail or FAX to RCS              |
     | Your Name Bruce Wells                                                |
     |                                                                      |
     |This is an example of how you would type on the screen to Report a Bug.|
     |There are sixteen lines available for your use.                       |
     |After typing a line, press the Enter Key to move to the next line.    |
     |You may also use the Up and Down Arrow Keys to move about the screen. |
     |Use as many or as few lines as needed to completely describe your problem.|
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     |                                                                      |
     -------------------------- F1-Help F9-Print Form ----------------------
```

You use the **FEEDBACK TO RCS** screen to explain your problem. The system automatically supplies "Product", "Type" and Version #" information. In the example screen shown above, the "Product" is **SELECTOR**, the "Type" is "Bug Report" and the "Version #" is "12.00".

Type your name in the "Your Name" field, then use the sixteen blank lines on the screen to communicate your problem. Please provide as much detail as possible. If you need more space than that provided by the sixteen lines, simply continue your problem description by using another **FEEDBACK TO RCS** screen.

In the example **FEEDBACK TO RCS** screen shown above, we have used five of the sixteen lines to type a simple explanation of working in this area of the system.

When you are finished filling in the information on the **FEEDBACK TO RCS** screen, make sure your printer is powered-up and "on line", then press the F9 Key. The system will analyze your computer, and momentarily display technical information about your machine on the screen. Then it will send the "Bug Report" to your printer. Here is an example of the printed Bug Report.

```
                     SELECTOR 12.00 Bug Report

DATE: 11/27/90  TIME: 11:13 A

TO: Radio Computing Services
    2 Overhill Rd, Suite 100
    Scarsdale, N.Y. 10583
    Fax # (914) 723 - 6651

FROM: WRCS-FM Radio
      1234 Bonkers Boulevard
      Suite 200
      Scarsdale NY  10583

NAME: Bruce Wells            PHONE #: (914) 555-1111
                               FAX #: (914) 555-2222


Your Bug Report:
This is an example of how you would type on the screen to Report a Bug.
There are sixteen lines available for your use.
After typing a line, press the Enter Key to move to the next line.
You may also use the Up and Down Arrow Keys to move about the screen.
Use as many or as few lines as needed to completely describe your problem.


  --------------- CONFIGURATION ---------------------- MEMORY --------
 | Machine ID ..... AT, XT-286, PS/2 50-60    |                       |
 | Parallel ports . 3                         | Base ....    640K     |
 | Serial ports ... 2       BIOS date 10/04/88 | Available    362K     |
 | Processor ...... 80-386  DOS version  3.31 | Extended    3072K     |
 | Math coprocessor None    Current drive  E: |                       |
 ------------------------------ VIDEO ------------------------------
 | VGA found:                                                        |
 | Currently active system is VGA with analog color display         |
 |                                                                  |
 ----------------------------- STORAGE -----------------------------
 | Drive A: 1.45M total, 183K free                                  |
 | Drive B: see A:                                                  |
 | Drive C: 33.42M total, 5169K free                               |
 | Drive D: 33.42M total, 3885K free                               |
 | Drive E: 33.42M total, 4483K free                               |
 | Drive F: 4.15M total, 872K free                                 |
 | Drive G: 70.10M total, 3350K free                               |
 |                                                                  |
 ---------------------------- DISKETTES ----------------------------
 | A: 1.4M, can detect media change, 79 tracks, 18 sectors         |
 | B: None                                                          |
 ---- (c) 1990 Radio Computing Services, Inc.  All Rights Reserved ----
```

The Bug Report displays the date and time that it was printed, RCS's address and fax number, and your name, organization, address, telephone and fax numbers. Immediately following this information, the Bug Report contains the problem as you described it, and technical information about your computer.

After the Bug Report has been printed, mail or fax it to RCS. We will analyze your problem in light of the technical information that the system has provided concerning your computer. We will get back in touch with you by fax or telephone with a solution.

ENHANCEMENT SUGGESTION

This section of the **RCS System** provides a quick and convenient way you can suggest an enhancement or improvement for any RCS product. When you select Option #3 from the Feedback to RCS Menu, the RCS Products Menu appears on your screen.

```
        ---- R C S ------------------------------------ RCS Products ----
        _                                                                _
        _                                                                _
        _                                                                _
        _        1. SELECTOR              5. MASTER CONTROL              _
        _                                                                _
        _        2. MUSICbase             6. LINKER                      _
        _                                                                _
        _        3. SAMPLER               7. PRO-RATE                    _
        _                                                                _
        _        4. RCalendarS        Esc - Feedback to RCS Menu         _
        _                                                                _
        _  1.1                                    WRCS-FM Radio          _
        -------------- (C) 1979-1990 Radio Computing Services --------------
```

There are several Menus that are similar to this in the **RCS System**. Because the system controls multiple products, you may suggest an enhancement for *any* of them. We'll select Option #1, **SELECTOR**. The **FEEDBACK TO RCS** screen immediately appears. Here is an example screen excerpt.

```
        ---- R C S ------------------------------------------ Feedback to RCS ----
        |                                                                        |
        | Product    SELECTOR                    1) Enter your Name and Feedback |
        | Type       Enhancement Suggestion      2) Press F9 To Print the Form   |
        | Version #  12.17                       3) Mail or FAX to RCS           |
        | Your Name  Bruce Wells                                                 |
        |                                                                        |
        |You use the sixteen blank lines on the screen to suggest your ideas     |
        |for enhancements or improvements for any RCS product.                   |
        |                                                                        |
        -------------------------- F1-Help F9-Print Form --------------------------
```

You use the **FEEDBACK TO RCS** screen to describe your suggestion. The system automatically supplies "Product", "Type" and Version #" information. In the example screen shown above, the "Product" is **SELECTOR**, the "Type" is "Enhancement Suggestion" and the "Version #" is "12.00".

When you are finished filling in the information on the screen, make sure your printer is powered-up and "on line", then press the F9 Key. The system will analyze your computer, and momentarily display technical information about your machine on the screen, then send the "Enhancement Suggestion" to your printer. The Enhancement Suggestion function is similar to the "Report a Bug" feature earlier, so we are not including an example in the Manual.

After the Enhancement Suggestion has been printed, mail or fax it to RCS. We will consider including your suggestion in a future release of the program.

EXIT TO DOS

When you exit **SELECTOR** or any other RCS program, you will return to the **RCS System**. If Security is activated, you will be returned to the User Name and Password entry window. If you want to access other options from the **RCS System** Main Menu, you will need to reenter your User Name and Password. If you do not want to run other RCS programs, just press the Escape Key and you will Exit to DOS.

If Security has not been activated, you will be brought back to the **RCS System** Main Menu. If you want to access other options on the Main Menu, simply make your selection. If you do not want to run other RCS programs, then press the Escape Key to Exit to DOS. Once you are back at the DOS prompt, you can run other programs that you may have on your computer, or simply turn it off.

STARTING SELECTOR

You should select Option #1 from the **RCS System** Main Menu to enter the **SELECTOR** Program. If you have only one **SELECTOR** Database on your hard disk drive, the program will automatically use that Database. If you have *multiple* Databases, the **DATABASES** window will pop onto the center of the Menu. Your display will appear somewhat like this.

```
------------------------------------------------------------------------
|    ,,,,,,,,,,,,,,,           ,,,,,,,,,,,,,        ,,,,,,,,,,,,        |
|    ,,,,,,,,,,,,,,,,,,       ,,,,,,,,,,,,,,,,     ,,,,,,,,,,,,,,,      |
|    ,,,,,,,,,,,,,,,,,,     ,,,,,,,,,,,,,,,,,,    ,,,,,,,,,,,,,,,,      |
|         ,,,,,,,,,   ,,,,,,,,,,,,               ,,,,,,,,             |
|         ,,,,,,,,,,  ,,,,,,,,,,                 ,,,,,,,,,,,,,         |
|   ------------------------------------------------------------------ |
|   |  SELECTOR Databases              3919872 Bytes Free on Drive E: | |
|   | A  Calls        Slogan          Last Used      Directory   |   |
|   |   WRCS-FM  The Songs You Love!   5/10/90  3:58 P DATA01     |   |
|   |   WRCS-FM  Test Database         5/10/90  3:58 P DATA02     |   |
|   |   WAAA-FM  Rock 99               5/10/90  3:58 P DATA03     |   |
|   |   WBBB-FM  Lite Easy Favorites   5/10/90  3:58 P DATA04     |   |
|   |   WCCC-FM  The Hottest Hits      5/10/90  3:58 P DATA05     |   |
|   |   WDDD-FM  Today's Country       5/10/90  3:58 P DATA06     |   |
|   |                                                            |   |
|   -------------------- F1-Help F5-Archive Database ----------------- |
|     2. MUSICbase           5. MASTER CONTROL          8. Utilities   |
|                                                                      |
|     3. SAMPLER             6. LINKER              Esc - Exit to DOS   |
|                                                                      |
|                                                                      |
|   1.1                                          WRCS-FM Radio         |
------------------------------------------------------------------------
```

The **DATABASES** window contains a scrolling list of all the Databases installed on your computer. Simply place the window cursor on the Database you wish to use within **SELECTOR**, and press the Enter Key.

Archive a Database

The **RCS System** allows you to "Archive" any **SELECTOR** Database stored on your hard disk drive. This feature is primarily provided for Consultants and Group Program Directors who store *many* Databases on their machines. When a Database is Archived, the system *compresses* all of its files into one relatively *small* file. This results in a significant *increase* in the amount of storage space on your hard disk drive. By Archiving the Databases that you use *infrequently*, your hard disk drive will have more room for other storage needs.

Place the **DATABASES** window cursor on a Database you wish to Archive and press the F5 Key. We'll select the Database for "WCCC-FM". When we press F5, a message appears in the center of the window.

```
   ---------------------------------------------------------------------
   |  SELECTOR Databases              3919872 Bytes Free on Drive E:  |
   | A  Calls        Slogan          Last Used      Directory   |
   |  WRC--------------------------------------------------------------|
   |  WRC|        You are about to Archive this Database          |   |
   |  WAA| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |   |
   |  WBB--------------------------------------------------------------|
   |  WCCC-FM  The Hottest Hits      5/10/90  3:58 P DATA05      |
   |  WDDD-FM  Today's Country       5/10/90  3:58 P DATA06      |
   |                                                             |
   -------------------- F1-Help F5-Archive Database ------------------
```

Before the system Archives a Database, you are given the opportunity to change your mind. The message you see above is asking you to confirm that you wish the Database to be Archived. If you wish to proceed then press the F2 Key, otherwise press the Escape Key. After a Database is Archived, an asterisk (*) is displayed in the "A" field of the Archived Database.

Unarc a Database

When you use the **DATABASES** window to select an Archived Database for use within **SELECTOR**, a message will appear asking you to confirm the use of that Database. We'll demonstrate this feature by selecting the "WCCC-FM" Database, which is Archived. When we press the Enter Key to select the Database, a message appears in the center of the window.

```
  --------------------------------------------------------------------
 |  SELECTOR Databases              3919872 Bytes Free on Drive E:    |
 | A  Calls          Slogan             Last Used       Directory     |
 |   WRC--------------------------------------------------------      |
 |   WRC|        You are about to Unarc this Database          |      |
 |   WAA| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |    |
 |   WBB--------------------------------------------------------      |
 | * WCCC-FM  The Hottest Hits          5/10/90  3:58 P DATA05        |
 |   WDDD-FM  Today's Country           5/10/90  3:58 P DATA06        |
 |                                                                    |
  -------------------- F1-Help F5-Archive Database -------------------
```

Before an Archived Database is "Unarced" for use within **SELECTOR**, you are given the opportunity to change your mind. The message you see above is asking you to confirm that you wish the Database to be Unarced.

If you want to proceed with use of the selected Database, then press the F2 Key. The **RCS System** will Unarc the selected Database and start **SELECTOR**.

If you have selected a Database in error, press the Escape Key. Then you will be able to immediately make a different selection from the **DATABASES** window. Of course, you may also press the Escape Key *again* to return to the **RCS System** Main Menu.

SELECTOR STARTUP

Before you can do any work in **SELECTOR**, the system checks and updates the files of the selected Database. These tasks are collectively known as "Startup". The Startup routine takes place every time you choose **SELECTOR** from the **RCS System** Main Menu. The first time you use a **SELECTOR** Database on a new day, this screen is displayed during the Startup routine.

```
           .....
         .:::::::::.
       .:::''   `::::
     .:::'        ,::'              ::
    .:::'                          :::                        _ Version 12 _
   ::::...                         :::
    `:::::::::::.                  :::                    :::
       ``:::::.                   :::                 ...:::...            .::.
           `:::::.   .:::::.      :::   .:::::.    .:::::.  :::   .:::::.  .::. ::   '
             :::::: ::::'  .::    :::  .::'   .::  .::'  ''  :::   .::'  `::   :::'
      ...     ::::'.::   .:'  :::  :::    ::' :::'      :::   .::'    ::. :::
     .::      ::::'.::::::'  :::  ::::::::::'      :::    .::      ::' :::
    ::.     .:::' :::       ::'  :::         :::       :::    :::     ::' :::
    `:::::::::::'  `::...:' :::  . `::...:'  `::...:' :::  : `::   .::' :::
      ```````      `'''   ``''   `'''       `'''    `'''     `''''    ```'

       _ The software contained in the \RCS Directory is RCS's exclusive property,   _
       _ and is subject to Copyright and Trade Secret protection, and is licensed for _
       _ use by WRCS-FM only. The use of this software by anyone except WRCS-FM or _
       _ the making of a copy of this software that is not authorized by RCS is a   _
       _ violation of the License Agreement, and may subject the Licensee and / or   _
       _ other infringers or violators to severe civil and criminal penalties.   _

```

Startup first performs a check of the Database. If it finds invalid data in the Database, Startup displays an error message and returns you to the Main Menu of the **RCS System**. If it finds a Database that must be Converted for use with the Version of **SELECTOR** installed on your computer, this message will appear on the center of your screen.

```
---------------------------------------------------------------------
|                                                                   |
|              CAUTION TO USERS EXCHANGING DATA !!!                 |
|                                                                   |
|   You've just Installed a HIGHER Version of the Program or Added a LOWER |
|   Version of Data through the RCS SYSTEM.  In either case, we must run a |
|   conversion on the Data.  Once converted, this Data will not work with  |
|   any LOWER Version of the Program.  It will only work with THIS Version |
|   of the Program or Higher.                                              |
|                                                                          |
|   This is very important if you Shuttle Data back & forth between another |
|   Computer, a Sister Station, a Group PD, or a Consultant.  They will not  |
|   be able to use your Data unless they have THIS Version Number of the     |
|   Program or HIGHER.  Please check with them before you proceed.          |
|                                                                          |
|              Press F2 to proceed with the Conversion                     |
|           Press Esc to cancel the Conversion (Call RCS for Help)         |
|                                                                          |
---------------------------------------------------------------------
```

SELECTOR is an ever-changing program. We constantly add new features to ensure that the system keeps in step with the rapid changes that occur in the broadcast industry. There are times when changes to the program require us to modify the structure of your Database. If you have just installed a new Version of **SELECTOR**, or Added a Database that has not been upgraded to the structure required by the Version of the program installed on your computer, Startup allows you to Convert the Database. The caution message you see above is important *only* if your station regularly exchanges Data with a Group Program Director or Consultant. If you do *not* share your Data with another **SELECTOR** user, simply press the F2 Key to proceed with the Conversion.

After a Database is Converted, it might *not* be compatible with the Version of **SELECTOR** used by your Consultant or Group Program Director. You should check with them before Converting. If your Group Program

Director or Consultant has the *same* or a *higher* Version of **SELECTOR**, compared to the one on your computer, your Converted Database will be compatible with *their* system. In this case you can press the F2 Key to proceed with the Conversion. If your Consultant or Group Program Director has a *lower* Version of the system than you do, and they do not want you to Convert your Database, then press the Escape Key to Cancel the Conversion.

If you Cancel, the system leaves the Database intact. You will either have to *reinstall* the former Version of **SELECTOR**, or *Delete* the Database that requires the use of a lower Version of the program.

Startup next checks the System Date which, along with the System Time, is maintained by an internal clock in your computer. The correct date and time are important to **SELECTOR**. Some computers require you to enter the date and time each time the machine is turned on. If you press *only* the Enter Key when asked for the date and time, the internal clock will be set *incorrectly* to 12 Midnight on January 1, 1980.

On many machines the internal clock is battery operated. The System Date and Time are correctly updated *only* until the battery dies. After the battery expires, each time you turn on the computer the System Date and Time become January 1, 1980 at 12 Midnight.

If Startup finds that the System Date is set to January 1, 1980, it displays this message window.

```
 ------------------------------------------------------------------------
|                                                                        |
|                                                                        |
|              Your System Date is set to 1-1-80                         |
|                                                                        |
|          You didn't enter the Date or there's a problem with           |
|                   the Computer's Internal Clock                        |
|                                                                        |
|          Please type in Today's Date below then press F2               |
|                                                                        |
|                      Esc exits to DOS.                                 |
|                                                                        |
|                        System Date                                     |
|                         1- 1-80                                        |
|                                                                        |
 ------------------------------------------------------------------------
```

If you get this message, you *must* set the System Date to today's date. Enter the *correct* date in the message window, then press the F2 Key to Save it.

Startup next compares the System Date to the date that you *last* used the Database. If it has been *more* than *eight* days since the Database was last used, **SELECTOR** suspects that the System date might be set incorrectly. This message window is then posted on your screen.

```
---------------------------------------------------------------------------
|                                                                         |
|         It's been more than 8 Days since this Program was last used.    |
|                                                                         |
|              You are about to Destroy Logs !!!                          |
|                                                                         |
|    Please double-check the System Date below, if it's wrong, correct it.|
|                                                                         |
|      Press F2 to confirm the Original Date or save the Corrected Date.  |
|                                                                         |
|                    Esc exits to DOS.                                    |
|                                                                         |
|                       System Date                                       |
|                        5-10-90                                          |
|                                                                         |
---------------------------------------------------------------------------
```

If you get this message, make sure that the System Date is correctly set to today's date. If the System date is wrong, enter the correct date in the window , then press the F2 Key to Save it. Otherwise, you probably have not accessed the current Database in a while. Perhaps you scheduled ahead before going on vacation. If the System Date is *correct*, simply press the F2 Key to acknowledge and proceed.

A comment is in order regarding the System Date. In previous Versions of **SELECTOR**, we advised you to set the System Date ahead to schedule beyond the allocated seven future days. Version 12 has a Log Window that you adjust. You can now assign up to 99 days for scheduling into the future.

When you first install Version 12 on your computer, the Log Window is set for 27 days in the future. If you want to schedule ahead *further* than 27 days, then *change* the Log Window setting. For complete details on how to do so, see "Log Window" on Page 594 in Section 5 of this Manual. You should *never* set the System Date ahead when using **SELECTOR** Version 12. The System Date and System Time must *always* be set to the correct date and time.

Startup next checks the Database License. If the Database has not been Licensed, or if the License has expired, you will not be able to access the Database. Startup will display a message notifying you of the problem. See "License a Database" on Page 55 in this Section of the Manual for guidance on how to proceed.

If the time remaining in the current License period is less than two weeks, Startup displays this message at the top of your screen: *WARNING!! Less than 14 Days left on License, Call RCS - Press Escape (Esc).* This is a reminder that you should call to License your Database as soon as possible. The message will remain on your screen until you press the Escape Key.

Startup next deletes Print Files with creation days older than three days and Audit Trail files with schedule dates older than three days. It deletes scheduler work files, which store Highest Priority Dropped and Clock-related scheduling information, with schedule dates older than one week.

Startup then "rolls the files". Clock Assignment schedules, Talent Assignment schedules and Log schedule files with dates that now fall outside the Log Window are *completely removed* from the system. If this process were not performed, your hard disk drive would eventually become full, and there would be no room to store new files. Fresh schedule files are then created for the new future days just entering the Log Window.

Startup next examines the Database to see if it was used earlier today. If it was, then the Main Menu of **SELECTOR** appears. Otherwise, Startup performs additional file housekeeping, which we'll now describe.

Startup checks the integrity of the Song and Event files. If problems are found, Startup runs the appropriate Audits. For complete information, see "Audits" on Page 630 in Section 5 of this Manual.

Startup then checks the Maintenance Flag of all the Songs in the Database. It sends a list of all Songs whose Maintenance Flag has been reduced to "0" to the Print File Manager. For complete information, see "Maintenance Flag" on Page 105 in Section 1 of this Manual.

Finally, Startup examines all Future Moves settings in the Song Database. It compares Future Move dates with the first unscheduled date, and performs any necessary Song Moves. It also Moves those Songs whose Future Moves play counter has been reduced to "0". Startup sends a list of all Songs that have been Moved to the Print File Manager. For complete details on this feature, see "Future Moves" on Page 117 in Section 1 of this Manual.

Startup is now finished. Although it takes some time to explain the process, Startup actually performs all of this work fairly quickly.

The **SELECTOR** Main Menu will appear on your screen, waiting for your command.

SELECTOR MAIN MENU

The Main Menu is the "Grand Central" of **SELECTOR**. You start here and return here, regardless of the other activities you perform in the meantime.

```
---- S E L E C T O R (R) ------------------------------------ Main Menu ----
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_            1. Library Management        6. Analysis                      _
_                                                                          _
_                                                                          _
_            2. Music Policy              7. Print the Log                 _
_                                                                          _
_                                                                          _
_            3. Clocks                    8. Reports                       _
_                                                                          _
_                                                                          _
_            4. Schedulers                9. Backup/Restore Data           _
_                                                                          _
_                                                                          _
_            5. Utilities                Esc - Exit SELECTOR               _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_ WRCS-FM    12.00                            The Songs You Love!          _
-------------------- (C) 1979-1990 Radio Computing Services -----------------
```

All of the Menus in **SELECTOR** display the Call Letters and Station Name/Slogan of the current Database, as well as the Version number of the **SELECTOR** program currently installed on your computer. This information appears immediately above the bottom border of all system Menus. The Call Letters and Version number appear on the left, while the Station Name/Slogan appears on the right. In the example Main Menu shown above, the Call Letters of the current Database are "WRCS-FM". **SELECTOR** Version "12.00" is currently installed on this computer. The Station Name/Slogan of the current Database is "The Songs You Love!".

All of the Main Menu options take you to a major subdivision of the system. Most of the subdivisions incorporate many activities. Move the cursor around the Main Menu, and watch the upper-left portion of the screen. **SELECTOR** uses this area of Menu screens to post important messages. On many Menus in the system, information appears describing the major features available in the subdivision that is currently highlighted on the Menu.

When you select an option from this Menu, you often arrive at a Menu for the subdivision you have chosen. When you leave any of the subdivisions, you return here to the Main Menu. When you have finished your work in **SELECTOR**, press the Escape Key to return to the **RCS System**.

Each subdivision of the system is covered in detail in different Sections of this Manual. The Section numbers in the Manual correspond to **SELECTOR**'s Main Menu Option numbers. For example, if you want information on the Schedulers, which is Main Menu Option #4, then you should read Section 4 of the Manual.

Here is an overview of each of the subdivisions in **SELECTOR**:

Option #1 - **LIBRARY MANAGEMENT** allows you to Add and Delete Songs, view or change information for the existing Songs, Browse your music library, vary the Category Stack Orders, and manage Themes, Song Packeting and Artist names and Notes.

Option #2 - **MUSIC POLICY** allows you to establish or change your scheduling rules and Policies, and set Priorities for the scheduling rules.

Option #3 - **CLOCKS** allows you to Add new Clocks, modify existing Clocks, Delete old Clocks, assign Clocks to specific dates and hours, Copy and Print Clocks, and schedule your Air Talent.

Option #4 - **SCHEDULERS** provides access to the Day Scheduler for automatic scheduling, the Manual Scheduler for modifying or creating music schedules manually, the Not Scheduled Report, the Unscheduler and the scheduling Audit Trail.

Option #5 - **UTILITIES** contains an array of support functions for **SELECTOR**. Here you can define or change Station Parameters, Print Cart Labels, establish Simulcast/Repeat Hours, Copy Songs to other Databases, perform file Housekeeping functions, Print or View **SELECTOR** enhancements, generate Association Reports and Print or View files using the Print File Manager.

Option #6 - **ANALYSIS** provides analytical insight into the coding of your Song library and the rotations of your Categories and Songs.

Option #7 - **PRINT THE LOG** allows you to design and print the Music Log that your Air Talent use in the studio, and assign different Log Formats to various days and hours.

Option #8 - **REPORTS** allows you to create and print customized Song library reports, or modify and print the Standard Reports.

Option #9 - **BACKUP/RESTORE DATA** allows you to make floppy disk copies of your Database. This subdivision also allows you to Restore a Backup that you have previously made. You should Backup your Database *every* day you use **SELECTOR**.

Esc - **EXIT SELECTOR** returns you to the **RCS System**. Select this Main Menu Option when you are finished working in **SELECTOR**.

Hard Disk Storage Checks

Your **SELECTOR** Database files grow in size as you work within the system. Adding Songs, Artists, Titles, Clocks and so on takes hard disk space, which decreases the amount of its available free storage. Temporary system work files, Backups, Print Files, Audit Trails, Saved Browse Lists and Browse Requests also consume hard disk storage space.

Each time you enter a different subdivision of **SELECTOR**, the amount of free storage currently available on the hard drive containing the program is conducted. This **WARNING** screen will appear if you have *less* than 500,000 free bytes of storage.

```
-------------------------------------------------------------------------------
|        WARNING !!!  You only have 176128  Bytes free on your Hard Disk       |
|                                                                              |
|  SELECTOR needs a reasonable amount of Workspace on the Hard Disk.  We       |
|  recommend you run with at least 500,000 Bytes free.  If you have less than  |
|  100,000 Bytes free, proceed at your own risk.  Your Data Files grow as you  |
|  add more Songs, Artists, Titles, Clocks, etc.  If you don't have enough     |
|  room on the Hard Disk, your Data may get corrupted.  You need space to      |
|  create Backups, Print Files, Audit Trails, and Saved Browse Lists &         |
|  Requests.  Also, SELECTOR needs room for temporary Work Files.              |
|                                                                              |
|  You must create more space immediately!!  You can choose any of the         |
|  options below to delete ALL non-critical SELECTOR Files.  Or you can go to  |
|  each section and selectively delete Files.  You may be able to delete some  |
|  unused Programs & Data from the Hard Disk (make sure you check with all     |
|  other Users before deleting anything).  Call RCS for further assistance.    |
|                                                                              |
|             1. Delete ALL Print Files  (Print File Manager)                  |
|             2. Delete ALL Audit Trails  (Audit Trails)                       |
|             3. Delete ALL Saved Browse Lists  (Browse)                       |
|             4. Delete ALL Saved Browse Requests  (Browse)                    |
|                  PRESS Esc TO PROCEED WITH THE PROGRAM                        |
|                                                                              |
-------------------------------------------------------------------------------
```

The first line of the **WARNING** screen shows the number of free bytes on your hard disk. This line on the example screen shown above indicates 176,128 bytes. The bottom of the screen contains a Menu that provides four options for *deleting* specific **SELECTOR** Database files to increase the amount of free storage on your hard disk drive.

To learn about Print Files, see "Print File Manager" on Page 645 in Section 5 of this Manual. To learn about Audit Trail files, see "Audit Trail" on Page 573 in Section 4 of this Manual. To learn about Browse Lists and Browse Requests, see "Save a Browse List" on Page 124 and "Save Browse Request" on Page 138, both in Section 1 of this Manual.

After choosing any of these Menu options, the first line of the **WARNING** screen updates to show the *current* number of free bytes on your hard disk. If you have selected all of the options, and you *still* do not have 500,000 or more free storage bytes, you could delete old, unused files from your hard disk. You should, of course, check with *others* who use your computer before deleting *anything*. If you do not know how to delete files, you can call the Radio Computing Services support telephone number for assistance.

After creating hard disk storage space, press the Escape Key to leave the **WARNING** screen and resume your work within **SELECTOR**. If you have *less* than 100,000 bytes of free storage on your hard disk, you should not resume work in the system. If you do, you run the risk of damaging your Database files!

LIBRARY MANAGEMENT

Selecting Option #1 from the **SELECTOR** Main Menu brings you to the Library Management section of the program. This is the area in which you create and maintain your station's Song Library. When you first enter Library Management, you see the Library Management Menu. Here's how your screen appears.

```
---- S E L E C T O R (R) -------------------- Library Management Menu ----
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_   1. Add Songs                      6. Packet Management               _
_                                                                        _
_   2. Show/Change                    7. Theme Management                _
_                                                                        _
_   3. Mass Changer                   8. Reorder a Category/Level        _
_                                                                        _
_   4. Browse/Conditional Changer     9. Library Management Utilities    _
_                                                                        _
_   5. Delete Songs                 Esc - SELECTOR Main Menu             _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM   12.00                              The Songs You Love!       _
------------------ (C) 1979-1990 Radio Computing Services ------------------
```

Here is an overview of the functions on the Library Management Menu:

Option #1 - **ADD SONGS** allows you to enter new Songs into the system. As you enter Songs, you also assign Characteristics to them. You can add a wide variety of Information to all the Songs you enter.

Option #2 - **SHOW/CHANGE** permits you to look at all the Information of a Song, or a group of Songs, and change any of that Information.

Option #3 - **MASS CHANGER** allows you to easily change your Songs' Category, Level and/or Packet assignments. You can also use this feature to edit the Role, Artist Group, Mood, Energy, Tempo, Texture, Sound Code, Opener, Era, Type, Pattern, Daypart Restriction Grid and Percentage Back fields of the Songs in your library.

Option #4 - **BROWSE/CONDITIONAL CHANGER** provides a powerful means of searching your Database for Songs that meet specific criteria. The Conditional Changer can change a specific field or fields of a group of Songs selected with Browse.

Option #5 - **DELETE SONGS** allows you to permanently remove Songs from the library.

Option #6 - **PACKET MANAGEMENT** allows you to view, add and/or delete Song Packets, and change the assignment of Songs within the Packets.

Option #7 - **THEME MANAGEMENT** permits you to add, define and delete Song Themes.

Option #8 - **REORDER A CATEGORY/LEVEL** provides several different methods for altering the Stack Order of a Category/Level.

Option #9 - **LIBRARY MANAGEMENT UTILITIES** allows you to set your overall Song ID numbering scheme, define several custom fields and specify which of your Song Packets are Diggable. It also allows you to customize the operation of the **SONG INFORMATION** screen, and it provides several useful reports to help you manage your Song ID numbers and your Song and Artist Notes. The Library Management Utilities section also allows you to change the spelling of any Artist's name, and edit any of the Artist Notes in your Database.

ADD SONGS

When you select Option #1 from the Library Management Menu, a blank **SONG INFORMATION** screen pops on your monitor. Here is an example screen that has been completed and Saved.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title          .              80 |
| 1081-   126   S   3   0  HEY JUDE                                   |
|  Artist 1             .        45      Artist 2          .          |
| BEATLES                                                             |
|  Album Title         .        80  Role Group Back --------------------
| HEY JUDE                          M   B    100% | F1 Help           |
-------------------------------------------------- F2 Save            |
|  Mood ·············· 3 |        Daypart         | F3 Song Notes     |
|  Energy ············ 2 |       Restriction      | F4 Artist Notes   |
|  Tempo ··········· SM | Grid   3  No Weekday Drives | F5 Current Options |
|  BPM ·············· 74 |   1         111      11 | F6 Additional Info. |
|  Texture ·········· 24 |   21234567890121234567890 | F7 Song History  |
|  Sound Code ···· L    |    MAAAAAAAAAAANPPPPPPPPPP | F8 Themes        |
|  Opener ···········   | Mon       NNN      NN | F9 Print/File       |
|  Era                  | Tue       NNN      NN | Alt F2 Auto-Save OFF |
|  Type                 | Wed       NNN      NN | Alt F7 Delete History|
|  Pattern ···········  | Thu       NNN      NN | Alt F9 MUSICbase Info|
|  Key/Chord ··· FM  FM | Fri       NNN      NN | Alt A  Alternate Cat. |
----------------------- Sat                    | Alt C  Chart Info.   |
|  Runtime ······· 6:53 | Sun                    | Alt F  Future Moves  |
                          --------------------------------- Alt O  Custom Order |
|  Opening/Ending    /  | WRCS-FM    Song     of | Alt R  Research      |
----------------------- PgUp/PgDn-Previous/Next Song --------------------
```

The **SONG INFORMATION** screen is used to enter Songs into your Database. **SELECTOR** provides many options listed on the right side of this screen. Some of these options provide access to supplemental screens for entering additional information. Others activate features or perform functions, like accessing Help or Saving the screen. For complete information on all the options, see "Add Song Options" starting on Page 98 in this Section of the Manual.

On this screen, the Song ID, Category and Level fields are mandatory. You *must* enter information in *all* of them before a Song can be added. All of the other fields are optional. Most stations fill in only those fields that either provide meaningful information to their operation, or that are needed for scheduling.

We will discuss all of the fields and options in order, starting with the Song ID field. To conserve space, we will use **SONG INFORMATION** screen excerpts to illustrate many of these fields and options.

Song ID

The "Song ID" is a unique seven-character identification number for every Song in your Database. Please note that if you are entering different versions of the same Song, each version requires a *separate* ID.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title        .                   80 |
| 1081-   126   S   3    0   HEY JUDE                                      |
|  Artist 1              .           45     Artist 2            .          |
----------------------------------------------------------------------------
```

The ID of our example Song is "1081-". Your Song IDs can be made up of all numbers, or a combination of numbers, letters and, if desired, punctuation characters. If you are just starting out with **SELECTOR**, you must decide which of these two numbering methods you want to use. See "Song ID Numbering" on Page 185, in this Section of the Manual, for details on specifying the ID field numbering style.

If you are set to "Numbers Only" IDs you can enter an ID yourself, or simply Tab through the field to let **SELECTOR** provide the next available number. If you are set to "Alphanumeric" IDs, you *must* enter the ID yourself. If you enter an ID that is already in use, the system will print a message at the upper-left of the screen alerting you to the error. You will not be able to leave the field until you enter a new, unique number.

Media

"Media" is a four-character field that accepts any combination of letters and/or numbers. The Media field can provide time protection for digital audio hardware systems used in your station's Control Room, and/or back to back protection for your digital audio software.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title        .                   80 |
| 1081-   126   S   3    0   HEY JUDE                                      |
|  Artist 1              .           45     Artist 2            .          |
----------------------------------------------------------------------------
```

When using Media for back-to-back software protection, you enter a unique Media Code, usually the CD number, in the Media field of *all* Songs that appear on the *same* CD. The example screen above shows "126" in the Media Field, meaning that the Song is located on CD 126. When using Media for hardware protection, you enter a Media Code for each Song's hardware source in the Media field.

When used for Media software or hardware protection, *both* the spelling *and* punctuation of the Media Code matters. Take care in coding the Songs you wish to protect with the Media Protection Rule.

Media can also be used to simply store information about the Song. For example, you could enter "CD", "LP", "Cart", "12In", "DAT", "45" and so on. This information could then be printed on your Logs or used in Reports. When used in this manner, there are no other settings that need to be made in **SELECTOR**.

When the cursor is located in the Media field, you can press the F5 Key to access the **MEDIA PROTECTION** screen from the Music Policy section of the system. For complete details on working in this screen, see "Media Protection" on Page 299 in Section 2 of this Manual.

Category

"Cat" is a one-character field that stands for "Category". It accepts a single UPPER case letter or number designating the Category Code. Each Song in **SELECTOR** *must* be assigned to a Category.

```
---- S E L E C T O R --------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title          .                80 |
| 1081-   126   S   3    0  HEY JUDE                                      |
|  Artist 1               .            45     Artist 2          .         |
----------------------------------------------------------------------------
```

For a discussion about ways to Categorize your library, see "Define Your Categories on Page 39 in the Introduction Section of this Manual. The Song in our example screen is in Category "S". Before you can enter a Category in this field, it must first be defined.

If you want to define a *new* Category, press the F5 Key while the cursor is in the Category field. The system will immediately display the **CATEGORIES** screen from the Music Policy section of the program. Here you can add a new Category to your Database, or modify any of the other settings on the screen. For complete details, see "Categories" on Page 202 in Section 2 of the Manual.

It is possible to enter Songs into the system that will *not* be scheduled. To do this, you must define at least one Category that will not be used in any of **SELECTOR**'s Clocks. Then assign the Songs that you do not wish to be scheduled to that Category. For example, you could create Category "N", for "not scheduled", and assign all the Songs that will not be scheduled to this Category.

Level

"Lev" is a one-character field that stands for "Level". It accepts a number between "1" and "3". If needed, each Category can be subdivided into three Levels.

```
---- S E L E C T O R --------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title          .                80 |
| 1081-   126   S   3    0  HEY JUDE                                      |
|  Artist 1               .            45     Artist 2          .         |
----------------------------------------------------------------------------
```

The Song in the example screen above is in Level "3" of Category "S".

There are three different approaches to using Levels in **SELECTOR**. You can direct **SELECTOR** to pick from a specific level at any Clock position. For information on how to do this, see "Specific Level" on Page 324 in Section 3 of this Manual. Notice that this capability really gives you the option of defining up to 60 "Categories". Since all three Levels of each of the 20 Categories can be scheduled separately and independently, you can actually divide your music library into 60 separate and distinct groups.

You can also set the system to pick from Levels on a proportional basis. For example, you could establish scheduling amounts of 60% from Level 1, 30% from Level 2 and 10% from Level 3. For details on this alternative see "Proportion" on Page 204 in Section 2 of this Manual.

Another option allows the system to schedule Songs from Level 2 or Level 3 *only* if there are no Songs in a lower numbered Level that meet your scheduling rules. To learn how this function works, read "Search Through Levels" on Page 326 in Section 3 of this Manual. You can use one, two, or all three of these Level features at different times for different situations.

If you are not using Levels, simply assign all Songs to Level 1 of their Category. If you press the Tab Key in the Level field, the system will assign the Song to Level 1. Our example Song is in Level 3.

While the cursor is in the Level field, you can press the F5 Key to access the **CATEGORIES** screen from the Music Policy section of the program. For more information about the **CATEGORIES** screen settings that pertain to Levels, see "Level" on Page 204 in Section 2 of this Manual.

Packet

"Pack" is a four-character field that stands for "Packet". It accepts any number from "0" to "9999". A Packet is a *group* of Songs occupying one position within a Category and Level.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title          .                80 |
| 1081-    126   S   3    0   HEY JUDE                                     |
|  Artist 1             .          45     Artist 2              .          |
 -------------------------------------------------------------------------
```

Our example Song is *not* in a Packet, therefore the Packet field contains a "0". If you want to assign the Song to an existing Packet or a new Packet, enter a number between "1" and "9999".

All the Songs in a Packet must be in the *same* Category and Level. If you attempt to enter a Packet number that is in use in a different Category/Level, **SELECTOR** will display this message in the upper-left portion of the display, "*That Packet is used in another Category/Level, this Packet is available*". The system erases the Packet number you entered and replaces it with a new Packet number that may be used in the Song's Category/Level. If you want to view or edit the Packeting assignments for the current Category/Level, press the F5 Key when the cursor is located in the Packet field. The **PACKET MANAGEMENT** screen from the Music Policy section of the program will be immediately displayed.

If you enter a Packet number that is already used in the Song's Category/Level, the system posts this message in the upper-left corner of the screen, "*Song(s) are already in this Packet, go back to Packet, press F5 to see Songs*". Here **SELECTOR** is informing you that you are assigning a Packet that already contains Songs. You may optionally *return* to the Packet field, and press the F5 Key to see the **PACKET MANAGEMENT** screen. It displays all of the Packets in the Category/Level. This allows you to verify that you are adding the current Song to the correct Packet.

For more information about Packets and how to use them, see "Packet Management" on Page 166 in this Section of the Manual.

Song Title

"Song Title" is a 48-character field for the Title of the Song.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title          .                80 |
| 1081-    126   S   3    0   HEY JUDE                                     |
|  Artist 1             .          45     Artist 2              .          |
 -------------------------------------------------------------------------
```

The number that appears to the right of and above the Song Title, "80" in the example screen above, is the Title Number. **SELECTOR** automatically assigns a Title Number each time you add a Song. If you have two Songs with the same exact Title, the system will assign the same Title Number to both Songs. The system uses the Title Number internally for checking Title Separation. If you have more than one version of the same Song, and you want **SELECTOR**'s Title Separation rule to work properly, it is important that both Song Titles be spelled and punctuated *exactly* the same.

There are several different places in **SELECTOR** where you can get a list of Songs alphabetized by Song Title. You should think about Song Titles that start with "The" or "A". If you enter those Songs with their actual titles, they all will be alphabetized under "The" or "A". You might be more pleased with **SELECTOR**'s alphabetical lists if you eliminate "The" and "A" from the *beginning* of Song Titles. For example, you could enter "Hard Day's Night" rather than "A Hard Day's Night". Or you could enter "Hard Day's Night, A". There is no right or wrong method here. Whatever you decide, just be sure to do it consistently for all of your Songs.

When the cursor is located in the Song Title field, you can press the F5 Key to access the **ARTIST/TITLE/ALBUM SEPARATION** screen from the Music Policy section of the system. For more information about the settings on this screen that pertain to Song Titles, see "Title Separation" on Page 280 in Section 2 of this Manual.

Artist 1

"Artist 1" is a 37-character field for the name of the singer, instrumentalist or musical group performing the Song. If the Song is performed by two Artists, use the Artist 1 field to enter *one* of those Artists.

```
--------------------------------------------------------------------------------
| 1081-    126   S   3     0   HEY JUDE                                         |
|  Artist 1              .          45      Artist 2               .            |
| BEATLES                                                                       |
--------------------------------------------------------------------------------
```

Our example Song is by the "Beatles". The number that appears to the right and above of Artist 1, "45" in our example screen, is the Artist Number. **SELECTOR** automatically assigns this number each time you add a new Artist to the Database.

If you have different Songs by the same Artist, **SELECTOR** will assign the same Artist Number to all of their Songs. Consistent spelling is important when entering Artist names. The Artist Number is used by the system for checking Artist Separation. If you vary the spelling of an Artist's name, then different Artist Numbers will be assigned. This will create problems with the Artist Separation Rule.

There are several different places in **SELECTOR** where you can get a list of Songs alphabetized by Artist. **SELECTOR** alphabetizes Artists by their *last names*, meaning the last word in the names. Group names present an alphabetizing challenge. With the last name method of alphabetization, "The Doobie Brothers" and "The Everly Brothers" would both sort under the letter "B". If you prefer that they alphabetize under "D" and "E" respectively, simply substitute an underscore character (_), for the space between the words that comprise the group's name. For example, you would enter "The Doobie_Brothers" and "The Everly_Brothers".

SELECTOR finds the Last Name by starting at the right of a name and searching left, until it finds the first space. Since the Underscore is not a space, the system will find the spaces to the left of "Doobie" and "Everly", and use these words as the Last Names. Note that these underscore characters are *not* printed on the Log. Group names coded with underscore characters look normal on the Log.

The underscore character matters as far as spelling is concerned. For example if you enter "The Doobie Brothers" as an Artist on one Song, and "The Doobie_Brothers" as the Artist on another, **SELECTOR** considers these as two different Artists. You must apply the underscore character *consistently* when entering duplicate group names into the system.

Knowing that it is difficult to keep track of Artist spelling and punctuation, **SELECTOR** provides quick, intelligent help in this regard. After you type in Artist 1 or Artist 2 and press the Tab Key to leave the field, **SELECTOR** searches through all the existing Artist names. If a matching Artist is *not* found, a message will post at the upper-left corner of the screen alerting you to the presence of a *new* Artist.

If you know that the Artist you just entered has *other* Songs in the system, it's a safe bet that you have either misspelled the Artist, or used incorrect punctuation. In either case, return to the previous Artist field and press the F5 Key. The **ARTIST** window will pop onto the right-hand side of the screen. Here's an example of what you'll see.

```
 ---- S E L E C T O R ----------------------------------------------
| Song ID Media Cat Lev Pack    Song Title  |BOX_TOPS                |
| 1081-   126   S   3    0   HEY JUDE       |BOYCE_&_HART            |
|  Artist 1              .        45    Artist |LAURA BRANIGAN       |
| BEATLES                                   |BREAD                   |
|  Album Title          .        80  Role Grou|BREATHE               |
| HEY JUDE                              M    B |BREWER_&_SHIPLEY      |
 -----------------------------------------------|JOHNNY BRISTOL       |
| Mood ············· 3 |          Daypart     |BROOKLYN_BRIDGE       |
| Energy ··········· 2 |          Restriction |BROTHERS_FOUR         |
| Tempo ············ SM | Grid  3  No Weekday Dr|BROTHERS_JOHNSON     |
| BPM ·············· 74 |        111          |ARTHUR BROWN          |
| Texture ·········· 24 |     212345678901212345|JAMES BROWN          |
| Sound Code ····· L   |      MAAAAAAAAAAANPPPPP|MAXINE BROWN         |
| Opener ···········   | Mon     NNN         N|PETER BROWN           |
| Era                  | Tue     NNN         N|JACKSON BROWNE        |
| Type                 | Wed     NNN         N|BROWNS                |
| Pattern ··········   | Thu     NNN         N|PEABO BRYSON          |
| Key/Chord ··· FM  FM | Fri     NNN         N|BUBBLE_PUPPY          |
 ----------------------- Sat                 |BUCHANAN_&_GOODMAN    |
| Runtime ······· 6:53 | Sun                 |BUCKINGHAMS           |
| Intro ······   / /00 ------------------------|BUFFALO_SPRINGFIELD  |
| Opening/Ending  /    | WRCS-FM    Song    o|JIMMY BUFFETT         |
 ------------------------ PgUp/PgDn-Previous/Nex---------- F1-Help -----------
```

The **ARTIST** window contains a scrolling, alphabetical list of all the Artists in your Database. Use the Arrow and Paging Keys to move the cursor in the **ARTIST** window, until it highlights the correctly spelled Artist, then press the Enter Key. The **ARTIST** window will close, and the Artist name you selected will be inserted into the current Artist field on the **SONG INFORMATION** screen.

Artist 2

"Artist 2" is another 37-character Artist field. If the Song has a second Artist, enter the Artist's name here. For example, if the Song is a *duet* you should enter one of the Artists in the Artist 1 field and the other in the Artist 2 field.

```
 -------------------------------------------------------------------------
| 1081-    126   S   3    0  HEY JUDE                                     |
|  Artist 1              .        45    Artist 2              .           |
| BEATLES                              _____   |
 -------------------------------------------------------------------------
```

Our example Song does *not* have a second Artist, therefore the Artist 2 field is blank. If a Song has an Artist 2, the system's Artist Number will be shown to the right and above of the Artist 2 name. **SELECTOR**'s Artist Separation Rule protects Songs by two Artists against any other Song by *either* of the two Artists or by *both* Artists. As with Song Title and Artist 1, you must observe the cautions regarding spelling and punctuation.

Note that it is *not* necessary to use the Artist 2 field to protect Songs by one member of a group from Songs by the group itself. For details on how to handle this situation, see "Artist Group Separation" on Page 287, in Section 2 of this Manual.

If you plan to schedule Twofers, *and* you want the system to consider a Song by a solo Artist as an acceptable Twofer for a Song by that Artist's group, then you *must* enter the solo Artist in the Artist 1 field and that Artist's group in the Artist 2 field.

When the cursor is located in the Artist 2 field, you can press the F5 Key to access the **ARTIST** window. The operation of this window is described in the "Artist 1" Section, above.

Album Title

"Album Title" is a 37-character field for entering the name of the Album on which the Song appears. This field is used in conjunction with the Album Separation Rule. This scheduling rule allows you to specify a minimum amount of time that must elapse before another Song from the same Album may play. You can also use the Album Title field for informational purposes only.

```
--------------------------------------------------------------------------
|  Album Title           .        80  Role Group Back ----------------------
|  HEY JUDE                            M    B    100% | F1 Help              |
------------------------------------------------------ F2 Save              |
--------------------------------------------------------------------------
```

Our example Song is from the Album "Hey Jude". The number that appears to the right of and above the Album Title, "80" in the example screen above, is the Album Title Number. **SELECTOR** automatically assigns an Album Title Number each time you add a new Album Title to your Database. If you have more than one Song with the same exact Album Title, the system will assign the same Album Title Number to both Songs. The Album Title Number is used internally by the system for checking the Album Separation Rule.

SELECTOR can provide time protection for different Songs from the same Album. To use the Album Separation Rule, you must enter Album Titles for all the Songs you wish to protect in this manner. As with Song Titles and Artists, consistent spelling and punctuation are essential for proper Album Title Separation.

Be careful with Album Titles like "Greatest Hits" and "Best Of". For example, you might be tempted to simply enter "Greatest Hits" for *both* the "Greatest Hits of the Doobie Brothers" and "Greatest Hits of the Eagles". If you do, the system will separate *all* Songs from both albums. This is probably not the kind of separation you desire. You should enter complete and *unique* Album Titles for all Albums when using the Album Separation Rule.

When the cursor is located in the Album Title field, you can press the F5 Key to access the **ARTIST/TITLE/ALBUM SEPARATION** screen from the Music Policy section of the system. For more information about the settings on this screen that pertain to Album Titles, see "Album Separation" on 281 in Section 2 of this Manual.

Role

"Role" is a two-character field that accepts one or two Role letter Codes.

```
--------------------------------------------------------------------------
|  Album Title           .        80  **Role** Group Back ----------------------
|  HEY JUDE                            **M**    B    100% | F1 Help              |
------------------------------------------------------ F2 Save              |
--------------------------------------------------------------------------
```

Normally, Role is used to designate the Artist's "role" in the Song. Some common Roles are "M" for Male, "F" for Female, "D" for Duet, "G" for Group and "I" for Instrumental. Our example Song has a Role Code of "M" for "Male". Up to 26 Role Codes, using UPPER case letters, can be defined.

The Role rule can separate, or control the maximum sequence of, the same Role. Role rules can also be established to separate one Role from other Roles.

Press the F5 Key when the cursor is in the Role field, to access the **ROLE** screen from the Music Policy section of the program. You can then add or change Role definitions and rule settings. For complete information on how the Role Rule works, see "Role" on Page 293 in Section 2 of this Manual.

Artist Group

"Group" is a two-character field that stands for "Artist Group". It accepts one or two Artist Group Codes. The Artist Group field is indicated as "Group" on the SONG INFORMATION screen.

```
-------------------------------------------------------------------------------
|  Album Title          .         80   Role Group Back ------------------------
|  HEY JUDE                             M    B    100% | F1 Help               |
------------------------------------------------------------ F2 Save           |
-------------------------------------------------------------------------------
```

Up to 52 Artist Group Codes - UPPER case "A" through "Z" *and* lower case "a" through "z" - can be defined. Our example Song has an Artist Group "B" Code.

Artist Group Separation allows you to separate Songs by solo Artists from Songs by that solo Artist performing as part of a group. In our example Database, not only "Hey Jude", but *all* of the Songs by the Beatles, John Lennon, Paul McCartney, George Harrison and Ringo Starr are coded as Artist Group "B". This allows **SELECTOR** to perform Artist Group Separation. This is the minimum amount of time that must elapse between plays of Songs with the same Artist Group Code. In our example, we could set a minimum time that must pass between scheduling of Songs by the Beatles, John Lennon, Paul McCartney, George Harrison and Ringo Starr.

You can enter two Artist Group Codes to protect those Songs by two Artists who are each members of other, different groups. For example, you could enter the "Fleetwood Mac" and "Eagles" Artist Group Codes on the Song "Leather and Lace" by Don Henley and Stevie Nicks. In this example, Eagles *and* Fleetwood Mac Songs will not schedule too closely to this Song performed by a member of each group.

Press the F5 Key when the cursor is in the Artist Group field to access the ARTIST GROUP SEPARATION screen. You can then add or change the Artist Group Codes and time separation settings. For complete details on defining Artist Groups, and setting rules to protect their play, see "Artist Group Separation" on Page 287 in Section 2 of this Manual.

Percentage Back

"Back" is a three-character field that stands for "Percentage Back". It accepts any number from "1" to "100". The Percentage Back field is indicated as "Back" on the SONG INFORMATION screen.

```
-------------------------------------------------------------------------------
|  Album Title          .         80   Role Group Back ------------------------
|  HEY JUDE                             M    B    100% | F1 Help               |
------------------------------------------------------------ F2 Save           |
-------------------------------------------------------------------------------
```

Our example Song has the normal Percentage Back setting of "100"%. Percentage Back allows you to *temporarily* increase the rotation of a Song, without having to move it to another Category or Level. This is a great tool when you get a hot, new release that you want to spotlight for a few days.

For example, say you want to place a new Song in power rotation for the weekend. You want to put it in your "New" Category, because it is unfamiliar, but you want it to play twice as often as your other "New" Songs. You can put the Song in your "New" Category, and set its Percentage Back to "50". This tells **SELECTOR** to put the Song 50% back into the Stack after each play.

After the Song plays, it will be placed half way back into the Stack, rather than at the bottom of the Stack. Therefore it will arrive back at the top of the Stack, and become eligible for play again, twice as fast as the other Songs in the Category. A side effect of this action is that the rotations of all the *other* Songs in the Category are slightly *decreased*.

Note that Minimum Separation is reduced proportionally for any Song with a Percentage Back set to less than 100%.

Please be very careful with Percentage Back. It is designed to be used on *only* one or two Songs at a time. Resist any temptation to set a group of Song's Percentage Back fields to *permanently* change their rotation patterns. If you want to make such a permanent rotation adjustment for a group of Songs, you must move the Songs to another

Category/Level. If you were to permanently change the Percentage Back fields for a group of Songs, the Category will *not* rotate properly.

Note that if a Song's Category, Level or Packet is changed, its Percentage Back field is reset to "100"%. This *includes* changes made by **SELECTOR**'s Future Moves feature. If you want to reset a Song's Percentage Back field to 100% on a specific date, or after a designated number of plays, you can use the Future Moves feature to "move" the Song to the *same* Category, Level and Packet. In this case, the Song's Category, Level and Packet assignments will remain the *same*, but the Percentage Back field will be *restored* to 100%. For more information, see "Future Moves" on Page 117 in this Section of the Manual.

Mood

"Mood" is a one-character field that accepts a number between "1" and "5". Our example Song has a Mood Code of "3". Mood can mean anything you want it to mean, but it is most often used to identify and control the scheduling of an emotional quality of your music. The five-point Mood scale could be used to code Songs from "Very Sad" to "Very Happy", or from "Very Dark" to "Very Bright". A "1" usually means the lowest value ("Very Sad", "Very Dark") and a "5" the highest value ("Very Happy", "Very Bright").

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ····  L    |
| Opener ············   |
| Era                   |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

You can call for a specific Mood in any Clock position. For more information on this feature see "Mood" on Page 346 in Section 3 of this Manual.

For best results of the Mood Rule, use the *full* range of Mood Codes, from "1" through "5", when coding your Songs. Be careful, however, with the "extreme" Codes of "1" and "5". The Songs coded with these numbers are *harder* to schedule. Make sure that these Codes are applied *only* to the "extreme" Mood Songs in your library.

Press the F5 Key when the cursor is in the Mood field to access the **MOOD** rule screen from the Music Policy section of the program. You can then add or change the Mood definitions and rule settings. For a detailed explanation of the Rule's settings and use, see "Mood" on Page 268 in Section 2 of this Manual.

Energy

"Energy" is a one-character field that accepts a number between "1" and "5". Our example Song has an Energy Code of "2". Energy, like Mood, can mean anything you want it to mean, but it is most often used to identify and control the overall intensity or excitement of your music. The five point Energy scale could be used to code Songs as "Dead", "Soft", "Average", "Hard" and "Chainsaw".

```
------------------------
| Mood ·············  3 |
| Energy ···········  2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ····  L    |
| Opener ···········    |
| Era                   |
| Type                  |
| Pattern ··········    |
| Key/Chord ··· FM  FM  |
------------------------
```

For best results of the Energy Rule, use the *full* range of Energy Codes, from "1" through "5", when coding your Songs. Be careful, however, with the "extreme" Codes of "1" and "5". The Songs coded with these numbers are *harder* to schedule. Make sure that these Codes are applied *only* to the "extreme" Energy Songs in your library.

Press the F5 Key when the cursor is in the Energy field to access the **ENERGY** rule screen from the Music Policy section of the program. You can then add or change the Energy definitions and rule settings. For complete details on the Rule's settings and use, see "Energy" on Page 260 in Section 2 of this Manual.

Tempo

"Tempo" is a two-character field that accepts any combination of the letters "F", "M" and "S". An "F" means Fast, an "M" stands for Medium and an "S" indicates Slow. Our example Song has an "SM" Tempo, meaning it starts "Slow" and ends "Medium".

```
------------------------
| Mood ·············  3 |
| Energy ···········  2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ····  L    |
| Opener ···········    |
| Era                   |
| Type                  |
| Pattern ··········    |
| Key/Chord ··· FM  FM  |
------------------------
```

Tempo can be used to control either the Tempo segues in your music scheduling, or the overall Tempo of your scheduled music. When used to control Tempo segues, the first letter of the Tempo Characteristic indicates the beginning Tempo of the Song, while the second letter signifies the Song's ending Tempo.

When used to control overall Tempo, a three, five or nine point scale is used. For example, an "SS" would be a "Slow" Song, an "MM" would be a "Medium" Tempo Song and an "FF" would be a "Fast" Tempo Song.

Press the F5 Key while the cursor is in the Tempo field to access the **TEMPO** rule screen from the Music Policy section of the program. For complete information on ways to use this Rule, see "Tempo" on Page 271 in Section 2 of the Manual.

Beats Per Minute

Beats Per Minute, abbreviated "BPM" on the screen, is a three-character field that accepts a number between "1" and "250". Our example Song has "74" Beats Per Minute. The number you enter should be the *actual* number of beats that occur during a one minute portion of the Song. Observe that Beats Per Minute is an objective, absolute value; whereas other **SELECTOR** Song Characteristics such as Mood and Energy are control concepts relative to your individual station. The Beats Per Minute Rule allows you to control the progression and regression of your station's *absolute* music tempo.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L     |
| Opener ···········    |
| Era                   |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

SELECTOR provides a Beats per Minute Calculator to help you determine the Beats per Minute of the Songs in your Database. Press Alt-B while the cursor is located in the "BPM" field to access the **BEATS PER MINUTE CALCULATOR** window. Here is an example of this window.

```
---------------------------------------------------
|            Beats per Minute Calculator           |
|                                                  |
|     Beats      Seconds     Beats Per Minute       |
|      74          60              74               |
|                                                  |
| Press the Spacebar in time with the Beat of      |
| the Song. The "Seconds" timer will start         |
| automatically. The longer you tap, the more      |
| accurate the BPM will be. We recommend at        |
| least 15 Seconds. Press F2 to copy "Beats per    |
| Minute" into the BPM field on the Song Screen.   |
| Esc exits without copying. F6 resets the         |
| Calculator and lets you start over.              |
|                                                  |
----- F2-Copy BPM to Song F6-Reset Esc-Exit ------
```

You use the **BEATS PER MINUTE CALCULATOR** window to determine a Song's actual Beats per Minute. To effectively use this feature, you need an audio playback device, whose playback speed has been correctly calibrated, near your computer. Use this device to play the Song whose Beats per Minute you wish to determine. As the Song plays, press the Spacebar in time with the tempo of the Song.

The "Beats", "Seconds" and "Beats per Minute" fields will display data relative to your operation of the Spacebar. The "Beats" field shows the total number of times the Spacebar has been pressed. The "Seconds" field displays the number of elapsed seconds since the initial Spacebar press. The "Beats per Minute" field displays the actual BPM as computed from the "Beats" and "Seconds" data. The *longer* you operate the Calculator, the more *accurate* the "Beats per Minute" will be. We recommend that you operate the calculator for *at least* 15 seconds as you code Songs.

Press the F6 Key if you wish to reset the calculator to make a fresh start. Press the Escape Key if you want to exit the calculator. Press the F2 Key to instruct **SELECTOR** to copy the "Beats per Minute" data from the **BEATS PER MINUTE CALCULATOR** window into the "BPM" field of the underlying **SONG INFORMATION** screen.

Note that Radio Computing Service's **MUSICbase** program contains Beats per Minute specifications of radio's most-played Songs. For an overview of this product, see "**MUSICbase**" on Page 45 in the Introduction Section of this Manual.

Press the F5 Key while the cursor is in the BPM field to access the **BEATS PER MINUTE** screen from the Music Policy section of the program. For complete details on using this Rule, see "Beats Per Minute" on Page 275 in Section 2 of this Manual.

Texture

"Texture" is a two-character field that accepts any combination of two numbers, each between "1" and "5". Texture can mean anything you want it to mean, but it is most often used to identify the beginning and ending production values of Songs. Our example Song has been coded "24", which means its opening Texture is "2" and its closing Texture is "4". A "Very Thin" or "Weak" sound would be assigned a "1", and a "Very Full" or "Strong" sound would be coded "5". The other numbers are used to represent values between the extremes. In this scenario, a "35" would indicate a Song with a "Medium" beginning and a "Very Full" ending. This information is used by **SELECTOR** to protect against unpleasant segue clashes.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L     |
| Opener ············   |
| Era                   |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

Press the F5 Key when the cursor is in the Texture field to access the **TEXTURE** rule screen from the Music Policy section of the program. You can then add or change the Texture definitions and rule settings. For further information on how this Rule works, see "Texture" on Page 274 in Section 2 of the Manual.

Sound Code

The "Sound Code" field accepts up to five UPPER case and/or lower case letters. Our example Song has only one Sound Code. The "L" Code means "Hey Jude" is a "Long" Song. Sound Codes provide a means of separating, or controlling the maximum sequence of, Songs that have similar sounds. Sound Code rules can also be established to separate Songs with one Sound Code from Songs with other Sound Codes.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L____ |
| Opener ············   |
| Era                   |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

You create Sound Codes based on your particular Song control needs. Here are just a few common examples: "Wimpy Songs", "Long Songs", "Rock Songs", "Urban Songs", "Country Songs", "Dance Songs" and "Sad Songs". The number of Sound Codes you define, and their meanings, will be unique to you.

Remember that as you add more Sound Codes to an individual Song it becomes more difficult to schedule that Song. You should use restraint and moderation when declaring Sound Codes for your music library.

Press the F5 Key when the cursor is in the Sound Code field to access the **SOUND CODE** rule screen from the Music Policy section of the program. You can then add or change the Sound Code definitions and rule settings. For complete information on how this Rule works, see "Sound Code" on Page 289 in Section 2 of this Manual.

Opener

"Opener" is a single-character field that accepts any UPPER case letter from "A" through "Z". It is used to classify Songs as "Openers", tunes suitable for play at certain Clock positions. Our example Song is *not* an Opener. Openers can be specified at any Clock position. They're normally used to position strong, "image" Songs at strategic Clock locations - such as following Station IDs, Stopsets or positioning liners. You can also specify that certain Opener Codes *not* be used at specific Clock positions.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L     |
| Opener ············   |
| Era                   |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

You can use any Opener coding scheme you want. For example, you could enter a "Y" for those Songs that can be used as an Opener, while leaving the Opener field blank for Songs that are not Openers. Or you can be more sophisticated and specify "S" for Strong and "M" for Moderate Openers, while leaving non-Openers blank.

Opener definitions are not stored in **SELECTOR**. You should use Opener Codes that are easy to remember, as in the examples above. For complete details on specifying Openers in Clock positions, see "Opener" on Page 345 in Section 3 of this Manual.

Era

"Era" is a one-character field that accepts an Era Code between "1" and "9". When you enter an Era Code in the field, your definition of that Code will pop onto the screen immediately to the right of the Code. In our example screen, Era "2" has been assigned to the Song. The system displays the definition for Era 2, "1964 - 1969" to the right of the Era Code.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L     |
| Opener ············   |
| Era 2 1964 – 1969     |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

The Era Rule allows you to control Era segues in your music scheduling. It is frequently used when a station's Category structure does not address the age of a record. Some common Era definitions are "Fifties", "Sixties", "Seventies", "Eighties" and "Nineties". Era can also be used to categorize different music periods like "Bubblegum", "Surf", "Motown", "Memphis Soul", "British Invasion" and so on. You can set the Era Rule to prevent adjacencies of Songs with different Eras, and control the maximum sequence of Songs from the same Era.

Press the F5 Key while the cursor is in the Era field to access the **ERA** rule screen from the Music Policy section of the program. For complete information on how to use this Rule, see "Era" on Page 295 in Section 2 of this Manual.

Type

"Type" is a one-character field that accepts a Type Code between "1" and "9". When you enter a Type Code in the field, your definition of that Code will pop onto the screen immediately to the right of the Code. In our example screen, Type "9" has been assigned to the Song. The system displays the definition for Type 9, "Classic", to the right of the Type Code.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L     |
| Opener ···········    |
| Era                   |
| Type 9 CLASSIC        |
| Pattern ··········    |
| Key/Chord ··· FM  FM  |
------------------------
```

Type is an extremely flexible rule that allows you to control music sequencing based on the "Type" of the music. Most programmers use Type to control the major distinctions in their station's music. For example, a CHR station might define its Types as "Pop", "Urban", "Rock" and "AC" while a Country station might use "Modern", "Traditional" and "Crossover". You can set the Type Rule to prevent adjacencies of Songs with different Types, and control the maximum sequence of Songs with the same Type.

Press the F5 Key while the cursor is in the Type field to access the **TYPE** rule screen from the Music Policy section of the program. For a complete explanation, and some suggestions on the use of this Rule, see "Type" on Page 294 in Section 2 of this Manual.

Pattern

"Pattern" is a one-character field that accepts a number between "1" and "9". This field is used in conjunction with the Clock Pattern Rule, which allows you to call for Songs with specific Pattern numbers at designated Clock positions. Our example screen excerpt shows a Pattern "2" Song.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ···· L     |
| Opener ···········    |
| Era                   |
| Type                  |
| Pattern ·········· 2  |
| Key/Chord ··· FM  FM  |
------------------------
```

There is *no* Pattern Rule in the Music Policy section of the system. Pattern scheduling is established on your *Clocks*. Most stations that use this Rule assign Pattern Codes to their Songs that echo the Mood, Energy, Era or Type Codes of the Songs. Keep in mind, however, that there is nothing to prevent you from defining Patterns that *differ* from these Characteristics.

The Rule requires you to assign specific Pattern Codes to various Clock *positions*. **SELECTOR** then schedules Songs with the prescribed Patterns in the designated positions. This allows you to specify a particular music "flow", based on the Pattern Codes of the Songs. For complete details on the Rule's operation, see "Pattern" on Page 347 in Section 3 of this Manual.

You can use Pattern Codes in one of two ways. First, you can assign the full range of Codes, from "1" through "9" to the Songs in your Database. If you use this scheme, any Pattern Code specified on a Clock refers to a Song containing that *exact* Pattern Code. With the other method, you must use *only* "1" through "4" when entering Pattern Codes on Songs. You then specify Pattern Codes of "1" through "7" on your Clocks. In this case, a Pattern Code between "1" and "4" specified on the Clock refers to Songs containing that *exact* Pattern Code. A "5", "6" or "7" Pattern on the Clock specifies that the Song scheduled in the position may have one of *two* Song Pattern Codes.

You select which Pattern method you want to use in the Clock Parameters section of the system. For complete information, see "Pattern Method" on Page 397 in Section 3 of this Manual.

Key/Chord

"Key/Chord" consists of two fields in which you may enter the opening and closing musical Key/Chord of the Song. The left-hand field is used for the opening Key/Chord and the right-hand field signifies the Song's closing Key/Chord. Our example Song opens and closes in the Key of "F" Major. The Key/Chord fields accept any of these entries: "C", "C#" (D flat), "D", "D"# (E flat), "E", "F", "F#" (G flat), "G", "G#" (A flat), "A", "A#" (B flat) and "B". Use "M" to indicate a major Chord and "m" to indicate a minor Chord. For example, "C#M" is C sharp major, whereas "Dm" is D minor. If the Song is D flat, you should enter it as "C#" (C sharp), which is the same thing.

```
------------------------
| Mood ·············· 3 |
| Energy ············ 2 |
| Tempo ············ SM |
| BPM ·············· 74 |
| Texture ·········· 24 |
| Sound Code ····· L    |
| Opener ············   |
| Era                   |
| Type                  |
| Pattern ···········   |
| Key/Chord ··· FM  FM  |
------------------------
```

SELECTOR knows which Key/Chord segues offer Perfect Harmony and which provide Reasonable Harmony, therefore there is no Key/Chord Rule screen in Music Policy. You must, however, assign a Priority to Perfect Harmony and/or Reasonable Harmony on the system's Priority Lists in order to activate these features. For complete details see "Harmony" on Page 221 in Section 2 of this Manual.

Runtime

"Runtime" consists of two fields in which you enter the duration of the Song in Minutes and Seconds. This example screen excerpt shows a Runtime of "6" Minutes and "53" Seconds.

```
------------------------
| Runtime ······· 6:53 |
| Intro ······  /  /00 |
| Opening/Ending  /     |
------------------------
```

Both Runtime fields accept numbers between "1" and "99". The left-hand field is for Minutes, the right-hand field is for Seconds. Numbers greater than "60" in the Seconds field are *converted* to Minutes *and* Seconds when the Song is Saved. For example, if you enter a Runtime of "3" Minutes and "90" Seconds, **SELECTOR** will convert your entry to "4" Minutes and "30" Seconds.

It is important that accurate Runtimes be entered for all Songs that will be scheduled. **SELECTOR** uses Runtime to compute durations for all of the time-based rules in the system. For example, if you are using Minimum Artist Separation, **SELECTOR** adds the Runtimes of all intervening Songs between repeat plays of an Artist to ensure that your separation rule is followed. Also, Runtimes are used for the system's hour timing features, and to compute much of the information in **SELECTOR**'s Analysis section.

Intro

"Intro" consists of three fields in which you enter the duration, in seconds, of available "talkover" times. The left most field is Intro 1, the middle field is Intro 2, and the right most field is Intro 3. All three fields accept numbers between "1" and "99".

```
------------------------
| Runtime ······· 3:37 |
| Intro ······ 08/12/22 |
| Opening/Ending  /     |
------------------------
```

We recommend that you use Intro 3 to indicate the total talkover time available, that is the time from the start of the Song to the start of the vocal. Intro 1 and Intro 2 can then be used to indicate the time from the start of the Song to one or two "posts" in the Song's instrumental ramp.

Our Intro example, above, shows a Song with three intro times. There are "8" seconds from the start of the tune to the first "post". The second "post" occurs at "12" seconds from the start of the Song. The total length of the Song's instrumental beginning is "22" seconds.

There are no rules or other settings that apply to Intro, and it does not affect your scheduling. The fields are usually printed on the Log for reference by your Air Talent as they prepare and perform their shows.

Opening/Ending

"Opening" and "Ending" are two "free form" fields that each accept any combination of UPPER and lower case letters and/or numbers. These fields are most often used to code descriptions of the Opening and Closing of the Song.

```
-------------------------
| Runtime ······· 6:53 |
| Intro ······   /  /00 |
| Opening/Ending  CV/LF |
-------------------------
```

Some examples are "FA" for Fade, "CF" for Close Fade, "LF" for Long Fade, "CO" for Cold, "CV" for Cold Vocal and "AP" for Applause. The example above shows a Song that starts with a "Cold Vocal" and ends with a "Long Fade".

There are no rules or other settings that apply to Opening and Ending. Information entered in these fields can be printed on the Log for reference by the Air Talent.

DAYPART RESTRICTION GRID

Daypart Restrictions allow you to limit or prevent the play of a Song during certain hours of the day, and/or certain days of the week. The "Grid" field accepts a number between "1" and "250". These numbers refer to **SELECTOR**'s Standard Daypart Restriction Grids. You can assign, create and edit Standard Dayparting Grids right from the **SONG INFORMATION** screen. Let's take a close look at the Daypart Restriction portion of the **SONG INFORMATION** screen for our example Song, "Hey Jude".

When a Song contains a Standard Daypart Restriction, the lower-middle area of the screen displays the Grid Number, the Grid Name and a Grid showing the days and hours the Song is Restricted. The days of the week are assigned to rows, and the hours of the day are assigned to columns. An "N" at a day/hour intersection indicates the Song is Restricted on that day at that time. You may define up to 250 Standard Dayparting Grids that contain various Restrictions. A Standard Daypart Restriction may be readily assigned to any Song in your Database. "Hey Jude" has been assigned the "No Weekday Drives" Restriction, which is defined in Grid Number "3". This Grid Restricts the Songs to which it is assigned from playing Monday through Friday from 6AM through 8AM and from 5PM through 6PM.

```
---------------------------------
|           Daypart             |
|          Restriction          |
| Grid  3  No Weekday Drives     |
|     1       111          11    |
|     212345678901212345678901   |
|     MAAAAAAAAAAAANPPPPPPPPPPP   |
| Mon         NNN          NN    |
| Tue         NNN          NN    |
| Wed         NNN          NN    |
| Thu         NNN          NN    |
| Fri         NNN          NN    |
| Sat                            |
| Sun                            |
---------------------------------
```

If you know the Grid Number of the Restriction you wish to assign to the current Song, simply enter it in the "Grid" field and press the Tab Key. The system then will then display the selected Grid. To complete the assignment, you must press the F2 Key to Save the **SONG INFORMATION** screen.

Most stations use a limited number of Standard Dayparting Grids. If you have defined many, you probably will not remember all of them. As you might suspect, **SELECTOR** makes it very easy to select or create the exact Grid you want.

Grid Options

While the cursor is located in the "Grid" field, press the F5 Key. The **GRID OPTIONS** window pops onto the center of your screen. The display appears more or less like this.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .               80 |
| 1081-   126   S   3    0  HEY JUDE                                  |
|  Artist 1              .           45     Artist 2        .         |
| BEATLES                                                            |
|  Album Title          .            80  Role Group Back -------------------- |
| HEY JUDE                            M    B   100% | F1 Help          |
-------------------------------------------------------- F2 Save         |
| Mood ············· 3 |          Daypart        | F3 Song Notes    |
| Energy ··········· 2 |         Restriction      | F4 Artist Notes  |
------------------------ ------------------------------- F5 Current Options |
| BPM ·············· 74 |        Grid Options      | F6 Additional Info. |
| Texture ·········· 24 |                          | F7 Song History   |
| Sound Code ····· L    | 1. Standard Dayparting   | F8 Themes        |
| Opener ···········    |                          | F9 Print/File     |
| Era                   | 2. Find/Add a Grid       | Alt F2 Auto-Save OFF |
| Type                  |                          | Alt F7 Delete History|
| Pattern ···········   ------------------------------ Alt F9 MUSICbase Info|
| Key/Chord ··· FM  FM | Fri        NNN      NN    | Alt A  Alternate Cat.|
------------------------ Sat                       | Alt C  Chart Info.   |
| Runtime ······· 6:53 | Sun                       | Alt F  Future Moves  |
                       ------------------------------ Alt O  Custom Order  |
| Opening/Ending    /  | WRCS-FM   Song    of      | Alt R  Research      |
------------------------ PgUp/PgDn-Previous/Next Song ----------------------
```

There are two choices in the **GRID OPTIONS** window. "Standard Dayparting" allows you to quickly select a Standard Daypart Restriction from a list to edit it or assign it to the current Song. The "Find/Add a Grid" selection requires you to type "Ns" directly on the **SONG INFORMATION** screen at each day/hour intersection where you wish the Song to be Restricted. If the Grid you enter *matches* an existing Standard Restriction, the system *finds* that Grid and assigns it to the Song, otherwise a new Grid is created. We'll completely explain both options.

Standard Dayparting

When you select "Standard Dayparting" from the **GRID OPTIONS** window, the **STANDARD DAYPARTING** window pops onto the right-hand side of the **SONG INFORMATION** screen. Here is an example of what you'll see.

```
---- S E L E C T O R --------------------------------------------------------
| Song ID Media Cat Lev Pack    Song Title        .    | Standard Dayparting |
| 1081-   126   S   3    0  HEY JUDE                    | 3 No Weekday Drives |
|  Artist 1              .           45     Artist 2    | 4 No AM Drive/Nights|
| BEATLES                                               | 5 No Early Midday   |
|  Album Title          .            80  Role Group Back| 6 No Midday         |
| HEY JUDE                            M    B   100%| 7 No 9A-1P          |
--------------------------------------------------------| 8 No 6A-8A,No 5P-6P |
| Mood ············· 3 |          Daypart             | 9 No 9A-2P,No 8P-11P|
| Energy ··········· 2 |         Restriction          | 10 No 6A-8A,No 5P-7P|
| Tempo ··········· SM | Grid  3  No Weekday Drives   | 11 No 9A-4P         |
| BPM ·············· 74 |      1       111        11  | 12 No 6A-8A,No 5P-7P|
| Texture ·········· 24 |      212345678901212345678901| 13 No 6A-11A        |
| Sound Code ····· L   |      MAAAAAAAAAAANPPPPPPPPPPP | 14 No 6A-2P,No 8P-11P|
| Opener ···········   | Mon        NNN      NN       | 15 No 6A-6P         |
| Era                  | Tue        NNN      NN       | 16 Day Play         |
| Type                 | Wed        NNN      NN       | 17 Night Play       |
| Pattern ···········  | Thu        NNN      NN       | 18 No 10A-7P        |
| Key/Chord ··· FM  FM | Fri        NNN      NN       | 19                  |
------------------------ Sat                          | 20                  |
| Runtime ······· 6:53 | Sun                          | 21                  |
                       ------------------------------- | 22                  |
| Opening/Ending    /  | WRCS-FM   Song    of         | 23                  |
------------------------ PgUp/PgDn-Previous/Next Song - F1-Help F5-Edit Grid -
```

The **STANDARD DAYPARTING** window contains a numbered list of existing Standard Daypart Restrictions. Use the Arrow and Paging Keys to move through the list. As you do, the Daypart Restriction area of the **SONG INFORMATION** screen updates to display the information of the Restriction that is currently selected. If you decide *not* to change the current Song's Daypart Restriction, simply press the Escape Key. The **STANDARD DAYPARTING** window will then close, and the previous settings in the Daypart Restriction area of the **SONG INFORMATION** screen will be restored.

Assign Grid to Song

Place the **STANDARD DAYPARTING** window cursor on the Daypart Restriction you wish to assign to the current Song, then   press the Enter Key. The **STANDARD DAYPARTING** window will close, and the settings for your Daypart Restriction selection will remain on the **SONG INFORMATION** screen. You must then press the F2 Key to Save the new Standard Daypart Restriction assignment displayed on the **SONG INFORMATION** screen.

Find a Grid

As its name implies, the "Find/Add a Grid" feature is really two functions in one. When using this option, you type a Grid on the screen, and the system either *finds* a matching Standard Daypart Restriction, or *adds* your new Grid to the Database. We'll explain the "Find" feature first. When you select "Find/Add a Grid" from the **GRID OPTIONS** window, the window closes and the cursor moves to the "12M" column of the "Mon" row in the Daypart Restriction area of the **SONG INFORMATION** screen. Use the Arrow Keys to move about this area. Type an "N" at each day/hour intersection where you do *not* want the Song to be scheduled. When you are finished, press the F2 Key.

SELECTOR then looks through all of the Standard Daypart Restrictions. If it finds that the Grid you have just typed matches an *existing* Restriction, it displays the matching Grid Number and Name on the **SONG INFORMATION** screen. If you wish to assign this Grid to the current Song, simply press the F2 Key to Save the **SONG INFORMATION** screen.

Add a Grid

There are two slightly different ways to add a *new* Standard Dayparting Restriction to your Database. The steps you follow depend on your selection in the **GRID OPTIONS** window. We'll explore both techniques, starting with "Find/Add a Grid". If **SELECTOR** does *not* find an *existing* Standard Daypart Restriction that matches the Grid you enter, it allows you to easily add your new Grid to the system. To illustrate, we'll create a new Grid to Restrict Songs Monday through Sunday from 10AM through and including 7PM. After selecting "Find/Add a Grid" from the **GRID OPTIONS** window, we use the Right Arrow Key to move the cursor until it is directly under 10A, then type an "N". We continue typing "Ns" until all of the hours from 10A through and including 7P have been Restricted.

All of **SELECTOR**'s grid screens and windows are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of this Manual. The F8 Key is used to copy one entire Grid row to the row underneath it. Since we want to apply the same Restriction to each day, we now press the F8 Key seven times. Monday's Restriction is copied to Tuesday, which is then copied to Wednesday, and so on through Sunday. Then we press the F2 Key.

The system compares our new Grid to all of the existing Standard Daypart Restrictions. If it does *not* find a match, the **EDIT A DAYPART RESTRICTION GRID** window pops onto the lower-left portion of the screen. Here's an example display.

```
---- S E L E C T O R ------------------------------------ Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .                    80 |
| 1081-   126   S   3    0  HEY JUDE                                        |
|  Artist 1                .         45     Artist 2           .           |
| BEATLES                                                                  |
|------------------------------------------------------------------------ |
|        Edit a Daypart Restriction Grid       | F1 Help                  |
|  WARNING: This will change ALL items in your library | F2 Save          |
|        that use this Daypart Grid!           | F3 Song Notes            |
|                        |                     | F4 Artist Notes          |
|     Grid Number        |      Standard Daypart | F5 Current Options      |
|        18              |        Restriction    | F6 Additional Info.     |
|     Grid Name          |    1      111      11 | F7 Song History         |
|                        |    212345678901212345678901 | F8 Themes           |
|----------------------- |    MAAAAAAAAAAANPPPPPPPPPPP | F9 Print/File        |
| Enter Description,     | Mon        NNNNNNNNNN | Alt F2 Auto-Save OFF    |
| Tab, Type an "N" in    | Tue        NNNNNNNNNN | Alt F7 Delete History   |
| hours you don't want   | Wed        NNNNNNNNNN | Alt F9 MUSICbase Info   |
| the item to play.      | Thu        NNNNNNNNNN | Alt A  Alternate Cat.   |
|                        | Fri        NNNNNNNNNN | Alt C  Chart Info.      |
|  F1 - More Help        | Sat        NNNNNNNNNN | Alt F  Future Moves     |
|  F2 - Save             | Sun        NNNNNNNNNN | Alt O  Custom Order     |
| Esc - Previous Screen| |                     | Alt R  Research         |
----------------------------------------------------------------------------
```

The **EDIT A DAYPART RESTRICTION GRID** window contains our new Grid. The "Grid Number" field displays "18", which is the *lowest* blank Grid Number. The cursor is positioned in the "Grid Name" field. Here we must enter a name for our new Standard Daypart Restriction. The Grid Name we create will be listed in various Reports and Analyses, and will also be displayed in the **STANDARD DAYPARTING** window when we are choosing Daypart Restriction Grids in the future. For these reasons, the Name should be descriptive of the Restriction.

We'll enter "No 10A-7P". This name is not particularly creative, but it sure is descriptive! Next we'll press the F2 Key to Save our new Standard Daypart Restriction. The **EDIT A DAYPART RESTRICTION GRID** window closes, and the new settings are transferred to the **SONG INFORMATION** screen. Here's how the display appears now.

```
---- S E L E C T O R ------------------------------------ Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .                    80 |
| 1081-   126   S   3    0  HEY JUDE                                        |
|  Artist 1                .         45     Artist 2           .           |
| BEATLES                                                                  |
|  Album Title            .          80  Role Group Back ---------------- |
| HEY JUDE                           M    B    100% | F1 Help             |
|--------------------------------------------------- F2 Save             |
| Mood ·············· 3 |          Daypart         | F3 Song Notes        |
| Energy ············ 2 |         Restriction      | F4 Artist Notes      |
|                       |   Grid 18   No 10A-7P    | F5 Current Options   |
| BPM ·············· 74 |    1      111      11    | F6 Additional Info.  |
| Texture ·········· 24 |    212345678901212345678901 | F7 Song History   |
| Sound Code ····· L    |    MAAAAAAAAAAANPPPPPPPPPPP | F8 Themes         |
| Opener ············   | Mon        NNNNNNNNNN    | F9 Print/File        |
| Era                   | Tue        NNNNNNNNNN    | Alt F2 Auto-Save OFF |
| Type                  | Wed        NNNNNNNNNN    | Alt F7 Delete History|
| Pattern ···········   | Thu        NNNNNNNNNN    | Alt F9 MUSICbase Info|
| Key/Chord ··· FM  FM  | Fri        NNNNNNNNNN    | Alt A  Alternate Cat.|
|---------------------- | Sat        NNNNNNNNNN    | Alt C  Chart Info.   |
| Runtime ······· 6:53  | Sun        NNNNNNNNNN    | Alt F  Future Moves  |
| Intro ······   /  /00 -------------------------- Alt O  Custom Order    |
| Opening/Ending   /    |  WRCS-FM    Song   of   | Alt R  Research      |
----------------------- PgUp/PgDn-Previous/Next Song ----------------------
```

In order to *assign* the new Standard Daypart Restriction to the current Song, we must press the F2 Key *again* to Save the **SONG INFORMATION** screen.

If you selected "Standard Dayparting" in the **GRID OPTIONS** window, you use a slightly different method to add a new Grid. To illustrate this approach, we'll create the same Standard Daypart Restriction that we used in the previous example. First, we must select an *undefined* Grid from the **STANDARD DAYPARTING** window. In the example shown below, Grid Number "18" is empty, so we'll use it. We move the cursor to Grid 18, and press the F5 Key. The **EDIT A DAYPART RESTRICTION GRID** window pops over the lower-left portion of the screen.

```
---- S E L E C T O R ----------------------------------------------------
| Song ID Media Cat Lev Pack    Song Title        .  | Standard Dayparting |
| 1081-   126  S   3   0  HEY JUDE                    | 3 No Weekday Drives |
|  Artist 1               .       45      Artist 2   | 4 No AM Drive/Nights|
| BEATLES                                             | 5 No Early Midday   |
-------------------------------------------------------| 6 No Midday         |
|         Edit a Daypart Restriction Grid           | 7 No 9A-1P          |
|  WARNING: This will change ALL items in your library| 8 No 6A-8A,No 5P-6P |
|         that use this Daypart Grid!                | 9 No 9A-2P,No 8P-11P|
|                                  |                  | 10 No 6A-8A,No 5P-7P|
|      Grid Number      |     Standard Daypart       | 11 No 9A-4P         |
|         18            |        Restriction         | 12 No 6A-8A,No 5P-7P|
|      Grid Name        |    1       111      11      | 13 No 6A-11A        |
|                       |    21234567890121234 5678901| 14 No 6A-2P,No 8P-11P|
------------------------|    MAAAAAAAAAAAANPPPPPPPPPPP| 15 No 6A-6P         |
| Enter Description,    | Mon                         | 16 Day Play         |
| Tab, Type an "N" in   | Tue                         | 17 Night Play       |
| hours you don't want  | Wed                         | 18                  |
| the item to play.     | Thu                         | 19                  |
|                       | Fri                         | 20                  |
|    F1 - More Help     | Sat                         | 21                  |
|    F2 - Save          | Sun                         | 22                  |
|  Esc - Previous Screen|                             | 23                  |
-------------------------------------------------------- F1-Help F5-Edit Grid -
```

The "Grid Number" field in the **EDIT A DAYPART RESTRICTION GRID** window displays "18", our selected Grid Number. The cursor is positioned in the "Grid Name" field. Here we'll enter "No 10A-7P", our name for the new Standard Daypart Restriction, and press the Tab Key. The cursor then moves into the blank Grid, positioned in the "12M" column of the "Mon" row. We'll use the same steps described earlier to define our new Grid. Here is how the screen appears now.

```
---- S E L E C T O R ----------------------------------------------------
| Song ID Media Cat Lev Pack    Song Title        .  | Standard Dayparting |
| 1081-   126  S   3   0  HEY JUDE                    | 3 No Weekday Drives |
|  Artist 1               .       45      Artist 2   | 4 No AM Drive/Nights|
| BEATLES                                             | 5 No Early Midday   |
-------------------------------------------------------| 6 No Midday         |
|         Edit a Daypart Restriction Grid           | 7 No 9A-1P          |
|  WARNING: This will change ALL items in your library| 8 No 6A-8A,No 5P-6P |
|         that use this Daypart Grid!                | 9 No 9A-2P,No 8P-11P|
|                                  |                  | 10 No 6A-8A,No 5P-7P|
|      Grid Number      |     Standard Daypart       | 11 No 9A-4P         |
|         18            |        Restriction         | 12 No 6A-8A,No 5P-7P|
|      Grid Name        |    1       111      11      | 13 No 6A-11A        |
|    No 10A-7P          |    21234567890121234 5678901| 14 No 6A-2P,No 8P-11P|
------------------------|    MAAAAAAAAAAAANPPPPPPPPPPP| 15 No 6A-6P         |
| Enter Description,    | Mon         NNNNNNNNNN       | 16 Day Play         |
| Tab, Type an "N" in   | Tue         NNNNNNNNNN       | 17 Night Play       |
| hours you don't want  | Wed         NNNNNNNNNN       | 18                  |
| the item to play.     | Thu         NNNNNNNNNN       | 19                  |
|                       | Fri         NNNNNNNNNN       | 20                  |
|    F1 - More Help     | Sat         NNNNNNNNNN       | 21                  |
|    F2 - Save          | Sun         NNNNNNNNNN       | 22                  |
|  Esc - Previous Screen|                             | 23                  |
-------------------------------------------------------- F1-Help F5-Edit Grid -
```

Now we'll press the F2 Key to Save our new Daypart Restriction Grid, then we'll press the Escape Key. The **EDIT A DAYPART RESTRICTION** window closes, and the **STANDARD DAYPARTING** window cursor is positioned on the Standard Daypart Restriction that has just been created. To assign the new Grid to the current Song, we'll press the Enter Key to select it, then we'll press the F2 Key to Save the **SONG INFORMATION** screen.

Edit a Grid

To Edit an existing Standard Dayparting Grid, you *must* select "Standard Dayparting" from the **GRID OPTIONS** window. The **STANDARD DAYPARTING** window will then appear on the right-hand side of your screen. Use the Arrow and Paging Keys to place the cursor on the Restriction you wish to edit, then press the F5 Key. The **EDIT A DAYPART RESTRICTION** window will then pop onto the lower-left side of the display. Here you may change the "Grid Name", or the Grid itself, then press the F2 Key to Save your changes. Next, press the Escape Key to return to the **STANDARD DAYPARTING** window. There you may select *another* Standard Daypart Restriction for editing, or press the Escape Key again to return to the **SONG INFORMATION** screen.

A note of caution is in order regarding the editing of Standard Daypart Restrictions. Any change you make to a Standard Dayparting Grid is reflected in *all the Songs* to which that Grid is assigned. If you want to change the Daypart Restriction on the current Song *only*, then you must either assign a *different*, existing Standard Dayparting Restriction, or create a *new* one and assign it to the Song.

In order to activate your Standard Daypart Restrictions, you must assign a Priority to the Daypart Restriction Rule in the Music Policy section of **SELECTOR**. For complete details, see "Daypart Restriction" on Page 218 in Section 2 of this Manual.

ADD SONG OPTIONS

In addition to the data displayed on the **SONG INFORMATION** screen, **SELECTOR** provides a wealth of additional options for your use when adding Songs. These options are listed on the right side of the **SONG INFORMATION** screen. We will examine each of these options, in the order in which they appear on the screen.

```
------------------------
| F1  Help             |
| F2  Save             |
| F3  Song Notes       |
| F4  Artist Notes     |
| F5  Current Options  |
| F6  Additional Info. |
| F7  Song History     |
| F8  Themes           |
| F9  Print/File       |
| Alt F2 Auto-Save OFF |
| Alt F7 Delete History|
| Alt F9 MUSICbase Info|
| Alt A  Alternate Cat.|
| Alt C  Chart Info.   |
| Alt F  Future Moves  |
| Alt O  Custom Order  |
| Alt R  Research      |
------------------------
```

HELP

The **SONG INFORMATION** screen contains context sensitive Help. Simply place the cursor in the field for which you want Help, and press the F1 Key.

SAVE

You *must* press the F2 Key to Save any data that you have entered or changed on the **SONG INFORMATION** screen. Do this when you are finished adding or editing all the Song's information. The F2 Key Saves the data on the **SONG INFORMATION** screen, *and* all supplemental screens and windows.

SONG NOTES

Song Notes allow you to store additional information about any or all of the *Songs* in your Database. **SELECTOR** *also* provides Artist Notes. These allow you to enter data related to the *Artists* in your Database. The Song Notes and Artist Notes features and functions are identical. The information provided in this Section of the Manual is applicable to *both* Song Notes and Artist Notes. The system will store a combined *maximum* of 9,999 Song *and* Artist Notes.

Your Notes can simply be stored for informational purposes, or they may be printed on the Log for reference by your Air Talent. Notes may also be printed on the Work Sheet. In order for Notes to appear on your Logs or the Work Sheet, the "Notes" data Item must be specified in the Log or Work Sheet Format. For complete details, see "Song and Artist Notes" on Page 741 in Section 7 of this Manual.

Press the F3 Key anywhere on the **SONG INFORMATION** screen to access the **SONG NOTES** window. Here is an example of what you will see.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title           .                 80  |
| 1081-    126   S   3    0   HEY JUDE                                      |
|  Artist 1              .           45    Artist 2           .            |
| BEATLES                                                                  |
-----------------------------------------------------------------------------
|                     NOTES FOR HEY JUDE                                   |
|  Number  Start Date  Kill Date/Hour  Kill Count  Anniversary  Print Status |
-----------------------------------------------------------------------------
| Number One for nine weeks in 1968                                        |
| 1.   34      / /         / /                   .      / /      Rotate     |
-----------------------------------------------------------------------------
| CD: Past Masters Volume Two                                              |
| 2.   35      / /         / /             25  .       / /      Rotate     |
-----------------------------------------------------------------------------
| "Hey Jude" made its chart debut on September 14, 1968                    |
| 3.   36      / /         / /                   .    9/14/68   Anniversary |
-----------------------------------------------------------------------------
| Don't miss the Beatles Weekend starting Friday afternoon at 5:00 on WRCS |
| 4.   37    6/11/90     6/15/90 5P              .      / /     Always Print |
-----------------------------------------------------------------------------
| "Hey Jude" was the Number One Song of the year in 1968                   |
| 5.   38      / /         / /                   .      / /       Hold      |
------------------------------ F1-Help F2-Save ------------------------------
```

The **SONG NOTES** window contains the Song Notes for the Song displayed on the **SONG INFORMATION** screen. You can designate up to five Song Notes for any Song in your system, and up to five Artist Notes for any Artist in your Database.

Our example window contains five Notes. The numbers from "1" through "5" indicate the five available Notes. These numbers appear directly underneath the text of the Note. In addition, **SELECTOR** automatically assigns a Note Number to each different Note in the Database. This number appears immediately to the right of the "1" through "5" numbers.

Note Text

When the **SONG NOTES** or **ARTIST NOTES** window first appears, the cursor is positioned in the text field of the first Note. Simply type the Note and press the Tab Key. If you wish to assign an *existing* Note, press the Tab Key to access the Note "Number" field. Now enter the Number of the Note you wish to assign, and press the Tab Key again. **SELECTOR** will then display the data of the selected Note in the window.

If you do not know the Number of the Note you wish to assign, simply press the F5 Key. The **NOTES** window will pop onto the right-hand side of the display. It contains a scrolling, alphabetical list of all the Song *and* Artist Notes in the system. Use the Arrow and Paging Keys to place the cursor on the Note you wish to select, then press the Enter Key. The **NOTES** window will close, and the selected Note will be entered into the current field of the **SONG NOTES** or **ARTIST NOTES** window.

Start Date

You can enter a "Start Date" for any Note. This means you can enter a Note in *advance* of the date on which it will actually start printing on the Log. Notes containing a Start Date will appear only on Logs with dates on or after the Start Date.

```
-------------------------------------------------------------------------------
|                            NOTES FOR HEY JUDE                               |
|   Number  Start Date  Kill Date/Hour  Kill Count  Anniversary  Print Status |
-------------------------------------------------------------------------------
| Don't miss the Beatles Weekend starting Friday afternoon at 5:00 on WRCS    |
| 4.   37     6/11/90     6/15/90  5P        ·        /  /       Always Print |
-------------------------------------------------------------------------------
```

In the example **SONG NOTES** window excerpt show above, Song Note 4 is a promo for an upcoming special Beatles Weekend. This Note will start printing on the Log for June 11, 1990, the Monday preceding the Beatles Weekend.

Kill Date/Hour

The "Kill Date/Hour" fields allow you to designate a date and time that the Note will be *completely* removed from the system. We graphically call this "Killing". The Kill Date/Hour applies to all occurrences of the Note. If you have assigned one Note to more than one Song or Artist, *all* of the Note occurrences are Killed simultaneously. If a Note contains a Kill Date but *not* a Kill Hour, the system *assumes* a Kill Hour of 12 Midnight.

Notes are automatically Killed during the printing of the Log. In order for the Kill Date/Hour feature to work during Log printing, the Note to be Killed must be assigned to a Song or Artist that is scheduled *after* the Kill Date/Hour. Also, the Note must *not* be assigned a Print Status of "Hold". The Log Notes Kill function deletes all Notes assigned a "Kill Date/Hour" that is *prior* to the date and hour currently being printed. Here's an example.

```
-------------------------------------------------------------------------------
|                            NOTES FOR HEY JUDE                               |
|   Number  Start Date  Kill Date/Hour  Kill Count  Anniversary  Print Status |
-------------------------------------------------------------------------------
| Don't miss the Beatles Weekend starting Friday afternoon at 5:00 on WRCS    |
| 4.   37    6/11/90      6/15/90  5P        ·        /  /       Always Print |
-------------------------------------------------------------------------------
```

In the example **SONG NOTES** window excerpt above, we have specified that the Beatles Weekend promo should be Killed *after* the Beatles Weekend begins on Friday June 15th at 5:00 PM.

Before printing a Note on the Log, **SELECTOR** compares the Kill Date/Hour of the Note to the date and hour currently being printed. If the Note's Kill Date/Hour is *prior* to the date and hour currently being printed, the Note is Killed. Killed Notes are Deleted from *all* of the Songs or Artists to which they are assigned, and completely *removed* from the system.

If you want the Kill Date/Hour fields to operate properly during Log printing, you must print Logs in *consecutive* order. In our example, if you were to print the Friday Log *before* the Thursday Log, the Note would *not* print on the Thursday Log. It will already have been Killed when Friday's Log was *previously* printed.

The "Notes Audit" will also Kill Notes according to their Kill Date. The "Notes Audit" function Kills all Notes containing a "Kill Date" *prior* to the System Date. For complete details, see "Notes" on Page 633 in Section 5 of this Manual.

Kill Count

The "Kill Count" works similarly to Kill Date/Hour. Notes are completely *removed* from the system after they have printed a specified number of times.

```
--------------------------------------------------------------------------------
|                          NOTES FOR HEY JUDE                                  |
|   Number   Start Date   Kill Date/Hour   Kill Count   Anniversary  Print Status |
--------------------------------------------------------------------------------
| CD: Past Masters Volume Two                                                  |
| 2.    35       / /          / /            25  ·        / /       Rotate      |
--------------------------------------------------------------------------------
```

The Kill Count field accepts any number from "1" to "9999". Each time a Note is printed, its Kill Count is *reduced* by one. Let's say you enter a Kill Count of "50". If you return to the **SONG NOTES** window after the Note has printed on the music Log ten times, you will see that the Kill Count has been correctly reduced to "40".

SELECTOR examines the Kill Count of all Notes when printing music Logs. Those Notes whose Kill Count has been reduced to "0" are Killed. Killed Notes are Deleted from *all* of the Songs or Artists to which they are assigned, and completely *removed* from the system.

In the **SONG NOTES** window excerpt above, the Note will be Killed when it has printed a total of "25" times. As with Kill Date/Hour, the actual Killing is performed during the printing of the music Log.

Note that you can assign *both* a Kill Date/Hour and a Kill Count to the same Note. In this case, whichever comes first will do the dirty deed.

The "Notes Audit" will also Kill Notes according to their Kill Count. The "Notes Audit" function Kills all Notes whose Kill Count fields have been reduced to "0". For complete details, see "Notes" on Page 633 in Section 5 of this Manual.

Anniversary Notes

The "Anniversary" field allows you to indicate that a Note refers to a certain yearly anniversary. It can be used for an Artist Note that refers to the Artist's Birthday or other important yearly date. It can also be used for a Song Note that relates to a significant date, such as the day that the Song was recorded or released.

```
--------------------------------------------------------------------------------
|                          NOTES FOR HEY JUDE                                  |
|   Number   Start Date   Kill Date/Hour   Kill Count   Anniversary  Print Status |
--------------------------------------------------------------------------------
| "Hey Jude" made its chart debut on September 14, 1968                         |
| 3.    36       / /          / /              ·        9/14/68   Anniversary   |
--------------------------------------------------------------------------------
```

Above you see an example of an Anniversary Note that makes reference to the Song's debut chart appearance. You can use the Anniversary field either for reference only, or in conjunction with the "Anniversary" Print Status feature to control the yearly appearance of Anniversary Notes on your Log.

Print Status

"Print Status" Toggle Bar fields are used to specify when the associated Note will be printed on your Log. There are four choices for each field:

> **Rotate** means that the most-rested rotating Note should be printed on the Log. If only *one* Note is set to "Rotate", it will *always* be printed.

> **Always Print** means just that. Every Note set to "Always Print" *always* prints on the Log. If all five Notes have been set to "Always Print", your Log will print five lines of Notes, each on a *separate* line, wherever the Song or Artist is scheduled. Be careful here. If you designate many "Always Print" Notes for *every* Song and Artist you schedule, it is likely that each scheduled hour will *not* "fit" on a single Log page.

> **Anniversary** causes the Note to print each year on or near its Anniversary Date. For complete details on setting the date range when Anniversary Notes will print, see "Print Anniversary Notes" on Page 759 in Section 7 of this Manual. When an Anniversary Note prints on the Log, the Anniversary Date prints at the end of the Note text, followed by parentheses containing the number of years since the Anniversary. Here's the information that will follow our example Anniversary Note text, when printed on the Log for September 14, 1991: "9/14/68 (23)".

> **Hold** specifies that the Note should remain in the system and remain assigned to the Song or Artist, but should *not* be printed on the Log.

When you are finished working in the **SONG NOTES** or **ARTIST NOTES** window, press the F2 Key to Save any changes you have made. You may then press the Escape Key to return to the **SONG INFORMATION** screen.

ARTIST NOTES

The Artist Notes feature allows you to create up to five Artist Notes for the Artist of the current Song. Artist Notes can simply be stored for informational purposes, or they may be printed on the Log for reference by your Air Talent.

Press the F4 Key anywhere on the **SONG INFORMATION** screen to access Artist Notes. If the current Song has only one Artist, the **ARTIST NOTES** window for that Artist will immediately appear on your monitor. If the current Song has *both* an Artist 1 *and* an Artist 2, you will receive a small menu with both Artist's names. You should then select one Artist from the two choices. The **ARTIST NOTES** window for the selected Artist will then appear.

The **ARTIST NOTES** window works exactly like the **SONG NOTES** window. For complete details on working in this area of the system, see "Song Notes" on Page 99 in this Section of the Manual.

CURRENT OPTIONS

Press the F5 Key to activate the Current Options function. Current Options are field-sensitive. This means that the Current Option that is activated relates to the current position of the **SONG INFORMATION** screen cursor. In most cases, the Current Options feature activates the Music Policy rule screen for the field in which the cursor is located when F5 is pressed.

ADDITIONAL SONG INFORMATION

SELECTOR allows you to enter a variety of Additional Information for any Song in your Database. From any location on the **SONG INFORMATION** screen, press the F6 Key. The **ADDITIONAL SONG INFORMATION** window will pop over the lower-left of the screen.

```
---- S E L E C T O R --------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .              80 |
| 1081-   126   S   3    0   HEY JUDE                               |
|  Artist 1              .        45    Artist 2        .           |
| BEATLES                                                          |
|  Album Title          .        80  Role Group Back ----------------------
| HEY JUDE                            M    B   100% | F1 Help             |
|--------------------------------------------------| F2 Save             |
|          Additional Song Information             | F3 Song Notes       |
|   Additional Artists                             | F4 Artist Notes     |
|                                                  | F5 Current Options  |
|   Composers                                      |_F6 Additional Info. |
| John Lennon / Paul McCartney                     | F7 Song History     |
|--------------------------------------------------| F8 Themes           |
|   Publishers                                     | F9 Print/File       |
| Maclen                                           | Alt F2 Auto-Save OFF|
|   Arrangers                            License   | Alt F7 Delete History|
| George Martin, Producer                   BMI    | Alt F9 MUSICbase Info|
|--------------------------------------------------| Alt A  Alternate Cat.|
|   Label               Record #  Promoter Country| Alt C  Chart Info.  |
| Apple                  2276               UK     | Alt F  Future Moves |
|       Content              Address               | Alt O  Custom Order |
|          No                                      | Alt R  Research     |
-------------------- F1-Help F2-Save ---------------------------------------
```

All of the fields in Additional Song Information can be accessed in the Browse, Reports, Labels and Print the Log sections of the system. Here is a list of all the available fields, and details on their use.

Additional Artists

The "Additional Artists" field can be used to store additional Artists of a Song. This data is intended for Browsing or informational purposes. For example, the contents of this field can be printed on your Log or in Reports. There are *no* system scheduling rules that apply to Additional Artists, so spelling and punctuation are not critical. Use the Artist Group Separation Rule if you want to implement protection on solo performances by Artists who are also members of a group.

Composers

The "Composers" field allows you to enter the names of the writers of the Song. This information is used in many of the system's Association Reports, including the BMI Report. For complete details, see "BMI Report" on Page 641 in Section 5 of this Manual.

Publishers

The "Publishers" field is used to store the name of the Song's Publisher.

Arrangers

The "Arrangers" field can be used to enter the names of the Arrangers or Producers of the Song.

License

The "License" field is used to store the name of the licensing agency responsible for Copyright clearance of the Song.

Label

The "Label" field is used to store the name of the Record Label on which the Song was released.

Record #

The Record #" field is used to store the Ledger Number under which the Song was released.

Promoter

The "Promoter" field allows you to enter a reference to the individual or agency responsible for promoting the Song.

Country

The "Country" field can be used to store the name of the Country of origin for the Song.

Content

"Content" is a Toggle Bar field that can be set to "Yes" or "No". This is the only field on the **ADDITIONAL SONG INFORMATION** window that relates to a scheduling rule. The Content Rule is provided for our friends in Canada, Australia and other countries, who must ensure that a certain percentage of their scheduled music is by Artists or Composers from their home countries. If the Song meets Local Content criteria, set this field to "Yes", otherwise set it to "No". For complete details on the use of the rule, see "Content Quota" on Page 296 in Section 2 of this Manual.

Address

"Address" is a custom field in **SELECTOR**. This 24-character field is designed to be used in conjunction with an automation system. It can be used to store the automation system's Song location or identification number in your **SELECTOR** Database. Then you can generate special Automation Files from within **SELECTOR** that will load the scheduled Songs into your automation system.

When you first install **SELECTOR** on your computer, the Header of this field is set to "Address". However, you can *change* the Header to customize the field for your particular automation system, or change the Header and use the field for an entirely *different* purpose. You do so in the Library Management Parameters section of the program. For more information, see "Address Field Header" on Page 187 in this Section of the Manual. For complete details on integrating **SELECTOR** with your automation system, see "Automation System Control" on Page 761 in Section 7 of this Manual.

SONG HISTORY

SELECTOR keeps a detailed assignment and scheduling record of every Song in the Database. This information is collectively known as Song History. Since a Song just being entered has no History, we will save a detailed discussion of this feature for a bit later. For complete details, see "Song History" on Page 124 in this Section of the Manual.

We will look at one field in the **SONG HISTORY** window right now, though. To access Song History, press the F7 Key anywhere on the **SONG INFORMATION** screen. Here is how the display appears.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title          .                 80  |
| 1081-   126  S   3    0   HEY JUDE                                       |
|  Artist 1            .            45    Artist 2            .           |
| BEATLES                                                                 |
--------------------------------------------------------------------------
Present Cat/Lev/Pack         1                 1 1 1               1 1
 Entered ·  /  /   Date  Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1
Plays ·······    0 5/ 7/90 Mon | | | | | | | | | | | | | | | | | | | | | | | |
   Change History   5/ 6/90 Sun | | | | | | | | | | | | | | | | | | | | | | | |
Entered  CLPack Play 5/ 5/90 Sat | | | | | | | | | | | | | | | | | | | | | | | |
                   5/ 4/90 Fri | | | | | | | | | | | | | | | | | | | | | | | |
                   5/ 3/90 Thu | | | | | | | | | | | | | | | | | | | | | | | |
                   5/ 2/90 Wed | | | | | | | | | | | | | | | | | | | | | | | |
                   5/ 1/90 Tue | | | | | | | | | | | | | | | | | | | | | | | |
   Total Plays     4/30/90 Mon | | | | | | | | | | | | | | | | | | | | | | | |
        0          4/29/90 Sun | | | | | | | | | | | | | | | | | | | | | | | |
   Date Added      4/28/90 Sat | | | | | | | | | | | | | | | | | | | | | | | |
     /  /          4/27/90 Fri | | | | | | | | | | | | | | | | | | | | | | | |
   Last Edited     4/26/90 Thu | | | | | | | | | | | | | | | | | | | | | | | |
     /  /          4/25/90 Wed | | | | | | | | | | | | | | | | | | | | | | | |
Maintenance Flag   4/24/90 Tue | | | | | | | | | | | | | | | | | | | | | | | |
     300           4/23/90 Mon | | | | | | | | | | | | | | | | | | | | | | | |
------------ F1-Help F2-Save F7-Play History Alt M-Maintenance Flag ------------
```

Maintenance Flag

There is one field in the **SONG HISTORY** window that you might want to access when you Add a new Song to your Database, the "Maintenance Flag" field. You can use the Maintenance Flag to alert you when a Song has been scheduled a specified number of times. This feature allows you to know when it is time to recart a Song, clean a Compact Disk, reconsider a Song's Category assignment, replace a vinyl disk or take any other action after a Song has scheduled "X" times. The Maintenance Flag field is located in the lower-left area of the **SONG HISTORY** window. In our example screen, the Maintenance Flag has been set to "300".

The Maintenance Flag field accepts any number from "1" to "9999". Each time a Song is scheduled, its Maintenance Flag is *reduced* by one. Let's say you enter "300" into the Maintenance Flag field. If you return to the **SONG HISTORY** window after the Song has been scheduled 50 times, you will see that the Maintenance Flag has been correctly reduced to "250".

When **SELECTOR** goes through its Startup procedure at the start of each new day, a check is made on all Maintenance Flags in the Song Database. A list of all Songs with Maintenance Flags that have been reduced to "0" is sent to the Print File Manager. This list alerts you to the need for Song Maintenance. For complete details on using the Print File Manager, see "Print File Manager" on Page 645 in Section 5 of this Manual.

If you decide to use this feature, you should enter the *maximum* number of times you want the Song to play in the Maintenance Flag field. Press the F2 Key to Save the Maintenance Flag setting, then press Escape to return to the **SONG INFORMATION** screen.

Note that once a Song's Maintenance Flag has been reduced to "0", the system will *continue* to "flag" the Song during the Startup procedure. You must either blank the Maintenance Flag field, or reset the field to a number other than "0".

SONG THEMES

Song Themes provide powerful organization and scheduling alternatives in **SELECTOR**. The system stores up to 999 Themes that you may define any way you want. Any Song can be assigned up to 32 different Themes. Some Theme examples are "Rainy Day Songs," "Number One Songs," "Homegrown Hits," "Million Selling Records," "Big Chill Songs" and "Sunshine Songs".

You can use Themes to easily schedule special shows or weekends. For complete information about Theme Scheduling, see "Themes Special Scheduler" on Page 444 in Section 4 of this Manual.

To access Song Themes, press the F8 Key from any location on the **SONG INFORMATION** screen. The **SONG THEMES** window will pop onto the center of the screen. Your display will appear more or less like this.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title        .                  80 |
| 1081-    126   S   3    0  HEY JUDE                                     |
|  Artist 1              .           45      Artist 2            .        |
| BEATLES                                                                |
|  Album Title           .           80  Role Group Back ----------------------|
| HEY JUDE                               M    B    100% | F1 Help             |
|------------------------------------------------------- F2 Save             |
| Mood ············· 3 |            Song Themes       | F3 Song Notes       |
| Energy ··········· 2 | 21 #1 Late 60'S             | F4 Artist Notes     |
| Tempo ············ SM | 30 Name Game               | F5 Current Options  |
| BPM ·············· 74 |                             | F6 Additional Info. |
| Texture ·········· 24 |                             | F7 Song History     |
| Sound Code ····· L   |                             |_F8 Themes           |
| Opener ···········   |                             | F9 Print/File       |
| Era                  |                             | Alt F2 Auto-Save OFF|
| Type                 |                             | Alt F7 Delete History|
| Pattern ··········   |                             | Alt F9 MUSICbase Info|
| Key/Chord ··· FM  FM |                             | Alt A  Alternate Cat.|
|----------------------|                             | Alt C  Chart Info.  |
| Runtime ······· 6:53 |                             | Alt F  Future Moves |
                        ------- F1-Help F2-Save -------- Alt O  Custom Order  |
| Opening/Ending    /  | WRCS-FM    Song    of   | Alt R  Research     |
------------------------ PgUp/PgDn-Previous/Next Song -----------------------
```

The **SONG THEMES** window contains a scrolling list of all Themes currently assigned to the Song. Here you can see that "Hey Jude" has already been assigned two Themes.

Let's suppose you want to *create* a new Theme, British Artists, and assign the new Theme to the current Song. You should first press the Insert Key, and the **ADD THEMES TO SONG** window will pop onto the lower-left of the screen.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .                  80  |
| 1081-    126   S   3    0   HEY JUDE                                    |
|  Artist 1              .           45      Artist 2          .          |
| BEATLES                                                                |
|  Album Title          .           80  Role Group Back ---------------------|
| HEY JUDE                                M    B   100% | F1 Help            |
------------------------------------------------------- F2 Save             |
|   Add Themes To Song     |      Song Themes      | F3 Song Notes          |
|                          | 21 #1 Late 60'S       | F4 Artist Notes        |
|  Theme Name              | 30 Name Game          | F5 Current Options      |
|                          |                       | F6 Additional Info.    |
|  or Theme Number         |                       | F7 Song History        |
|                          |                       |_F8 Themes              |
| Input the Name or        |                       | F9 Print/File          |
| press Tab then input     |                       | Alt F2 Auto-Save OFF   |
| the Number. Press        |                       | Alt F7 Delete History  |
| Enter. Use arrows _/_    |                       | Alt F9 MUSICbase Info  |
| to find desired theme.   |                       | Alt A  Alternate Cat.  |
|                          |                       | Alt C  Chart Info.     |
| F2 - Add Theme To Song   |                       | Alt F  Future Moves    |
| F3 - Find Another        |------- F1-Help F2-Save -------- Alt O  Custom Order |
| F5 - Define New Theme    | WRCS-FM    Song   of  | Alt R  Research        |
------------------------- PgUp/PgDn-Previous/Next Song ----------------------
```

Since you want to Define a New Theme, press the F5 Key to switch to the **THEME MANAGEMENT** screen.

```
---- S E L E C T O R ----------------------------------- Theme Management ----
|                           |                                            |
| Theme Name        Number  | Theme Name              Number  Count      |
|British Artists            | #1 Early 60'              20      84       |
|---------------------------| #1 Late 60'S              21      60       |
|                           | #1 Seventies              22      94       |
|                           | 1955 - 1959               55      87       |
|                           | 1960 - 1961               60      37       |
|   F1 - Help               | 1963 - 1964               63      38       |
|   F2 - Save               | 1965                      65      22       |
|   F3 - Find A Theme By Name| Name Game                 30     105       |
|   F4 - Find A Theme By Number| Sixties 1                1      31       |
|   F9 - Print/File/View    | Sixties 2                  2      34       |
|   Enter - Rename Theme    | Sixties 3                  3      35       |
|   Ins - Add A New Theme   | Sixties 4                  4      33       |
|   Del - Delete A Theme    |                                            |
|   Esc - Previous Screen   |                                            |
|                           |                                            |
|                           |                                            |
|    The Themes are sorted in|                                           |
|      Alphabetical Order   |                                            |
|                           |                                            |
|                           |                                            |
|                           |                                            |
------------------------------------------------------------------------------
```

The right-hand side of the **THEME MANAGEMENT** screen contains a scrolling region that displays an alphabetical list of all Themes currently defined in the system. For each Theme, you see the Theme number, which is automatically assigned by **SELECTOR**, and the Count, which is the number of Songs in the Database that have been assigned that Theme.

Since you want to Add a New Theme, press the Insert Key. The cursor will move to the "Theme Name" field where you enter your new "British Artists" Theme.

After entering the new Theme, press the F2 Key to Save it. The new Theme will be assigned a number, and will now appear on the **THEME MANAGEMENT** screen.

```
---- S E L E C T O R -------------------------------- Theme Management ----
|                                    |                                        |
| Theme Name            Number|      Theme Name            Number   Count  |
|                                    |      British Artists          5          |
|-----------------------------------|      #1 Early 60'            20      84   |
|                                    |      #1 Late 60'S           21      60   |
|                                    |      #1 Seventies           22      94   |
|                                    |      1955 - 1959            55      87   |
|    F1 - Help                      |      1960 - 1961            60      37   |
|    F2 - Save                      |      1963 - 1964            63      38   |
|    F3 - Find A Theme By Name      |      1965                   65      22   |
|    F4 - Find A Theme By Number    |      Name Game              30     105   |
|    F9 - Print/File/View           |      Sixties 1               1      31   |
|    Enter - Rename Theme           |      Sixties 2               2      34   |
|    Ins - Add A New Theme          |      Sixties 3               3      35   |
|    Del - Delete A Theme           |      Sixties 4               4      33   |
|    Esc - Previous Screen          |                                        |
|                                    |                                        |
|                                    |                                        |
|     The Themes are sorted in      |                                        |
|       Alphabetical Order          |                                        |
|                                    |                                        |
|                                    |                                        |
-------------------------------------------------------------------------------
```

Notice that our British Artists Theme has been assigned Theme number "5" by **SELECTOR**. For full details about the other options available here, see "Theme Management" on Page 172 in this Section of the Manual. For now, we'll return to the previous screen to assign the Theme to the current Song. Press the Escape Key.

Now you can simply type "British Artists" in the "Theme Name" field of the **SONG THEMES** window, or Tab to the "Theme Number" field and enter "5".

```
---- S E L E C T O R -------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title       .                80 |
| 1081-   126   S   3    0   HEY JUDE                                 |
|  Artist 1          .          45     Artist 2          .           |
| BEATLES                                                            |
|  Album Title        .          80  Role Group Back --------------------- |
| HEY JUDE                            M    B    100% | F1 Help            |
------------------------------------------------------ F2 Save            |
|    Add Themes To Song  |      Song Themes     | F3 Song Notes        |
|British Artists         |    5 British Artists | F4 Artist Notes      |
|  Theme Name            | 21 #1 Late 60'S     | F5 Current Options   |
|                        | 30 Name Game        | F6 Additional Info.  |
|  or Theme Number       |                      | F7 Song History      |
|                        |                      |_F8 Themes           |
| Input the Name or      |                      | F9 Print/File        |
| press Tab then input   |                      | Alt F2 Auto-Save OFF |
| the Number. Press      |                      | Alt F7 Delete History|
| Enter. Use arrows _/_  |                      | Alt F9 MUSICbase Info|
| to find desired theme. |                      | Alt A  Alternate Cat.|
|                        |                      | Alt C  Chart Info.   |
| F2 - Add Theme To Song |                      | Alt F  Future Moves  |
| F3 - Find Another      |------ F1-Help F2-Save -------- Alt O  Custom Order  |
| F5 - Define New Theme  | WRCS-FM    Song   of  | Alt R  Research      |
------------------------------ PgUp/PgDn-Previous/Next Song ---------------------
```

Now, press the F2 Key to add the new Theme to the Song, then press the Escape Key to close the **ADD THEMES TO SONG** window. Although it takes a bit of explaining, the entire process of defining and adding a Theme is really quite fast and easy.

It is even easier to assign an *existing* Theme to the current Song. First press F8 on the **SONG INFORMATION** screen to access the **SONG THEMES** window. Then press F5 to access the **SELECT A THEME** window. Here is how your screen will appear.

```
---- S E L E C T O R ------------------------------------------------------
| Song ID Media Cat Lev Pack    Song Title   |       Select a Theme       |
| 1081-   126   S   3    0  HEY JUDE         | 20 #1 Early 60'            |
|  Artist 1              .      45      Artist| 21 #1 Late 60'S           |
| BEATLES                                    | 22 #1 Seventies           |
|  Album Title          .      80   Role Gro | 55 1955 - 1959            |
| HEY JUDE                             M    B| 60 1960 - 1961            |
|-------------------------------------------| 63 1963 - 1964            |
| Mood ·············· 3 |      Song Themes    | 64 1965 - 1969           |
| Energy ············ 2 |  5 British Artists  |  5 British Artists        |
| Tempo ············ SM | 21 #1 Late 60'S     | 30 Name Game             |
| BPM ··············· 74 | 30 Name Game        |  1 Sixties 1             |
| Texture ··········· 24 |                     |  2 Sixties 2             |
| Sound Code ···· L     |                     |  3 Sixties 3             |
| Opener ············   |                     |  4 Sixties 4             |
| Era                   |                     |                          |
| Type                  |                     |                          |
| Pattern ···········   |                     |                          |
| Key/Chord ··· FM  FM  |                     |                          |
|----------------------|                     |                          |
| Runtime ······· 6:53 |                     |                          |
|                       ------- F1-Help F2-Save|                         |
| Opening/Ending   /   |  WRCS-FM    Song     |                          |
------------------------ PgUp/PgDn-Previous/Ne----------- F1-Help -----------
```

The **SELECT A THEME** window contains a scrolling, alphabetical list of all the Themes in the Database. Let's say that we want to assign the "1965-1969" Theme to the current Song. Simply position the cursor on the desired Theme, then press the Enter Key. The newly assigned Theme appears in the **SONG THEMES** window, and the **SELECT A THEME** window closes. Now press the F2 Key to Save the current Theme assignments.

To remove a Theme assignment from a Song, access the **SONG THEMES** window by pressing the F8 Key from the **SONG INFORMATION** screen. Position the cursor on the Theme you want to remove, then press the Delete Key. After the Theme is removed, press the F2 Key to Save the current Theme assignments.

PRINT OPTIONS

In **SELECTOR**, the F9 Key is always used to initiate Printing or related functions. *Many* areas of the system allow you to obtain a printed copy of information related to the area in which you are working. When you press the F9 Key, the **PRINT OPTIONS** window pops onto the center of your screen. The **PRINT OPTIONS** window contains a small menu that allows you to select Print, File or View options. Note that you can press the Escape Key to exit the **PRINT OPTIONS** window and return to the previous screen *without* selecting any of the available options.

```
---------------------------------
|        PRINT OPTIONS          |
|                               |
|     1. Print                  |
|                               |
|     2. File                   |
|                               |
|     3. Background Print       |
|                               |
|     4. View                   |
|                               |
|     5. View/File              |
|                               |
|     6. Print File Manager     |
|                               |
|   Esc - Previous Screen       |
|                               |
---------------------------------
```

Here is a summary of all the available choices in the **PRINT OPTIONS** window:

Print immediately sends data to your printer. If your printer is not on line, or if there is a printer problem, a message will flash in the upper-left corner of the screen. When the problem is resolved, printing will begin.

File creates a file of the data and sends it to the system's Print File Manager. The information can then be printed or Viewed at a later time. For complete information, see "Print File Manager" on Page 645 in Section 5 of this Manual.

Background Print creates a file of the data and immediately sends it to the "print queue". Then the file is printed in "background" mode. The file is also sent to the Print File Manager, so it can be printed again or viewed at a later time. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual.

View allows you to use your computer screen to see a *display* of the data, without actually printing it. This option is very useful in those areas of **SELECTOR**, like Print the Log or Reports, where screen displays are not available for the data. When you select this option, you will be working in the **FILE VIEW UTILITY** screen. For complete information about using the File View Utility, see "View File" on Page 647 in Section 5 of this Manual. Note that printer Control Codes are *stripped* from the display if you select this option. To learn more about printer Control Codes, see "Printer Font Definitions" on Page 49 in the Introduction Section of this Manual.

View/File creates a file of the data and sends it to the Print File Manager. The file can be printed or viewed at a later time. Also, the system's **FILE VIEW UTILITY** screen appears, so that you may *immediately* examine the contents of the file that has been created.

Print File Manager allows you to access the Print File Manager *without* going to the Utilities subdivision of the program. Since the **PRINT OPTIONS** window is available in many areas of **SELECTOR**, this provides a quick and easy way to access the **PRINT FILE MANAGER** screen. For complete details on working in this area of the system, see "Print File Manager" on Page 645 in Section 5 of this Manual.

If you want a printed copy of all the information contained on the current **SONG INFORMATION** screen *and* its supplemental windows, press the F9 Key from any location on the **SONG INFORMATION** screen. The **PRINT OPTIONS** window will appear on the center of your display. Then simply choose the Print Option you desire.

AUTO-SAVE

The Auto-Save function is designed to speed your work when you are changing a *group* of Songs in the Show/Change subdivision of **SELECTOR**. For complete details, see "Auto-Save" on Page 123 in this Section of this Manual.

DELETE HISTORY

Delete History is also provided for use in the Show/Change section of **SELECTOR**. Since you are currently *Adding* Songs, they have no schedule History to delete. For full details on this function, see "Delete Song History" on Page 126 in this Section of the Manual.

MUSICbase INFORMATION

If you are a **MUSICbase** subscriber, you can press Alt-F9 to access **MUSICbase** information for the current Song. Complete details on the use of this function can be found in your **MUSICbase** Manual. For an overview of this product, see "**MUSICbase**" on Page 45 in the Introduction Section of this Manual.

ALTERNATE CATEGORY

The Alternate Category feature allows you to assign the current Song to a different Category, Level and/or Packet during specified *time periods*. For example, a CHR station might want to employ a "teen" appeal Song in a "secondary" Category during the day, and in a "power" Category at night. Or an Adult Contemporary station might wish to utilize a Song in a "power" Category during a special programming feature like "Music for Lovers", and in a "secondary" Category at all other times. The Alternate Category feature provides the ability to accomplish these goals.

Press Alt-A anywhere on the **SONG INFORMATION** screen. The **ALTERNATE CATEGORY** window will pop onto the screen. Here is an example display.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .              81 |
| 1527-        B   1    0  SWEET CHILD O' MINE                       |
|  Artist 1              .      925      Artist 2         .          |
| GUNS_N'_ROSES                                                      |
|  Album Title          .       209  Role Group Back ---------------------
| APPETITE FOR DESTRUCTION           MG      100% | F1 Help          |
---------------------------------------------------- F2 Save         |
| Mood ············· 4 |     Alternate Category   | F3 Song Notes    |
| Energy ··········· 3 |Category   Level   Packet   0 | F4 Artist Notes  |
| Tempo ············   | Grid                     | F5 Current Options|
| BPM ··············   |     1       111       11 | F6 Additional Info.|
| Texture ·········· 23|    212345678901212345678901| F7 Song History  |
| Sound Code ···· HL   |    MAAAAAAAAAAANPPPPPPPPPPP| F8 Themes         |
| Opener ··········· O | Mon                      | F9 Print/File     |
| Era                  | Tue                      | Alt F2 Auto-Save OFF|
| Type                 | Wed                      | Alt F7 Delete History|
| Pattern ···········  | Thu                      | Alt F9 MUSICbase Info|
| Key/Chord ···        | Fri                      |_Alt A  Alternate Cat.|
----------------------| Sat                      | Alt C  Chart Info.|
| Runtime ······· 5:51 | Sun                      | Alt F  Future Moves|
| Intro ······  /12/25 | "B" - Play in SECONDARY HITS | Alt O  Custom Order|
| Opening/Ending  /CO  | " " - Play in            | Alt R  Research   |
----------------------- F1-Help F2-Save F5-Pick Grid -----------------------
```

The upper portion of the **ALTERNATE CATEGORY** window contains fields for the Alternate "Category", "Level" and "Packet". We'll have more to say about Packets in a bit. The Alternate Category Grid is used to define the days and hours when the Song will switch between its Regular and Alternate assignments. We call this the Alternate Category Daypart.

Specify Alternate Assignment

Our example Song, "Sweet Child O' Mine", is assigned to Category B, our "Secondary Hits" Category. Let's say that we want to play this Song in Level 1 of Category A, our "Power Hits" Category, from 8PM through and including 11PM on Monday through Friday, and during the entire Weekend. First we must specify the Song's Alternate *assignment*. In this case, it will be a different Category/Level.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title         .              81 |
| 1527-        B   1    0  SWEET CHILD O' MINE                         |
|  Artist 1            .           925    Artist 2            .        |
| GUNS_N'_ROSES                                                       |
|  Album Title          .         209  Role Group Back -----------------------
| APPETITE FOR DESTRUCTION               MG      100% | F1 Help            |
------------------------------------------------------ F2 Save            |
| Mood ············· 4 |     Alternate Category      | F3 Song Notes     |
|                      | Category A Level 1 Packet  0 | F4 Artist Notes   |
| Tempo ············  | Grid                         | F5 Current Options |
| BPM ·············   |         1        111      11 | F6 Additional Info. |
| Texture ········· 23 |      21234567890121234567890 1 | F7 Song History   |
| Sound Code ···· HL  |      MAAAAAAAAAAANPPPPPPPPPPP | F8 Themes          |
| Opener ··········· O | Mon                          | F9 Print/File      |
| Era                 | Tue                          | Alt F2 Auto-Save OFF |
| Type                | Wed                          | Alt F7 Delete History|
| Pattern ··········· | Thu                          | Alt F9 MUSICbase Info|
| Key/Chord ···       | Fri                          |_Alt A  Alternate Cat.|
----------------------| Sat                          | Alt C  Chart Info.  |
| Runtime ······· 5:51 | Sun                          | Alt F  Future Moves |
| Intro ······  /12/25 | "B" - Play in SECONDARY HITS | Alt O  Custom Order |
| Opening/Ending   /CO | " " - Play in POWER HITS     | Alt R  Research     |
------------------------ F1-Help F2-Save F5-Pick Grid ----------------------
```

Here we have entered "A" and "1" in the Alternate "Category" and "Level" fields of the **ALTERNATE CATEGORY** window. We've set the Alternate "Packet" field to "0" to indicate that the Song will *not* be Packeted in its Alternate assignment. Now we must define the Alternate Category Daypart. This specifies the days and hours the Song will switch between its Regular and Alternate Category/Level assignments.

Designate Alternate Category Daypart

Note that the lower portion of the **ALTERNATE CATEGORY** window closely resembles the Daypart Restriction section of the **SONG INFORMATION** screen. As you may have guessed, you use a Standard Dayparting Grid to specify the Alternate Category Daypart. This defines *when* the Song will switch assignments.

Move the cursor into the "Grid" field. If you know the number of the Grid you want to designate for the Song, simply enter its number in the Grid field and press the Tab Key. The system will then display the selected Grid in the **ALTERNATE CATEGORY** window. If you are not sure which Grid you want to use, press the F5 Key. The **GRID OPTIONS** window will pop onto the center of the screen. For complete details, see "Grid Options" on Page 94 in this Section of the Manual.

If you select "Standard Dayparting" from the **GRID OPTIONS** window, the **STANDARD DAYPARTING** window will appear on the right-hand side of the screen. You will see a display more or less like this.

```
---- S E L E C T O R -------------------------------------------------------
| Song ID Media Cat Lev Pack     Song Title        . | Standard Dayparting |
| 1527-          B   1    0   SWEET CHILD O' MINE      | 1 No AM Drive        |
|  Artist 1              .          925    Artist 2    | 2 No Night Play      |
| GUNS_N'_ROSES                                        | 3 No Weekday Drives  |
|  Album Title          .          209  Role Group Back| 4 No AM Drive/Nights|
| APPETITE FOR DESTRUCTION             MG      100%    | 5 No Early Midday    |
|-----------------------------------------------------| 6 No Midday          |
| Mood ············· 4 |      Alternate Category        | 7 No 9A-1P           |
| Energy ··········· 3 |Category A Level 1 Packet    0 | 8 No 6A-8A,No 5P-6P  |
| Tempo ············  | Grid                          | 9 No 9A-2P,No 8P-11P|
| BPM ·············   |    1         111         11   |10 No 6A-8A,No 5P-7P  |
| Texture ·········· 23|    21234567890121234567 8901 |11 No 9A-4P           |
| Sound Code ···· HL   |    MAAAAAAAAAAAANPPPPPPPPPPP |12 No 6A-8A,No 5P-7P  |
| Opener ··········· O | Mon                           |13 No 6A-11A          |
| Era                  | Tue                           |14 No 6A-2P,No 8P-11P|
| Type                 | Wed                           |15 No 6A-6P           |
| Pattern ··········   | Thu                           |16 Day Play           |
| Key/Chord ···        | Fri                           |17 Night Play         |
|----------------------| Sat                           |18 No 10A-7P          |
| Runtime ······· 5:51 | Sun                           |19 No Weekday Daytime|
| Intro ······   /12/25| "B" - Play in SECONDARY HITS |20                    |
| Opening/Ending   /CO | " " - Play in POWER HITS      |21                    |
----------------------- F1-Help F2-Save F5-Pick Grid - F1-Help F5-Edit Grid -
```

You must select a Grid that expresses when the Song will use its *Regular* assignment. Or, looking at it from the other side of the coin, a Grid that reflects when the Song will *not* employ its *Alternate* assignment. Use the Arrow and Paging Keys to place the **STANDARD DAYPARTING** window cursor on the Grid that contains the days and hours that you wish the Song to be assigned to its Regular Category, Level and Packet, then press the Enter Key. The selected Grid is displayed in the **ALTERNATE CATEGORY** window, and the **STANDARD DAYPARTING** window closes.

In our example we selected Grid "19", "No Weekday Daytime", then we pressed the F2 Key to Save the Alternate Category specifications. Here's how our example screen now appears.

```
---- S E L E C T O R ------------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title        .              81 |
| 1527-          B   1    0   SWEET CHILD O' MINE                     |
|  Artist 1              .          925    Artist 2        .          |
| GUNS_N'_ROSES                                                       |
|  Album Title          .          209  Role Group Back ----------------------|
| APPETITE FOR DESTRUCTION             MG      100% | F1 Help             |
|--------------------------------------------------- F2 Save            |
| Mood ············· 4 |      Alternate Category     | F3 Song Notes      |
| Energy ··········· 3 |Category A Level 1 Packet   0 | F4 Artist Notes    |
|                      |  Grid  19   No Weekday Daytime| F5 Current Options |
| BPM ·············   |    1         111         11  | F6 Additional Info. |
| Texture ·········· 23|    21234567890121234567 8901 | F7 Song History    |
| Sound Code ···· HL   |    MAAAAAAAAAAAANPPPPPPPPPPP | F8 Themes          |
|                      |    BBBBBBBBBBBBBBBBBBB       | F9 Print/File      |
| Era                  | Tue BBBBBBBBBBBBBBBBBBB       | Alt F2 Auto-Save OFF|
| Type                 | Wed BBBBBBBBBBBBBBBBBBB       | Alt F7 Delete History|
| Pattern ··········   | Thu BBBBBBBBBBBBBBBBBBB       | Alt F9 MUSICbase Info|
| Key/Chord ···        | Fri BBBBBBBBBBBBBBBBBBB       | _Alt A  Alternate Cat.|
|----------------------| Sat                           | Alt C  Chart Info.  |
| Runtime ······· 5:51 | Sun                           | Alt F  Future Moves |
| Intro ······   /12/25| "B" - Play in SECONDARY HITS | Alt O  Custom Order |
| Opening/Ending   /CO | " " - Play in POWER HITS      | Alt R  Research     |
----------------------- F1-Help F2-Save F5-Pick Grid ----------------------
```

Notice the legend at the bottom of the **ALTERNATE CATEGORY** window. It shows that the "B" character is used to indicate the days and hours the Song will have its *Regular* assignment in Category B, Level 1. The blank areas of the Grid represent the days and hours that the Song will employ its *Alternate* assignment in Category A, Level 1. Thus, Grid 19 has accomplished our goal of assigning the Song to Category A, Level 1, Packet 0 from 8PM through and including 11PM on Monday through Friday, and during the entire Weekend.

All of the Dayparting Restriction Grid functions described earlier also operate in this area of the system. For example, you can create a new Grid, and edit or find an existing one. For complete details on these features, see "Daypart Restriction Grid" on Page 93 in this Section of the Manual.

Alternate Category Scheduling

When a Song is assigned to an Alternate Category, **SELECTOR** maintains *positions* for the Song in *both* its Regular *and* Alternate Category/Level/Packet. Of course, the Song is *scheduled* in the appropriate assignment, as specified by the Alternate Category Daypart. When an Alternate Category Song is scheduled in *either* assignment, the system places the Song at the bottom of the Stacks in *both* the Regular *and* Alternate Category/Level/Packet.

We'll illustrate how this works with an example. Let's say that you are using the Alternate Category feature to switch a Song between your "Power Hits" Category, that has a two and a half hour turnover, and your "Secondary Hits" Category, that has a seven hour turnover. Every time the Song is scheduled in its "Power Hits" assignment, the Song is moved to the bottom of the Stacks of *both* the "Power Hits" and "Secondary Hits" Categories. If the Song switches assignments from "Power Hits" to "Secondary Hits" just *after* being scheduled in "Power Hits", it will be located at the *bottom* of the "Secondary Hits" Stack. This means that it will be seven hours before the Song is scheduled in its "Secondary Hits" Category assignment.

Alternate Category Pass Order

In order for Alternate Category Songs to schedule as described immediately above, you must assign the *same* Pass Order on the two Categories between which your Songs alternate. Then both Categories are scheduled *sequentially*, according to the Clock requests for each. The location of the Alternate Category Songs within the Stacks of both their Regular and Alternate Categories will be adjusted in *synchronization* with each other, and the Clock positions being scheduled. This provides proper rotation of the Alternate Category Songs. For more information, see "Pass Order" on Page 420 in Section 4 of this Manual.

If you do *not* assign the same Pass Order on the two Categories between which your Songs alternate, then you will have to assign the Minimum Separation Rule on the Category with the *higher* Pass Order, to ensure that Alternate Category Songs will not repeat too soon when they switch assignments. For details, see "Minimum Separation" on Page 238 in Section 2 of this Manual.

Alternate Category Packeting

You must be very cautious about Packets when planning Alternate assignments. First of all, if the Song to be placed in an Alternate Category/Level is Packeted in its Regular Category/Level, it *cannot* remain in its Regular Packet during its Alternate assignment. Remember, *all* Songs in a Packet must be in the *same* Category/Level. Also be mindful that if the Song that will be switching assignments is Packeted in *either* its Regular or Alternate assignments, the rotation of the *other* Songs in those Packets will *change* as the Song moves back and forth between assignments. We highly recommend that you think *very* carefully before Packeting a Song in either its Regular or Alternate assignments.

Standard Dayparting of Alternate Category Songs

If the current Song contains a Standard Daypart Restriction in its regular assignment, the Song will *never* be scheduled during its restricted days and hours. Let's suppose that our example Song contained a Daypart Restriction. Here's how the screen would appear when working in the **ALTERNATE CATEGORY** window.

```
---- S E L E C T O R ------------------------------------ Song Information ----
| Song ID Media Cat Lev Pack    Song Title        .                 81   |
| 1527-         B   1    0  SWEET CHILD O' MINE                            |
|  Artist 1                .         925     Artist 2           .          |
| GUNS_N'_ROSES                                                            |
|  Album Title             .         209  Role Group Back ---------------------
| APPETITE FOR DESTRUCTION                  MG        100% | F1  Help           |
----------------------------------------------------------- F2  Save           |
| Mood ·············· 4 |     Alternate Category     | F3  Song Notes       |
| Energy ············ 3 |Category A Level 1 Packet    0 | F4  Artist Notes     |
| Tempo ············    | Grid  19  No Weekday Daytime | F5  Current Options  |
| BPM ··············    |      1     111          11   | F6  Additional Info. |
| Texture ·········· 23 |      21234567890121234 5678901 | F7  Song History     |
| Sound Code ···· HL    |      MAAAAAAAAAAANPPPPPPPPPPP | F8  Themes           |
| Opener ··········· O  | Mon  BBBBBBBBBB█     BBBBB   | F9  Print/File       |
| Era                   | Tue  BBBBBBBBBB     BBBBB    | Alt F2 Auto-Save OFF |
| Type                  | Wed  BBBBBBBBBB     BBBBB    | Alt F7 Delete History|
| Pattern ··········    | Thu  BBBBBBBBBB     BBBBB    | Alt F9 MUSICbase Info|
| Key/Chord ···         | Fri  BBBBBBBBBB     BBBBB    |_Alt A  Alternate Cat.|
-----------------------| Sat                         | Alt C  Chart Info.   |
| Runtime ······· 5:51  | Sun                         | Alt F  Future Moves  |
| Intro ······   /12/25 | "B" - Play in SECONDARY HITS | Alt O  Custom Order  |
| Opening/Ending   /CO  | " " - Play in POWER HITS    | Alt R  Research      |
----------------------- F1-Help F2-Save F5-Pick Grid ----------------------
```

When a Song contains a Daypart Restriction in its Regular Category/Level assignment, the days and hours of the Daypart Restriction are *shaded* in the Grid portion of the **ALTERNATE CATEGORY** window. Our example Song contains a Daypart Restriction from 10AM through 2PM on Monday through Friday. Assuming that the Daypart Restriction Rule has been prioritized as an Unbreakable Rule, the Song will *never* be scheduled during its *Standard* Daypart Restriction *regardless* of whether it is scheduled from its Regular or Alternate Category/Level assignment.

CHART INFORMATION

Press Alt-C anywhere on the SONG INFORMATION Screen to access the current Song's Chart Information. The CHART INFORMATION window will pop onto the center of your screen.

The CHART INFORMATION window allows you to enter a variety of data relating to the past and present Chart performance of a Song. You can use data from trade publications, or your station's own unique Chart. Any and all of the data in the CHART INFORMATION window can be used in Browse, or printed on your Labels, Logs or Reports. This example CHART INFORMATION window contains the Chart information for our example Song, "Hey Jude". Here, only the Chart Information relating to the Song's past performance is used.

```
---------------------------------
|        Chart Information       |
| This Week ··············       |
| Last Week ··············       |
| Weeks On ··············· 38    |
| Weeks at Peak ··········  9    |
| Peak Position ··········  1    |
| Peak Month ·············  9    |
| Peak Year ··············  68   |
| Year-End Rank ·········   1    |
| Chart Note ··········          |
| Rotation ···········           |
| Chart Debut Date ·  9/14/68    |
| Entered Category · 12/29/88    |
-------- F1-Help F2-Save --------
```

Now we'll explain all of the fields in the CHART INFORMATION window, in the order in which they appear.

Two fields, **This Week** and **Last Week**, are provided for those stations that publish a weekly music Chart. Both are two-character fields that allow you to specify the Song's Chart position for the current week and previous week. One of the Standard Reports in **SELECTOR**'s Reports subdivision, "Playlist", uses this information to print your weekly Playlist. For complete information, see "Playlist" on Page 794, in Section 8 of this Manual.

Weeks On is a two-character field that allows you to store the total number of weeks the Song appeared on the Chart.

Weeks at Peak is a two-character field that allows you to store the total number of weeks the Song occupied its highest Chart position.

Peak Position is a two-character field that allows you to store the Song's highest Chart position.

Peak Month is a two-character field that allows you to store the Month in which the Song attained its highest Chart position.

Peak Year is a two-character field that allows you to store the Year in which the Song attained its highest Chart position.

Year-End Rank is a three-character field that accepts numbers between "1" and "250". It allows you to store the rank position of the Song in whichever yearly Chart you care about.

Chart Note is a five-character field that can be used to indicate non-numbered Chart positions such as "Add", "On", "Extra", "Drop" and so forth.

Rotation is a six-character field that can be used to indicate the scheduling status of a Song. Here you can enter "Power", "Heavy", "Light" and the like.

Chart Debut Date provides three two-character fields that allows you to store the date of the Song's first Chart appearance.

Entered Category is maintained by **SELECTOR**. When a Song is Added to the system, or Moved to a different Category/Level, the System Date at the time of the Add or Move is automatically copied to this field.

FUTURE MOVES

SELECTOR allows you to designate up to five Future Moves for a Song. As used here, the word "move" refers to a change in a Song's Category, Level, and/or Packet assignment. You can designate Future Moves when you Add a Song, and let the system handle the tedious chore of resting and reactivating the Song. Future Moves is also handy for moving holiday music into, and out of, your scheduled Categories.

To access the Future Moves feature, press Alt-F from any location on the **SONG INFORMATION** screen. The **FUTURE MOVES** window will appear in the lower-left portion of the display. Your screen will appear more or less like this.

```
---- S E L E C T O R ------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title         .                80  |
| 1081-    126   S   3    0  HEY JUDE                                     |
|   Artist 1             .           45      Artist 2          .          |
| BEATLES                                                                 |
|   Album Title         .           80  Role Group Back ------------------
| HEY JUDE                               M    B   100% | F1 Help          |
---------------------------------------------------- F2 Save              |
|                  Future Moves                       | F3 Song Notes     |
|                                                     | F4 Artist Notes   |
|                                                     | F5 Current Options|
| 1-On  6/20/90 or after     Plays to Ct N Lv 1 Pk 0  | F6 Additional Info.|
|                                                     | F7 Song History   |
| 2-On  8/20/90 or after     Plays to Ct S Lv 3 Pk 0  | F8 Themes         |
|                                                     | F9 Print/File     |
| 3-On   /  /   or after 25  Plays to Ct N Lv 1 Pk 0  | Alt F2 Auto-Save OFF|
|                                                     | Alt F7 Delete History|
| 4-On   /  /   or after     Plays to Ct   Lv   Pk    | Alt F9 MUSICbase Info|
|                                                     | Alt A  Alternate Cat.|
| 5-On   /  /   or after     Plays to Ct   Lv   Pk    | Alt C  Chart Info.|
|                                                     |_Alt F  Future Moves|
|                                                     | Alt O  Custom Order|
|                                                     | Alt R  Research   |
------------------- F1-Help F2-Save ----------------------------------------
```

The **FUTURE MOVES** window is used to specify when the current Song should move from one Category, Level and/or Packet assignment to another. The system allows you to define up to five Future Moves. Future Moves can be based on a *number* of plays and/or a specified *date*. If you enter *both* a date and a number of plays, whichever comes *first* will trigger the move.

SELECTOR will not allow you to enter a Future Move date *prior* to the System Date. If you enter several Future Moves based on date, the entries are automatically sorted into chronological order when the window is Saved.

In our example **FUTURE MOVES** window, June 20th is the date "Hey Jude" will Move from its current assignment, Category S, Level 3, into our "No Play" Category, Category N, Level 1. On August 20th, the Song will return to active status in Category S, Level 3. After 25 plays there, the Song will again become inactive by moving to Category N, Level 1.

If you designate a number of Plays for moving the Song, that number is *decreased* by one every time the Song is scheduled. Let's say you enter "50" plays for a Future Move. If you return to Future Moves after the Song has played three times, you will see the plays number has been correctly reduced to "47".

When **SELECTOR** goes through its Startup procedure at the start of each new day, the actual moving of the Songs takes place. During Startup, each Song's Future Move date is compared to the first *completely* unscheduled date in the system. If the Future Move Date is the *same* as or *before* the first unscheduled date, then the Song is moved. Startup also moves all Songs whose Future Moves play counters have been reduced to "0".

A list of all Songs that have been moved is sent to the Print File Manager, where it can be printed or viewed at a later time. For complete details, see "Print File Manager" on Page 645 in Section 5 of this Manual.

CUSTOM FIELD ORDERING

Custom Field Ordering can be accessed from the **SONG INFORMATION** screen by pressing Alt-O. Custom Field Ordering allows you to skip fields on the **SONG INFORMATION** screen that you do not use, and/or to access the fields in any order you define. You can design up to nine different Custom Field Orders for different purposes. For complete details, see "Custom Field Ordering" on Page 188 in this Section of the Manual.

RESEARCH INFORMATION

You can store the results of your Music Research in **SELECTOR**. Press Alt-R anywhere on the **SONG INFORMATION** screen. The **RESEARCH INFORMATION** window will pop over the lower-left of the screen. Here is what you will see.

```
---- S E L E C T O R ------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title          .                 80 |
| 1081-    126  S   3    0   HEY JUDE                                      |
|  Artist 1            .           45     Artist 2            .            |
| BEATLES                                                                 |
|  Album Title          .          80  Role Group Back ---------------------
| HEY JUDE                              M    B    100% | F1 Help           |
|---------------------------------------------------- | F2 Save           |
|              Research Information            | F3 Song Notes     |
|                                             | F4 Artist Notes   |
|                       Test Scores           | F5 Current Options|
|            Date   Men    Women  25-34  35-44 | F6 Additional Info.|
| Auditorium      1/12/90 78.5   85.0   77.0   89.0 | F7 Song History   |
| Call Out        3/20/90 75.0   78.5   70.5   79.5 | F8 Themes         |
| Retail            / /                       | F9 Print/File     |
| Requests          / /                       | Alt F2 Auto-Save OFF|
|                                             | Alt F7 Delete History|
|                                             | Alt F9 MUSICbase Info|
|              Test again on  5/ 6/90         | Alt A  Alternate Cat.|
|                                             | Alt C  Chart Info. |
|              Hook location / Note           | Alt F  Future Moves |
| HOOK CART #28                               | Alt O  Custom Order |
|                                             |_Alt R  Research     |
-------------------- F1-Help F2-Save ------------------------------------
```

The **RESEARCH INFORMATION** window stores Research results in a five-column by four-row matrix. The fields labelled "Men", "Women", "25-34", "35-44", "Auditorium", "Call Out", "Retail" and "Requests" are custom fields. We've set them up here to illustrate one possible approach to storing data. You can use a different arrangement for your particular needs. For details on changing the **RESEARCH INFORMATION** window field labels, see "Research Window Labels" on Page 187 in this Section of the Manual.

In each of the four rows, you can enter the date of the Research and the four Scores. The Score fields accept numbers between ".5" and "100". The Scores you enter are *rounded* to the nearest half- point between .5 and 100. That is, if you enter "89.3", it will be rounded off to "89.5".

The "Test Again" field allows you to specify the date that the Song is to be tested again. This date can be Browsed or used in a Report to obtain a list of target test Songs.

At the bottom of the window is a free form text field, where you can enter a note about the physical location of the Song Hook or a note pertaining to the Research. Of course, this note can also be used in Browse, Logs, Labels and Reports.

Here is one very important caution. Do *not* try to "cheat" the system when entering Research Scores. You might *think* that you could store more precise Scores by entering, say "7478". Your plan would be to interpret this entry as "74.78". You can in fact *enter* "7478", but remember the system *rounds* all entries to the nearest half-point *between* .5 and 100. In this case, "7478" will be *rounded* to 100, as will any entry *higher* than "100". You will *not* notice the change until you Save the data, and return to the **RESEARCH INFORMATION** window at a later time. Save yourself some grief, heartache and hassle by using the system as intended. The Research Score limitations are designed to save disk space on your computer.

SHOW/CHANGE

Option #2 on the Library Management Menu is Show/Change. Here you call up a Song, or a group of Songs, from your library. Then you can just look at, or change, any of the Song's information. When you select Option #2, the **SHOW/CHANGE** window pops over the Library Management Menu. Here is how the screen appears.

```
---- S E L E C T O R (R) --------------------- Library Management Menu ----
_                                                                          _
_         ------------------------------------------------                 _
_        |                    SHOW/CHANGE                  |                _
_ 1. Add |                                                 |                _
_        |        Song ID      -                           |                _
_ 2. Show|                                                 |                _
_        |         Artist                                  |                _
_ 3. Edit|                                                 |evel            _
_        |          Title                                  |                _
_ 4. Brow|                                                 |tilities        _
_        |    Album Title                                  |                _
_ 5. Dele|                                                 |                _
_        |      Category     Level                         |                _
_        |                                                 |                _
_        |                                                 |                _
_         -------------- F1-Help Enter-Find Songs -------------             _
_ WRCS-FM    12.00                           The Songs You Love!            _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

There are six fields in the **SHOW/CHANGE** window that allow you to specify the Songs that will be accessed. We'll discuss each field in detail. With the exceptions of the "Category" and "Level" fields, you may use only *one* of the **SHOW/CHANGE** window fields at a time. If you enter information in any of the fields except "Category" or "Level", then subsequently press the Tab Key to leave that field, **SELECTOR** will *erase* the data you entered in the field.

Song ID

The "Song ID" field is used to access a single Song. If you are set to Numbers Only IDs in Library Management Parameters, then simply enter the ID of the Song you want here. An asterisk (*) can be used as a "wildcard place holder". Any asterisk you enter is *replaced* by *all* digits from "0" through "9". For example, if you simply enter "*", then IDs "1" through "9" will be called up. If you enter "5**", IDs "500" through "599" will be accessed.

If you are set to Alphanumeric IDs in Library Management Parameters, then you must enter the ID *precisely* as it was entered when you added the Song. Spaces and punctuation matter in this mode. For example, an entry of "F23-07 " will not call up ID "F23-07" because of the extra space after the "7" in the entry. When used for Alphanumeric IDs, the asterisk (*) is a simple "wildcard". This means that "B270-*" will call up all IDs that start with "B270-".

Artist

To access all of the Songs by a particular Artist, enter the desired name in the "Artist" field of the **SHOW/CHANGE** window. To get all of the Songs by an Artist in which you used the Underscore Character, type in part, or all, of the first *word* in the name. If you type *more* than one word, you must include *all* Underscore Characters. For example, to find all your Fleetwood_Mac Songs, you can enter "Fleet", "Fleetwood", "Fleetwood_M" or "Fleetwood_Mac". "Fleetwood Mac" will *not* work, because the Underscore after the first word in the name has *not* been specified.

Although spelling and punctuation are important, capitalization is *not*. For example, if the Artist exists in **SELECTOR** as Fleetwood_Mac, then "Fleet", "fleetwood", "FLEETWOOD_M" and even "FLeeTWooD_mAc" will all work just fine.
To get all the Songs by an Artist with a proper name, just type in all, or part, of the first *and* last names. To find all of your Phil Collins Songs, you can enter "P C", "Phil C", "Ph Co" and so on. Of course, "Phil Collins" also works.

If you want an *exact* match on your entry, precede it with an equal sign (=). For example, "=Chic" will find all the Songs by "Chic", without *also* locating all the Songs by "Chicago".

If you need help in calling up an Artist, place the **SHOW/CHANGE** window cursor in the Artist field, and press the F5 Key. The **ARTIST** window will pop onto the right side of your screen. You will see a display somewhat like this.

```
                                          -------------------------------
                                          |1910_FRUITGUM_COMPANY        |
    ---- S E L E C T O R (R) ---------------------|?_&_MYSTERIANS        |
    _                                     |A-HA                         |
    _          ------------------------------------|ABBA                |
    _          |              SHOW/CHANGE     |GREGORY ABBOTT           |
    _          |                              |ACE                      |
    _    1. Add |                             |BRYAN ADAMS              |
    _          |        Song ID              |AD_LIBS                   |
    _    2. Show|                             |AIR_SUPPLY               |
    _          |      Artist  _____|STEVE ALAIMO            |
    _    3. Edit|                             |ALAN_PARSONS_PROJECT     |
    _          |        Title                |MORRIS ALBERT            |
    _    4. Brow|                             |ALIVE_&_KICKING          |
    _          |     Album Title             |ALLMAN_BROTHERS          |
    _    5. Dele|                             |ALL_STARS                |
    _          |      Category      Level    |HERB ALPERT              |
    _          |                             |AMBOY_DUKES              |
    _          |                             |AMBROSIA                 |
    _          -------------- F1-Help Enter-Find So|AMERICA              |
    _  WRCS-FM    12.00                      |AMERICAN_BREED           |
    ------------------ (C) 1979-1990 Radio Computin|CARL ANDERSON        |
                                          |LEROY ANDERSON               |
                                          ---------- F1-Help -----------
```

The **ARTIST** window contains a scrolling, alphabetical list of all the Artists in your Database. Use the Arrow and Paging Keys to place the cursor on the Artist whose Songs you wish to access, then press the Enter Key.

Title

To call up all Songs with a particular Title, enter any part, or all, of the desired Song Title in the "Title" field of the **SHOW/CHANGE** window. As with Artists, capitalization is *ignored* for the Song Titles you enter. Here are some examples of the data that may be entered in the "Title" field.

Enter "L" to find all Song Titles that start with the letter "L". If you type "Love", the system will locate all Titles that start with the *letters* "Love", "Love's Theme", for example.

If you enter "Love *", the system will locate all Titles that start with the *word* "Love". In this case **SELECTOR** will match "Love Hangover" but not "Love's Theme".

If you enter "*Love*", the system will find all Titles that contain the *sequential letters* "l-o-v-e", "Crimson and Clover", for example. If you enter "* Love *", the system will match all Titles that contain the *word* "Love" anywhere in the Title.

If you want an exact Title match, type an equal sign (=) before the Title. For example, if you want to find the all of the Songs named "Rain", then enter "=Rain". In this case, the system will locate Songs with the *exact* Title of "Rain".

If a *group* of Song Titles matches your entry in the "Title" field, the Songs will be sorted alphabetically by Title.

Album Title

To access all Songs from a particular Album, enter the desired Album Title in the "Album Title" field of the **SHOW/CHANGE** window. Follow the same data entry conventions as described in "Title", above.

Category

Enter a valid Category Code in the "Category" field of the **SHOW/CHANGE** window, and **SELECTOR** will find all the Songs that have been assigned to that Category. Note that the system will *also* locate any Songs that have an *Alternate* assignment in the specified Category. The Songs will be sorted according to Level and Stack Order.

If you enter an asterisk (*) in the "Category" field, the system will locate *all* of the Songs in the Database. In this case, the tunes will be sorted by Category, Level and Stack Order.

Level

This "Level" field of the **SHOW/CHANGE** window is used in conjunction with the "Category" field. If you leave this field blank, or enter an asterisk (*), **SELECTOR** will find the Songs in *all* Levels of the specified Category. The Songs will be sorted by Level first, then Stack Order.

If you enter a *specific* Level, you will access *only* those Songs in the designated Level of the Category. Again, the system will *also* locate any Songs that have an *Alternate* assignment in the specified Category/Level. The Songs will be sorted according to the Stack Order of the Level you selected.

Get a Browse List

You can access *all* of the Songs on a previously-saved Browse List. We'll discuss how to "Save a Browse List" in just a bit. For the moment, let's see how to "Get a Browse List". From any location on the **SHOW/CHANGE** window, press Alt-G. The **GET A BROWSE LIST** window will pop onto the center of the display.

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all Browse Lists that were previously Saved in the system. Note that **SELECTOR** always saves your "Last Browse". Simply place the cursor on the Browse List you wish to retrieve, then press the Enter Key. The **SONG INFORMATION** screen will appear. From there, you can use the Page Up and Page Down Keys to access all of the Songs on the Browse List you have retrieved.

```
---------------------------------
|        GET A BROWSE LIST       |
| Active Library                 |
| Dayparted Songs                |
| Fast Beatles                   |
| Last Browse                    |
| Long Intros                    |
| Number One Songs               |
| Short Songs                    |
| Slow Female Vocals             |
|                                |
|                                |
|                                |
----- F1-Help Enter-Get List -----
```

Delete Browse List

You can Delete any Browse List displayed in the **GET A BROWSE LIST** window. Place the cursor on the Browse List you wish to Delete, then press the Delete Key. The selected Browse List will be immediately Deleted from the system.

The **GET A BROWSE LIST** window can also be accessed from the **SONG INFORMATION** screen, the Mass Changer, the Manual Scheduler, the Conditional Changer, and the Browse, Delete Songs, Reports, Print Cart Labels, Copy Songs to Other Databases, Print the Log and Analysis sections of the system.

Browse List Bookmark

SELECTOR Browse Lists have a "Bookmark" feature. When you Save a Browse List, the current cursor position in the List is *also* Saved. When you Get a Browse List, the cursor is positioned as it was when the List was Saved.

SONG INFORMATION SCREEN

After you enter your search criteria in the **SHOW/CHANGE** window, or select a "Get a Browse List" option, **SELECTOR** will find all the Songs that match your search criteria. If you used a Browse List, the current Song at the time the list was Saved will be displayed on the **SONG INFORMATION** screen. Otherwise, the first matching Song is posted. In our example, we've used the "Category" and "Level" fields in the **SHOW/CHANGE** window to take a look at the Songs in Category S, Level 3.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title          .                80 |
| 1081-    126   S   3    0  HEY JUDE                                    |
|  Artist 1            .         45     Artist 2             .           |
| BEATLES                                                               |
|  Album Title         .         80  Role Group Back ------------------- |
| HEY JUDE                             M    B   100% | F1 Help          |
------------------------------------------------------ F2 Save          |
| Mood ·············· 3 |        Daypart           | F3 Song Notes      |
| Energy ············ 2 |       Restriction        | F4 Artist Notes    |
| Tempo ············ SM | Grid  3  No Weekday Drives | F5 Current Options |
| BPM ·············· 74 |      1        111       11 | F6 Additional Info.|
| Texture ·········· 24 |      2123456789012123456789012 | F7 Song History    |
| Sound Code ····· L    |      MAAAAAAAAAAANPPPPPPPPPPP | F8 Themes          |
| Opener ············   | Mon      NNN       NN  | F9 Print/File      |
| Era                   | Tue      NNN       NN  | Alt F2 Auto-Save OFF |
| Type                  | Wed      NNN       NN  | Alt F7 Delete History|
| Pattern ···········   | Thu      NNN       NN  | Alt F9 MUSICbase Info|
| Key/Chord ··· FM  FM  | Fri      NNN       NN  | Alt A  Alternate Cat.|
----------------------- Sat                       | Alt C  Chart Info.  |
| Runtime ········ 6:53 | Sun                      | Alt F  Future Moves |
------------------------------------------------- Alt O  Custom Order  |
| Opening/Ending    /   | WRCS-FM    Song   1 of  72 | Alt R  Research    |
----------------------- PgUp/PgDn-Previous/Next Song ----------------------
```

This screen is almost identical to the **SONG INFORMATION** screen in Add Songs. The only difference here is the information in the lower-middle portion of the screen that shows "*Song 1 of 72*". In our example, Category S, Level 3 contains "72" Songs. "Hey Jude" is the first Song in the Category S, Level 3 Stack.

You can flip through all of the current Show/Change Songs by using the Page Up and Page Down Keys. Page Down moves to the *next* Song, while Page Up moves to the *previous* Song. Press Ctrl-End to move to the last Song. Ctrl-Home brings you to the first Song.

The Show/Change feature is suitably named. When working in this area of the system, you can view *or* change any Song data on the **SONG INFORMATION** screen, or any of the supplemental windows.

Jump Window

SELECTOR provides a way to move quickly through the Show/Change Songs. Let's say you want to get to the 35th Song in a hurry. Just press Ctrl-J to access the **JUMP WINDOW**.

```
------------------------------------
|           JUMP WINDOW            |
|                                  |
| You are on Item    1 of    72   |
|                                  |
|    ( 0% through the List)        |
|                                  |
|        Jump to Item 35           |
|                                  |
---- F2-Jump Esc-Previous Screen ---
```

The **JUMP WINDOW** shows the current Item, the total number of Items available and the current position in the List expressed as a percentage of the list total. In our example, the cursor is located on the first of 72 Songs, which is 0% of the total Songs available. Simply enter the number "35" in the "Jump to Item" field, and press the F2 Key. **SELECTOR** immediately moves to the 35th Song in the Show/Change list.

```
---- S E L E C T O R ----------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title        .              1822     |
| 1425-A         S   3    0  MERCY MERCY MERCY                              |
|  Artist 1             .          267     Artist 2         .               |
| BUCKINGHAMS                                                               |
|  Album Title          .                Role Group Back ----------------------
|                                         M       100% | F1  Help           |
|------------------------------------------------------| F2  Save           |
| Mood ·············· 3 |          Daypart             | F3  Song Notes     |
| Energy ············33 |         Restriction          | F4  Artist Notes   |
| Tempo ············ MM | Grid                         | F5  Current Options|
| BPM ··············    |          1       111      11 | F6  Additional Info.|
| Texture ··········    |      212345678901212345678901| F7  Song History   |
| Sound Code ····       |      MAAAAAAAAAAANPPPPPPPPPPP | F8  Themes         |
| Opener ··········· O  | Mon                          | F9  Print/File     |
| Era                   | Tue                          | Alt F2 Auto-Save OFF|
| Type                  | Wed                          | Alt F7 Delete History|
| Pattern ··········    | Thu                          | Alt F9 MUSICbase Info|
| Key/Chord ···         | Fri                          | Alt A  Alternate Cat.|
|---------------------- | Sat                          | Alt C  Chart Info. |
| Runtime ······· 2:45  | Sun                          | Alt F  Future Moves |
|----------------------- ------------------------------| Alt O  Custom Order |
| Opening/Ending  /  |  WRCS-FM   Song   35 of   72 | Alt R  Research    |
------------------------ PgUp/PgDn-Previous/Next Song ----------------------
```

The **JUMP WINDOW** is available when working with lists in most areas of **SELECTOR**.

Supplemental Windows

You use the Keys listed on the right-hand side of the **SONG INFORMATION** screen to access the current Song's supplemental windows. For complete details on these features, see "Add Song Options" on Page 98 in this section of the Manual. If information is contained in any of the current Song's supplemental windows, that choice will be *highlighted*, to alert you to the presence of data on the associated window.

```
----------------------
| F1  Help           |
| F2  Save           |
| F3  Song Notes     |
| F4  Artist Notes   |
| F5  Current Options|
| F6  Additional Info.|
| F7  Song History   |
| F8  Themes         |
| F9  Print/File     |
| Alt F2 Auto-Save OFF|
| Alt F7 Delete History|
| Alt F9 MUSICbase Info|
| Alt A  Alternate Cat.|
| Alt C  Chart Info. |
| Alt F  Future Moves |
| Alt O  Custom Order |
| Alt R  Research    |
----------------------
```

Auto-Save

When you are working with a *group* of Songs on the **SONG INFORMATION** screen, you might want to Activate **SELECTOR**'s Auto-Save feature. Press Alt-F2 to toggle Auto-Save On and Off. Auto-Save is normally Off. The Auto-Save indicator on the right side of the screen displays the current Auto-Save status.

When you turn Auto-Save On, you do *not* need to press the F2 Key to Save the screen. Whenever you press Page Up or Page Down to move to a different Song, **SELECTOR** *automatically* Saves any changes to the current Song, before displaying the next Song. Note that if you Escape from the **SONG INFORMATION** screen while Auto-Save is On, any changes to the *current* Song are *not* Saved. You must *first* press either the F2 Key, the Page Up Key or the Page Down Key *before* pressing Escape. This is the only exception to the way Auto-Save works.

Save a Browse List

If you would like to save the list of the Songs you are presently working with in Show/Change, press Alt-S from any location on the SONG INFORMATION screen. The SAVE A BROWSE LIST window will pop onto the center of your display.

You use the SAVE A BROWSE LIST window to enter a descriptive name for the group of Songs. In our example window, we've entered "Cat S, Level 3, as of 6/20/90". This precisely describes our example group of Songs. After entering a description, press the F2 Key to Save the Browse List. You can access your Saved Browse Lists at any time in the Manual Scheduler, Delete Songs, Browse, Conditional Changer, Reports, Labels, Logs and Analysis sections of SELECTOR. Saved Browse Lists have a Bookmark feature. When you Save a Browse List, the current List position is also Saved. When you Get a Browse List, the List is positioned exactly as it was when Saved.

```
----------------------------------
|      SAVE A BROWSE LIST        |
|                                |
|  Cat S, Level 3, as of 6/20/90 |
|                                |
----------------------------------
|                                |
|      F2 - Save List            |
|      F5 - Re-Save List         |
|                                |
| Type in a description of this  |
| List. F2 Saves the List. F5    |
| lets you Re-Save it as an      |
| existing List.                 |
|                                |
---------- F1-More Help ----------
```

Song History

We did not cover Song History in great depth in the Add Songs Section of this Manual, because a Song that is just being added has no SELECTOR History! Let's now take a closer look at this feature. To access Song History from any location on the SONG INFORMATION screen, simply press the F7 Key. The SONG HISTORY window will pop over the lower portion of the display. Here is an example of what you'll see.

```
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title          .                  80  |
| 1081-    126   S   3    0  HEY JUDE                                       |
|  Artist 1              .            45     Artist 2           .          |
| BEATLES                                                                   |
----------------------------------------------------------------------------
Present Cat/Lev/Pack            1                  1 1 1                  1 1
  Entered · 12/29/88  Date  Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1
 Plays ·······  151  5/15/90 Tue | | | | | | | | | |*| | | | | | | | | | | |
   Change History     5/14/90 Mon | | | | | | | | | | |*| | | | |*| | | | | |
Entered  CLPack Play  5/13/90 Sun | | | | | | | | | | | | | | | |*| | | | | |
 3/27/87 I1   0   149 5/12/90 Sat | | | |*| | | | | | | | | | | | | | | | | |
10/15/86 I3   0     8 5/11/90 Fri | | | | | | | | |*| | | | | | | | | | | | |
 8/18/86 C1   0    45 5/10/90 Thu*| | | | | | | | | | | | | | | | | | | | | |
 7/21/86 P2   0    28 5/ 9/90 Wed | | | | | | | | | | |*| | | | | | | | | | |
    Total Plays      5/ 8/90 Tue | | | |*| | | | | | | | | | | | | | | | | |
        381          5/ 7/90 Mon | | | | | | |*| | | | | | | | | | | | | | |
    Date Added       5/ 6/90 Sun | | | | | | | | | | | | | | | |*| | | | | |
      7/21/86        5/ 5/90 Sat |*| | | | | | | | | | | | | | | | | | | | |
    Last Edited      5/ 4/90 Fri | | | | | |*| | | | | | | | | | | | | | | |
      1/ 7/90        5/ 3/90 Thu | | | | | | | | | | | | | | | | | |*| | | |
  Maintenance Flag   5/ 2/90 Wed | | | | | | | | | | |*| | | | | | | | | | |
        249          5/ 1/90 Tue | | |*| | | | | | | | | | | | | | | | | | |
------------ F1-Help F2-Save F7-Play History Alt M-Maintenance Flag -----------
```

The SONG HISTORY window displays the schedule History of the current Song. First we'll explain the information that occupies the left-hand side of the window.

> Present Cat/Lev/Pack uses two fields to display information relating to the Song's current Category, Level and Packet assignment. Entered is the date the Song was assigned to its current Category, Level and Packet. Plays indicates the number of times the Song has been scheduled during its current Category, Level and Packet assignment.

Change History shows the *previous* four Category, Level and Packet assignments for the Song. For each of the four assignments, the window displays the date the Song was assigned, the Category, Level and Packet designations and the total number of times the Song was scheduled during the assignment. Any time you change a Song's Category, Level or Packet, **SELECTOR** records the change in Song History. The last five such changes are always stored in the system. If a Song changes assignments more than five times, the oldest change is deleted from the Song's History, when the newest change is added.

Total Plays is the *total* number of times the Song was scheduled since the date the Song was *first* entered into the system.

Date Added is the date that the Song was *first* entered into the system.

Last Edited shows the date that the Song information was most-recently *changed*.

Maintenance Flag displays a number from "1" to "9999". This is a "backward counter" that is *reduced* by one each time the Song is scheduled. Note that the "Maintenance Flag" field is the *only* area of the **SONG HISTORY** window that you can access to change. For complete information on the use of this field, see "Maintenance Flag" on Page 105 in this Section of the Manual.

The right side of the **SONG HISTORY** window displays the History Map" of the Song. This is a scrolling window containing every date in the Log Window. The "Dates" and "Days" are displayed in the left-hand column, and the hours of the day are displayed across the top of the window. Use the Arrow and Paging Keys to move through all of the available dates.

An asterisk (*) indicates the Song played in the associated date and hour. If the current Song was scheduled *more* than once in an hour, the numbers 2" through 9" are used to indicate the number of plays. If the number of plays is greater than nine, a pound sign (#) is displayed instead of a number. The shaded areas indicate the days and hours of the Song's current Daypart Restriction.

Play History

Press the F7 Key from any location on the **SONG HISTORY** screen to access the **PLAY HISTORY** window.

```
---- S E L E C ---- S E L E C T O R ------------- Play History ----ormation ----
| Song ID Media|  Plays Ago   Date    Time   Dy:Hr:Mn  Dpt Reg |        80       |
| 1081-    126 |    1       5/15/90 11:12 A    :22:     3   *   |                 |
|   Artist 1   |    2       5/14/90  1:12 P    :17:24   3   *   |                 |
| BEATLES      |    3       5/13/90  7:48 P   1:15:42   4   *   |                 |
--------------|    4       5/12/90  4:06 A    :15:42   1   *   |-------------    |
Present Cat/Lev|    5       5/11/90 12:24 N   1:11:36   3   *   |           1 1   |
 Entered · 12/2|    6       5/10/90 12:48 M    : 7:54   1   *   | 6 7 8 9 0 1     |
 Plays ······· |    7       5/ 9/90  4:54 P   1:11:36   4   *   || | | | | | |    |
   Change Histo|    8       5/ 8/90  5:18 A    :19:06   2   *   || | | | | | |    |
Entered  CLPack|    9       5/ 7/90 10:12 A    :13:24   3   *   || |*| | | | |    |
 3/27/87 I1   0|   10       5/ 6/90  8:48 P   1:19:30   5   *   || | | | | | |    |
10/15/86 I3   0|   11       5/ 5/90  1:18 A    :16:06   1   *   || | | | | | |    |
 8/18/86 C1   0|   12       5/ 4/90  9:12 A    :11:12   2   *   || | | | | | |    |
 7/21/86 P2   0|   13       5/ 3/90 10:00 P   1: 7:12   5   *   || | | | | | |    |
   Total Plays|   14       5/ 2/90  2:48 P   1:11:24   3   *   || | | | | | |    |
        381    |   15       5/ 1/90  3:24 A    : 4:24   1   *   || | | | | | |    |
   Date Added|   16       4/30/90 11:00 P   1:20:54   5   *   || | |*| | | |    |
      7/21/86 |   17       4/29/90  2:06 A    :16:     1   *   || | | | | | |    |
   Last Edited|   18       4/28/90 10:06 A    :15:     3   *   || | | | | | |    |
       1/ 7/90 |   19       4/27/90  7:06 P   1:16:     4   *   || | | | |*| |    |
 Maintenance F|   20       4/26/90  3:06 A    : :       1   *   || | | | | | |    |
       249     |           Average Turnover   1:  :25          || | | | | | |    |
----------- F1----------- F1-Help Esc-Previous Screen ---------- -----------
```

The **PLAY HISTORY** window displays the "Play Stamps" of the current Song. Each time a Song is scheduled, **SELECTOR** stores the schedule date and time with all of the Song's other data. Twenty such Play Stamps are kept for every Song in the system. If the window contains the maximum of twenty Play Stamps when a new Stamp is about to be added, the oldest Stamp at the bottom of the list is deleted. Because of the manner in which the times are calculated and stored, they are accurate to within three minutes of the *actual* schedule time.

There are six columns of information in the window. The "Plays Ago" column indicates the scheduling order of the twenty Song plays by displaying numbers from "1" through "20". The dates and times of the Song plays are shown in the "Date" and "Time" columns.

For each play of the Song, **SELECTOR** calculates the turnover, which is the amount of time between successive plays. This information is expressed as the number of days ("Dy"), hours ("Hr") and minutes ("Mn") between the play to the *left* of the Turnover data and the play *below* it. The "Average Turnover" field at the bottom of the window shows the *average* of all the individual turnovers displayed above. Keep in mind that the Song *may* have been assigned to several *different* Categories/Levels during the time period for which the average turnover is computed.

The "Dpt" column displays the Daypart number of each play. Similarly the "Reg" column shows the Daypart Region of each play. For complete information about Dayparts and Daypart Regions, see "Define Station Dayparts" on Page 254 and "Daypart Regions" on Page 254 in Section 2 of this Manual.

SELECTOR considers each Song's Play Stamps during scheduling to test the system's Rotation Rules. These Rules are:

```
                Minimum Separation
                Maximum Separation
                Daypart Rotation
                Hour Rotation
                Play Window
                Yesterday Song
                Yesterday Title
                Yesterday Artist
                Prior Day Song
                Prior Day Title
                Prior Day Artist
                AM/PM Drive Protection
```

The information shown in the **PLAY HISTORY** window is maintained by the system. You cannot directly change the data displayed here. If you notice that a Song's Play Stamps do *not* agree with the actual schedule dates and times of the Song, you should run the Schedule History Audit to regenerate the Play Stamps of all the Songs in your Database. For complete details on this function, see "Schedule History Audit" on Page 631 in Section 5 of this Manual.

Delete Song History

You can eliminate or reset specified aspects of the current Song's History. From any location on the **SONG INFORMATION** screen, press Alt-F7 to access the **DELETE SONG HISTORY** window.

The **DELETE SONG HISTORY** window contains three Toggle Bar fields. For each field you can choose either "Yes" or "No". When you first access the window, all of the fields are set to "No". Be very careful with these functions. If you eliminate or reset History, the *only* way you can retrieve the prior data is by Restoring a previous Database Backup.

```
--------------------------------
|      Delete Song History      |
|                               |
|                               |
| Delete Play History       No  |
| (Unschedule from all Logs)    |
|                               |
| Zero Present History &    No  |
|  Change History               |
|                               |
| Zero Total Plays          No  |
|                               |
|                               |
------- F1-Help F2-Delete -------
```

Here is a detailed explanation of the three functions available in the **DELETE SONG HISTORY** window:

> **Delete Play History** *unschedules* the Song from all Logs (past, present and *future*) and *Deletes* all of the system's scheduling History for the Song. You might want to do this if you are reactivating a Song that

has not been in active rotation for a while. Thus, the scheduling of the Song in its reactivated status will not be affected by the Song's old Play History.

Zero Present History and Change History *erases* the date that the current Song was assigned to its present Category, Level and Packet and *deletes* its previous four Category, Level and Packet assignments. This function also *resets* the number of plays for the current Song in its present *and* previous Category, Level and Packet assignments to "0".

Zero Total Plays *resets* the current Song's Total Plays to "0".

The "Zero" functions are provided for those rare occurrences when you want to reset your system to get a fresh start. If you are rebuilding a Database for a major format adjustment, these functions provide the ability to establish a "clean slate".

MASS CHANGER

The Mass Changer allows you to quickly and easily change the Category, Level and/or Packet assignments of the Songs in your Database. You can also use this feature to edit the most-used Song information fields in **SELECTOR**.

When you select Option #3 from the Library Management Menu, the **MASS CHANGER** screen appears. We have entered some Songs on the screen, to give you a better feel for how it looks.

```
---- S E L E C T O R ------------------------------------- Mass Changer ----
|       |        |   |  |M|E|  |  |     |O|E|T|P|   | % |                    |
|  ID   |CLPack|RL|AG|O|N|TE|TX|SOUND|P|R|Y|A|DPT|BAK|      TITLE           |
|2110-  |N3   0|M |G |2| |SS|  |     |O| | | |   |100|MASSACHUSETTS         |
|1324-  |N1   0|D |  |1| |SS|  |WB   | | | | | 3 |100|WITH YOU I'M BORN AGAIN|
|1333-  |N2   0|M |  |2| |SS|  |B    | | | | | 1 |100|WHAT'S GOING ON       |
|2177-  |G1   0|M |P |3| |MM|  |     |O| | | | 2 |100|WHO'S CRYING NOW      |
|3124-  |S1   0|M |  |3| |SM|  |B    | | | | | 3 |100|ON THE WINGS OF LOVE  |
|1020-  |N1   0|M |  |2| |SS|  |W    | | | | |17 |100|EVERY WOMAN IN THE WORLD|
|1396-  |I1   0|M |B |2| |SS|  |     | | | | |   |100|IF I FELL             |
|2214-  |N3   0|M |  |4| |MF|  |     |O| | | |   |100|ITCHYCOO PARK         |
|2196-  |P3   0|M |  |1| |SS|  |WB   | | | | | 3 |100|GOIN' OUT OF MY HEAD  |
|2245-  |P3   0|M |  |3| |MM|  |B    |O| | | |   |100|HOT FUN IN THE SUMMERTIM|
|2455-  |P3   0|M |  |4| |FF|  |     |O| | | |   |100|GAME OF LOVE          |
|2456-  |R1   0|M |  |1| |SS|  |     | | | | | 3 |100|HOLD ON TO THE NIGHTS |
|2319-  |P2   0|F |  |1| |SS|  |WB   | | | | |12 |100|FIRST TIME EVER I SAW YO|
|1247-  |N1   0|M |B |3| |SM|  |     | | | | |   |100|WATCHING THE WHEELS   |
|1296-  |N2   0|M |  |4| |FF|  |MB   |O| | | |   |100|SIGNED SEALED DELIVERED|
|2073-  |S3   0|F |S |4| |FF|  |MB   |O| | | |   |100|LOVE IS HERE AND NOW YOU|
|1414-  |I2   0|G |F |3| |MM|  |     |O| | | |   |100|DREAMS                |
|1257-  |N1   0|I |  |2| |SS|  |I    | | | | | 1 |100|HILL STREET BLUES THEME|
|3129-  |P2   0|M |  |3| |SS|  |S    |O| | | | 3 |100|CAT'S IN THE CRADLE   |
|2214-  |N3   0|M |  |4| |MF|  |     |O| | | |   |100|ITCHYCOO PARK         |
------------ F1-Help F2-Change F6-Category/Level Alt G-Browse List ------------
```

When you first access the **MASS CHANGER** screen, the cursor will be positioned in the first row of the "ID" column. Simply enter the ID of a Song whose information you wish to change, and press the Tab Key. **SELECTOR** will display the Category ("C"), Level ("L"), Packet ("Pack"), Role ("RL"), Artist Group ("AG"), Mood ("MO"), Energy ("EN"), Tempo ("TE"), Texture ("TX"), Sound Codes ("SOUND"), Opener ("OP"), Era ("ER"), Type ("TY"), Pattern ("PA"), Daypart Restriction Grid ("DPT"), Percentage Back ("% BAK") and "TITLE" of the Song you enter.

After you enter a valid ID and the information has been displayed, use the Tab Key to move to the Song field you wish to change and type the new information. You may change *any* of the data *except* the ID and the Title. If you Tab too far to the right, use the Left Arrow Key to move the cursor to the desired field on the left. When you have finished changing the current Song, press the Enter Key. The cursor will then move to the ID field of the next row down. Now you can enter another Song ID. Continue entering Song IDs and changing Song data as you go.

You can optionally press the Enter Key immediately *after* each Song's information has been displayed. The cursor will move to the next row's ID field, where you can enter another Song ID. Continue in this manner until *all* of the

Songs you wish to change have been displayed. *Then* use the Arrow and Paging Keys to move through and edit *any* of the Song information fields. You can enter a *maximum* of 100 Songs in the Mass Changer.

If you need more room, the Song list will scroll. Note that you may use the Arrow and Paging Keys to move freely through the complete list of Songs displayed on the **MASS CHANGER** screen. This means that you can change the information in any order at any time.

If you make a mistake entering a Song ID, simply use the Up Arrow Key to return to the ID you entered incorrectly, and type the proper ID over the incorrect information. Then press the Tab Key. The system will update the other fields on the screen to reflect the information for the Song whose ID you entered.

Change Daypart Restrictions

Any one of **SELECTOR**'s Standard Daypart Restrictions can be readily applied to any Song displayed on the **MASS CHANGER** screen. If you use many Grids, you probably will not remember your Grid Codes. As you might suspect, **SELECTOR** makes it very easy to assign the exact Grid you want to any of the Songs on the screen.

Place the cursor in the "DPT" field of the Song to which you want to assign a Standard Daypart Restriction, and press the F5 Key. The **STANDARD DAYPARTING** window will pop over the right side of the **MASS CHANGER** screen. You will see a display somewhat like this.

```
---- S E L E C T O R ---------------------------------------------------------
|      |      |  |  |M|E|  |  |      |O|E|T|P|   | % |  | Standard Dayparting  |
| ID   |CLPack|RL|AG|O|N|TE|TX|SOUND |P|R|Y|A|DPT|BAK|  |  1 No AM Drive        |
|2110- |N3   0|M |G |2| |SS|  |      |O| | | |   |100|MA|  2 No Night Play      |
|1324- |N1   0|D |  |1| |SS|  |WB    | | | | |  3|100|WI|  3 No Weekday Drives  |
|1333- |N2   0|M |  |2| |SS|  |B     | | | | |  1|100|WH|  4 No AM Drive/Nights |
|2177- |G1   0|M |P |3| |MM|  |      |O| | | |  2|100|WH|  5 No Early Midday    |
|3124- |S1   0|M |  |3| |SM|  |B     | | | | |  3|100|ON|  6 No Midday          |
|1020- |N1   0|M |  |2| |SS|  |W     | | | | | 17|100|EV|  7 No 9A-1P           |
|1396- |I1   0|M |B |2| |SS|  |      | | | | |   |100|IF|  8 No 6A-8A,No 5P-6P  |
|2214- |N3   0|M |  |4| |MF|  |      |O| | | |   |100|IT|  9 No 9A-2P,No 8P-11P |
|2196- |P3   0|M |  |1| |SS|  |WB    | | | | |  3|100|GO| 10 No 6A-8A,No 5P-7P  |
|2245- |P3   0|M |  |3| |MM|  |B     |O| | | |   |100|HO| 11 No 9A-4P           |
|2455- |P3   0|M |  |4| |FF|  |      |O| | | |   |100|GA| 12 No 6A-8A,No 5P-7P  |
|2456- |R1   0|M |  |1| |SS|  |      | | | | |  3|100|HO| 13 No 6A-11A          |
|2319- |P2   0|F |  |1| |SS|  |WB    | | | | | 12|100|FI| 14 No 6A-2P,No 8P-11P |
|1247- |N1   0|M |B |3| |SM|  |      | | | | |   |100|WA| 15 No 6A-6P           |
|1296- |N2   0|M |  |4| |FF|  |MB    |O| | | |   |100|SI| 16 Day Play           |
|2073- |S3   0|F |S |4| |FF|  |MB    |O| | | |   |100|LO| 17 Night Play         |
|1414- |I2   0|G |F |3| |MM|  |      |O| | | |   |100|DR| 18 No 10A-7P          |
|1257- |N1   0|I |  |2| |SS|  |I     | | | | |  1|100|HI| 19 NO EARLY MIDDAY    |
|3129- |P2   0|M |  |3| |SS|  |S     |O| | | |  3|100|CA| 20                    |
|2214- |N3   0|M |  |4| |MF|  |      |O| | | |   |100|IT| 21                    |
------------ F1-Help F2-Change F6-Category/Level Alt G-B- F1-Help F5-Edit Grid -
```

If the current Song has already been assigned a Daypart Restriction Grid, the **STANDARD DAYPARTING** window cursor will be resting on that Restriction when the window appears. If you want to select a *different* Standard Dayparting Grid for the Song, use the Arrow and Paging Keys to place the cursor on the Restriction you wish to assign. Then press the Enter Key. The **STANDARD DAYPARTING** window will close, and your Grid selection will be transferred to the **MASS CHANGER** screen.

Mass Change All Songs in a Category

If you want to Mass Change the Songs in a specific Category, press the F6 Key from any location on the **MASS CHANGER** screen. The **GET CATEGORY/LEVEL** window will pop onto the center of the screen.

This is the **GET CATEGORY/LEVEL** window. In the "Category" field, type the Category Code of the Songs you wish to edit. You can optionally use the "Level" field to designate a particular Level of the designated Category. If you leave the "Level" field blank, the Songs in *all* Levels of the specified Category will be located. After entering the required information, press the F2 Key. All of

```
-------------------------------
|     GET CATEGORY/LEVEL       |
|                              |
|                              |
|   Category P   Level 2       |
|                              |
```

the Songs in the designated Category, or Category/Level, will be displayed on the **MASS CHANGER** screen. If you have previously entered *other* IDs, the Songs from the designated Category/Level will be *added* to the existing list. Once all the Song information is displayed, you may edit any of the fields in any order. In this example **GET CATEGORY/LEVEL** window, all of the Songs in Level 2 of Category P will be displayed on the **MASS CHANGER** screen when the F2 Key is pressed.

```
|                             |
-------------------------------
|                             |
| Type in the Category. You   |
| can call for a specific     |
| Level (1, 2, or 3), or      |
| leave it blank for all      |
| Levels. F2 calls up the     |
| songs.                      |
|                             |
---- F2-Get Category/Level ----
```

Mass Change Browse List Songs

If you want to Mass Change the Songs in a specific Browse List, press Alt-G from any location on the **DELETE SONGS** screen. The **GET A BROWSE LIST** window will appear in the center of the screen.

Simply position the cursor on the Browse List whose Songs you wish to edit, then press the Enter Key. All of the Songs on the selected Browse List will be displayed on the **MASS CHANGER** screen. If you have previously entered other Songs, the Browse List Songs will be *added* to the end of the existing list. Once the Song information is displayed, you may edit any of the fields in any order. In this example **GET A BROWSE LIST** window, all of the Songs on the "Dayparted Songs" Browse List will be displayed on the **MASS CHANGER** screen.

```
-------------------------------
|        GET A BROWSE LIST     |
| Active Library               |
| Dayparted Songs              |
| Fast Beatles                 |
| Last Browse                  |
| Long Intros                  |
| Number One Songs             |
| Short Songs                  |
| Slow Female Vocals           |
|                              |
|                              |
|                              |
----- F1-Help Enter-Get List -----
```

Save Changes

When you are finished changing Song information on the **MASS CHANGER** screen, press the F2 Key to Save your changes. The system will display this message at the upper-left corner of the screen, "*Changing the Songs, One Moment Please*". After **SELECTOR** has updated the Song Database to reflect your edits, the **MASS CHANGER** screen will clear. You can then enter *additional* Songs to Mass Change, or press the Escape Key to return to the Library Management Menu.

If you press the Escape Key to leave the **MASS CHANGER** screen *without* pressing the F2 Key to Save your changes, a message will appear on the center of the screen.

```
    ---- S E L E C T O R --------------------------------------- Mass Changer ----
    |        |      |  | |M|E| |  |  |       |O|E|T|P|  | % |                        |
    |  ID    |CLPack|RL|A-------------------------------------           TITLE     |
    |2110-   |N3   0|M |G|                                     |USETTS              |
    |1324-   |N1   0|D | |                                     |U I'M BORN AGAIN    |
    |1333-   |N2   0|M | |        You are about to leave the   |GOING ON            |
    |2177-   |G1   0|M |P|           Mass Changer.             |RYING NOW           |
    |3124-   |S1   0|M | |                                     |WINGS OF LOVE       |
    |1020-   |N1   0|M | |    Your Changes have not been Saved.|OMAN IN THE WORLD   |
    |1396-   |I1   0|M |B|                                     |LL                  |
    |2214-   |N3   0|M | |      Press F2 to Save your Changes. |O PARK              |
    |2196-   |P3   0|M | |                                     |UT OF MY HEAD       |
    |2245-   |P3   0|M | |    Press F3 to leave without Saving | IN THE SUMMERTIM   |
    |2455-   |P3   0|M | |            your Changes.            | LOVE               |
    |2456-   |R1   0|M | |                                     | TO THE NIGHTS      |
    |2319-   |P2   0|F | |        Press Esc to continue.       |IME EVER I SAW YO   |
    |1247-   |N1   0|M |B|                                     |G THE WHEELS        |
    |1296-   |N2   0|M | |                                     |SEALED DELIVERED    |
    |2073-   |S3   0|F |S------------------------------------- HERE AND NOW YOU    |
    |1414-   |I2   0|G |F |3| |MM|   |   |O| | | |   |100|DREAMS                    |
    |1257-   |N1   0|I |  |2| |SS| |I |   | | | | |  1|100|HILL STREET BLUES THEME   |
    |3129-   |P2   0|M |  |3| |SS| |S |O| | | | |  3|100|CAT'S IN THE CRADLE       |
    |2214-   |N3   0|M |  |4| |MF|   |   |O| | | |   |100|ITCHYCOO PARK             |
    ------------ F1-Help F2-Change F6-Category/Level Alt G-Browse List ------------
```

The screen shown above offers you three alternatives. You can press the Escape Key to continue your work in the **MASS CHANGER** screen, you can press the F2 Key to *Save* your changes and return to the Library Management Menu, or you can press the F3 Key to leave the **MASS CHANGER** screen *without* Saving the changes you have made to the Songs.

BROWSE/CONDITIONAL CHANGER

Option #4 on the Library Management Menu provides access to a pair of potent **SELECTOR** features. Browse allows you to find and examine all the Songs in your Database that match specific characteristics that you define. You can optionally Save the resulting list of Songs, for use elsewhere in the system. The Conditional Changer will *update* selected Characteristics of an entire *group* of Songs, conditional upon their possessing specific attributes that you define. Both functions start out in the same place, the **BROWSE REQUEST** screen.

```
---- S E L E C T O R ------------------------------------- Browse Request ----
|                                     |                                |SORT |
| ITEM [ _ = Quick Browse(tm)]        | MATCH OR RANGE DESCRIPTION      |ORDER|
-------------------------------------------------------------------------------
|Song ID·······················_|                               |    |    |
|Artist···················F5_|                                   |    |    |
|Artist 1··················F5_|                                  |    |    |
|Artist 1 Number············F5_|                                 |    |    |
|Artist 2··················F5_|                                  |    |    |
|Artist 2 Number············F5_|                                 |    |    |
|Title························_|                                  |    |    |
|Category·················F5_|                                   |    |    |
|Level························|                                   |    |    |
|Packet·······················_|                                 |    |    |
|Album Title··················_|                                 |    |    |
|Artist Group·················|                                  |    |    |
|Beats Per Minute·············|                                  |    |    |
|Daypart Grid···············F5|                                  |    |    |
|Ending·······················|                                  |    |    |
|Energy·······················|                                  |    |    |
|Era··························|                                   |    |    |
|Intro 1······················|                                  |    |    |
|Intro 2······················|                                  |    |    |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- Ascending --
```

The **BROWSE REQUEST** screen contains a large scrolling region. The "Item" column on the left contains **SELECTOR** Song Characteristics. You enter information into the "Match" and "Sort" columns that determines *which* Songs will be selected, and the order in which they will be *arranged*.

You use the Arrow and Paging Keys to scroll through the **BROWSE REQUEST** screen. You can Browse on only *one* Item, or any *combination* of Items. For example, you could simply Browse for Category "S" Songs; or Browse for those Songs in Category "S", *with* Role Code "M", *and* Energy Code "3" *and* a Runtime of less than "4:00".

Quick Browse

Some of the Items have a Quick Browse (tm) capability. These are marked with a diamond (_). **SELECTOR** maintains a special index for Quick Browse (tm) Items. Browsing is much quicker when using indexed Items, because the system searches the appropriate index, rather than the complete Database.

F5 and Y/N Options

Several Items on the **BROWSE REQUEST** screen display an "F5" at the end of the Item. This is a signal that you can press the F5 Key, when the cursor is on that Item, to access a *list* of choices for the Item. Other Items display "Y/N" at the end of the Item. That means the Item is really a Yes or No *question*. For these Items, you must enter either a "Y" or "N" in the "Match" column of the associated Item. We'll explain how these features operate by using this **BROWSE REQUEST** screen excerpt.

```
---- S E L E C T O R ----------------------------------- Browse Request ----
|                                  |                              |SORT |
| ITEM [ _ = Quick Browse(tm)]     | MATCH OR RANGE DESCRIPTION    |ORDER|
---------------------------------------------------------------------------
|MUSICBASE:Musicbase Info·····Y/N|                              |     |
|NOTES:Song Notes·············F5|                              |     |
|NOTES:Number Of Song Notes······|                              |     |
|PACKET:Target Count·············|                              |     |
|PACKET:Current Count············|                              |     |
|RESEARCH:Have Research·······Y/N|                              |     |
------------------ F1-Help F2-Start Browse F6-Clear Request ------- Ascending  -
```

If you press the F5 Key from the "NOTES:Song Notes" Item shown on the **BROWSE REQUEST** screen excerpt above, the **NOTES** window will pop onto the right-hand side of the display. It contains a scrolling, alphabetical list of all Song and Artist Notes in the system. Use the Arrow and Paging Keys to place the cursor on the Note you wish to select, then press the Enter Key. The **NOTES** window will close and the Number of the selected Note will be entered into the "Match" column of the **BROWSE REQUEST** screen. Only those Songs that contain the selected Note will be located by the Browse.

The "RESEARCH:Have Research" Item shows "Y/N" at the end of the Item. This means that you are required to enter the letter "Y" or "N" in the "Match" column of that Item. If you enter a "Y", your Browse will locate all of the Songs that *have* Research Scores. If you enter an "N", the Browse will find all the Songs that do *not* have Research Scores.

For the other Items on the **BROWSE REQUEST** screen, you simply specify a characteristic. For example, you would enter a "6" in the "Match" column of the "Era" Item to locate all Songs that contain Era Code "6".

Browse Request Operators

You can use Browse Operators to express more complicated requests. Operators are keyboard symbols that have a special meaning in **SELECTOR**'s **BROWSE REQUEST** screen. Here are the Browse Request Operators:

*	This is the **Wildcard** symbol. It matches any entry, except an empty entry. For example, an "*" in Daypart Grid will select *all* Songs that have *any* Daypart Restriction.
\	This is the **Not** symbol. It is the opposite of the Wildcard. For example, an entry of "*" in Daypart Grid will select all Songs that *do not* have any Daypart Restriction.
;	This is the **Or** symbol. It matches Items that have one characteristic or others. For example, "A;B" in Sound Code will select all Songs with Sound Code A *or* B.
+	This is the **And** symbol. It matches Items that have one characteristic and others. For example, "A+B+C" in Sound Code will select all Songs with Sound Codes A *and* B *and* C.
~	This is the **Through** symbol. It matches a range of Items. For example, "3:00~4:00" in Runtime will select all Songs with Runtimes in the range of "3:00" *through* "4:00".
>	This is the **Greater Than** symbol. It matches Items that are greater than your entry. For example, ">4:00" in Runtime selects all Songs *longer* than "4:00".
<	This is the **Less Than** symbol. It matches Items that are less than your entry. For example, "<4:00" in Runtime selects all Songs *shorter* than "4:00".
^	This is the **Top** symbol. It matches the "top" numbers of an Item. For example, "^10" in Peak Position selects all "*Top Ten*" Songs.

Don't stay up all night memorizing the Operators. They are listed in the Help windows of the **BROWSE REQUEST** screen. They're available when you need them with just a few pokes of the F1 Key. Poking is much more fun than memorizing.

Browse Category

You use the "Category" Item to instruct the system to locate all of the Songs in a particular Category or Categories. You may optionally specify *both* a Category *and* Level for the "Category" Item on the **BROWSE REQUEST** screen. For example, if you specify "P1" for the "Category" Item, **SELECTOR** will locate all Songs in Category P Level 1. Similarly, if you designate a "Category" of "S3", the system will locate all of the Songs in Category S Level 3.

Browse Artist

The "Artist" Item of the **BROWSE REQUEST** screen deserves special mention. Sometimes an Artist may appear in the Artist 1 field of some Songs, and in the Artist 2 field of *other* Songs. If you were to specify such an Artist for the "Artist 1" or "Artist 2" Item, the system would find *only* those Songs that contain the Artist's name in those *specific* Song fields. The "Artist" Item instructs the system to search *both* the Artist 1 *and* Artist 2 fields of the Songs. In this case, **SELECTOR** will locate *all* Songs that contain the specified Artist's name in *either* the Artist 1 *or* Artist 2 field. Consider this **BROWSE REQUEST** screen excerpt.

```
---- S E L E C T O R ------------------------------------ Browse Request ----
|                                   |                                |SORT |
| ITEM [ _ = Quick Browse(tm)]      | MATCH OR RANGE DESCRIPTION      |ORDER|
------------------------------------------------------------------------------
|Song ID························_|                                |    |
|Artist······················F5_|PHIL COLLINS                    |    |
|Artist 1····················F5_|                                |    |
|Artist 1 Number··············F5_|                                |    |
|Artist 2····················F5_|                                |    |
------------------ F1-Help F2-Start Browse F6-Clear Request ------- Ascending  -
```

In the **BROWSE REQUEST** screen excerpt shown above, "Phil Collins" has been entered in the "Match" column of the "Artist" Item. Because the Artist Item is being used, **SELECTOR** has been instructed to locate *all* Songs in the Database by Phil Collins. Here are **SONG INFORMATION** screen excerpts of two of the Songs that were located with this Browse Request.

```
---- S E L E C T O R ------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title      .               836 |
| 2357-         N   1    0   SEPARATE LIVES                          |
|  Artist 1            .       194     Artist 2        .         357 |
| PHIL COLLINS                          MARILYN MARTIN               |
--------------------------------------------------------------------------

---- S E L E C T O R ------------------------------- Song Information ----
| Song ID Media Cat Lev Pack     Song Title      .              1059 |
| 3095-         G   1    0   EASY LOVER                             |
|  Artist 1            .       440     Artist 2        .         194 |
| PHILIP BAILEY                         PHIL COLLINS                 |
--------------------------------------------------------------------------
```

In the **SONG INFORMATION** screen excerpts shown above, notice that Phil Collins appears as "Artist 1" on the upper screen excerpt and as "Artist 2" on the lower screen excerpt. Of course, this example Browse located *other* Songs by Phil Collins also. The point we're illustrating here is that *all* Songs in which Phil Collins appears as *either* Artist 1 or Artist 2 have been located.

Browse Research Scores

You can use the **BROWSE REQUEST** screen to locate those Songs with specified Research Scores. Since you can customize the names of the cells used in the **RESEARCH INFORMATION** window, the **BROWSE REQUEST** screen Research Score Items use a *numbering* scheme to refer to each individual Research cell. Consider this **BROWSE REQUEST** screen excerpt.

```
---- S E L E C T O R --------------------------------- Browse Request ----
|                                |                                  |SORT |
| ITEM [ _ = Quick Browse(tm)]   | MATCH OR RANGE DESCRIPTION        |ORDER|
-----------------------------------------------------------------------------
|RESEARCH:Research Score 11······|                                  |     |
|RESEARCH:Research Score 12······|                                  |     |
|RESEARCH:Research Score 13······|                                  |     |
|RESEARCH:Research Score 14······|                                  |     |
|RESEARCH:Research Score 21······|>70                               |     |
|RESEARCH:Research Score 22······|                                  |     |
|RESEARCH:Research Score 23······|                                  |     |
|RESEARCH:Research Score 24······|                                  |     |
|RESEARCH:Research Score 31······|                                  |     |
|RESEARCH:Research Score 32······|                                  |     |
|RESEARCH:Research Score 33······|                                  |     |
|RESEARCH:Research Score 34······|                                  |     |
|RESEARCH:Research Score 41······|                                  |     |
|RESEARCH:Research Score 42······|                                  |     |
|RESEARCH:Research Score 43······|                                  |     |
|RESEARCH:Research Score 44······|                                  |     |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- Ascending  -
```

The **BROWSE REQUEST** screen excerpt shown above contains all of the "Research Score" Items used in this area of the system. Each Item includes a two-digit *number* that refers to the **RESEARCH INFORMATION** window's "Test Scores" row and column numbers respectively. In our example, we are requesting all Songs with Scores greater than "70" (>70) in the *second* row of the *first* column (RESEARCH:Research Score *21*) in the **RESEARCH INFORMATION** window.

To "bring home" this concept, let's review the way the cells in this station's **RESEARCH INFORMATION** window have been defined.

```
----------------------------------------------------------
|                  Research Information                   |
|                                                        |
|                              Test Scores               |
|                    Date  Men   Women 25-34 35-44       |
| Auditorium     10/12/88 84.5   89.5  85.5  79.5        |
| Call Out 1      1/ 7/89 71.0   85.5  78.5  75.5        |
| Call Out 2      4/15/89 80.5   83.0  81.0  79.0        |
| Call Out 3      4/23/90 78.5   75.0  73.5  77.5        |
|                                                        |
------------------- F1-Help F2-Save --------------------
```

The second row of the first column in the **RESEARCH INFORMATION** window refers to "Call Out 1" Scores for "Men". Now the specification on our example Browse Request can be clearly stated.

```
---- S E L E C T O R --------------------------------- Browse Request ----
|                                |                                  |SORT |
| ITEM [ _ = Quick Browse(tm)]   | MATCH OR RANGE DESCRIPTION        |ORDER|
-----------------------------------------------------------------------------
|RESEARCH:Research Score 21······|>70                               |     |
|                                |                                  |     |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- Ascending  -
```

The entry on the **BROWSE REQUEST** screen excerpt shown above is *really* saying, "Locate all of the Songs with `Men' Scores greater than `70' in our `Call Out 1' Research".

Browse Sort Order

The fields in the "Sort Order" column of the **BROWSE REQUEST** screen accept numbers from "1" through "9". This allows you to specify up to nine Items on which the Song list will be sorted. You can designate an "Ascending" or "Descending" sort. Press the F7 Key from any location on the **BROWSE REQUEST** screen to toggle between these two sort order choices. An indicator in the lower-right screen border indicates the current sort option.

```
---- S E L E C T O R ------------------------------------ Browse Request ----
|                                 |                                 |SORT |
| ITEM [ _ = Quick Browse(tm)]    | MATCH OR RANGE DESCRIPTION       |ORDER|
-----------------------------------------------------------------------------
|MUSICBASE:Musicbase Info·····Y/N|                                 |     |
|NOTES:Song Notes·············F5|                                 |     |
|NOTES:Number Of Song Notes······|                                 |     |
|PACKET:Target Count·············|                                 |     |
|PACKET:Current Count············|                                 |     |
|RESEARCH:Have Research········Y/N|                                 |     |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- **Ascending**  -
```

The indicator in the lower-right border of the **BROWSE REQUEST** screen excerpt shown above indicates that "Ascending" is the selected sort option. This means that the Browse will be arranged from "lowest" to "highest". That is, the sorted Items beginning with "A" or "1" will appear *before* the Items starting with "Z" or "9". In a "Descending" sort, the Browse is arranged from "highest" to "lowest". The Items beginning with "A" or "1" appear *after* the Items starting with "Z" or "9".

If you enter "1" in the "Sort" field of the "Artist" Item, "2" in the "Sort" field of the "Title" Item and "3" in the "Sort" field of the "Runtime" Item - and you are set to "Ascending" sort order - the resulting list of Songs will be alphabetical by Artist. All of the Artist's Songs will be sorted alphabetically by Title. If there is more than one version of the same Song by the same Artist, they will be sorted from shortest to longest Runtime.

The "Sort" and "Match" fields work independently. This means, for example, that you can *match* on Category, Energy and Runtime; and *sort* on Category, Artist and Title.

Get a Browse List

You can access *all* of the Songs on a previously-saved Browse List. From any location on the **BROWSE REQUEST** screen, press Alt-G. The system will display an *empty* **BROWSE LIST** screen. The **GET A BROWSE LIST** window will be positioned in the middle of the display. The screen appears more or less like this.

```
---- S E L E C T O R ------------------------------------- Browse List ----
|                              |      GET A BROWSE LIST      |   Matches        |
|  ID    |C|L|Pack|            | Active Library              | |  Dayparting    |
|                              | Category S, Level 3         |                  |
|                              | Dayparted Songs             |                  |
|                              | Fast Beatles                |                  |
|                              | Last Browse                 |                  |
|                              | Long Intros                 |                  |
|                              | Male Vocals                 |                  |
|                              | High Research Scores        |                  |
|                              | Up Tempo Women Vocals       |                  |
|                              | Number One Songs            |                  |
|                              | Short Fast Women Vocals     |                  |
|                              | Special BEATLES List        |                  |
|                              | Short Songs                 |                  |
|                              | Slow Female Vocals          |                  |
|                              |                             |                  |
|                              |                             |                  |
|                              |                             |                  |
|                              |                             |                  |
|                              |                             |                  |
|                              |                             |                  |
--- F1-Help F10-Conditi----- F1-Help Enter-Get List -----elete Song from List --
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all Browse Lists that were previously Saved in the system. Simply place the cursor on the Browse List you wish to retrieve, then press the Enter Key. The **GET A BROWSE LIST** window will close, and the Songs on the selected Browse List will be displayed on the **BROWSE LIST** screen. To illustrate, we'll select the "Long Intros" Browse List.

```
---- S E L E C T O R ------------------------------------- Browse List ----
|        Long Intros                          1 of   35 Matches            |
|  ID    |C|L|Pack|       Title       |      Artist      |   Dayparting    |
|1002-   |P|2|    0|KISS YOU ALL OVER  |EXILE             |                 |
|1098-   |S|2|    0|RIGHT DOWN THE LINE|GERRY RAFFERTY    |No Night Play    |
|1147-   |I|2|    0|MAKE ME SMILE      |CHICAGO           |No Night Play    |
|1160-   |N|2|    0|FEELS SO GOOD      |CHUCK MANGIONE    |                 |
|1164-   |S|1|    0|AMERICA            |NEIL DIAMOND      |No Night Play    |
|1188-   |N|2|    0|STAIRWAY TO HEAVEN |LED_ZEPPELIN      |No AM Drive      |
|1242-   |N|2|    0|T.S.O.P.           |M_F_S_B.          |No AM Drive      |
|1255-   |N|2|    0|HOT STUFF          |DONNA SUMMER      |                 |
|1289-   |I|3|    0|YOU'LL NEVER FIND ANOT|LOU RAWLS      |                 |
|1342-   |N|2|    0|WISHING YOU WERE HERE|CHICAGO         |No AM Drive      |
|1380-   |N|2|    0|BLACK MAGIC WOMAN  |SANTANA           |No AM Drive      |
|2456-   |R|1|    0|HOLD ON TO THE NIGHTS|RICHARD MARX    |No Weekday Driv|
|1484-   |N|1|    0|BAD BOY            |MIAMI_SOUND_MACHINE|No Night Play   |
|   This Song has been Deleted                                              |
|2008-   |I|3|    0|I'M NOT IN LOVE    |TEN_CC            |No Weekday Driv|
|2202-   |N|2|    0|YOU MAKE ME FEEL BRAND|STYLISTICS     |No AM Drive      |
--- F1-Help F10-Conditional Changer Enter-Edit Song Del-Delete Song from List --
```

The Songs from the "Long Intros" Browse List are now displayed on the **BROWSE LIST** screen excerpt shown above. We'll describe this screen in detail in just a bit. **SELECTOR** posts the Browse List name in the upper-left corner of the display.

Note that a Song has been Deleted from the system since this example Browse List was originally Saved. Whenever a Song is Deleted after a Browse List has been Saved, **SELECTOR** displays "*This Song has been Deleted*" for that Song on the **BROWSE LIST** screen.

Save Browse Request

You can Save all of the current information in the "Match or Range Description" and "Sort Order" columns of the **BROWSE REQUEST** screen. Here's an example that shows one reason why you might want to do this. Consider this **BROWSE REQUEST** screen.

```
---- S E L E C T O R ----------------------------------- Browse Request ----
|                                    |                             |SORT |
| ITEM [ _ = Quick Browse(tm)]       | MATCH OR RANGE DESCRIPTION   |ORDER|
-------------------------------------------------------------------------------
|Song ID·······················_|                             |     |
|Artist·····················F5_|                             |  3  |
|Artist 1···················F5_|                             |     |
|Artist 1 Number···········F5_|                             |     |
|Artist 2··················F5_|                             |     |
|Artist 2 Number··········F5_|                             |     |
|Title························_|                             |  4  |
|Category··················F5_|H;R;S;I;G                    |  1  |
|Level························|                             |  2  |
|Packet·······················_|                             |     |
|Album Title·················_|                             |     |
|Artist Group················|                             |     |
|Beats Per Minute············|                             |     |
|Daypart Grid··············F5|                             |     |
|Ending·······················|                             |     |
|Energy·······················|                             |     |
|Era··························|                             |     |
|Intro 1·····················|                             |     |
|Intro 2·····················|                             |     |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- Ascending  -
```

Here we have defined a Browse Request that will find all the Songs in our active, scheduled Categories - and sort them by Category, Level, Artist and Title. Suppose that we add and delete Songs from these Categories on a weekly basis, and want to use the same Browse Request every week. If we were to Save the *Browse List* resulting from our Browse, that list would *always* contain the *same* Songs. As Songs were added to and deleted from the Categories, the Songs on the saved Browse List would *not* change. Saving a Browse Request, on the other hand, saves the *criteria* for the Browse. To Save a Browse Request, press Ctrl-S from any location on the **BROWSE REQUEST** screen. The **SAVE A BROWSE REQUEST** window will pop onto the center of the screen.

```
---- S E L E C T O R ----------------------------------- Browse Request ----
|                                    |                             |SORT |
| ITEM [ _ = Quick Browse(tm)]       | MATCH OR RANGE DESCRIPTION   |ORDER|
-------------------------------------------------------------------------------
|Song ID··········------------------------------------      |     |
|Artist················|    SAVE A BROWSE REQUEST      |      |  3  |
|Artist 1··············|                              |      |     |
|Artist 1 Number·······|  Current Playlist            |      |     |
|Artist 2··············|                              |      |     |
|                      -------------------------------|      |     |
|Title·················|                              |      |  4  |
|Category··············|     F2 - Save Request         |      |  1  |
|Level·················|     F5 - Re-Save Request       |      |  2  |
|Packet················|                              |      |     |
|Album Title···········|  Type in a description of this |      |     |
|Artist Group··········|  Request. F2 Saves the Request.|      |     |
|Beats Per Minute······|  F5 lets you Re-Save it as an  |      |     |
|Daypart Grid··········|  existing Request.            |      |     |
|Ending················|                              |      |     |
|                       --------- F1-More Help ----------       |     |
|Era···················|                              |      |     |
|Intro 1···············|                              |      |     |
|Intro 2···············|                              |      |     |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- Ascending  -
```

Type a descriptive name in the **SAVE A BROWSE REQUEST** window, then Press the F2 Key to Save it. For our example, we've named the Browse Request "Current Playlist". Now when we "Get" this Browse Request every week, the system will find and sort the latest and correct Song assignments for our active, scheduled Categories. This is true because we saved the Browse *criteria* rather than the Browse *List*.

Note that the criteria on your saved Browse Requests may also be used on the **REPORT FILTER** screen in the Reports section of **SELECTOR**. For complete details, see "Get Browse Request" on Page 826 in Section 8 of this Manual.

Re-Save Browse Request

You can press the F5 Key, while located in the **SAVE A BROWSE REQUEST** window, to *overwrite* an *existing* Browse Request. When you press F5, a window pops onto the center of the screen. It contains a scrolling, alphabetical list of all the Browse Requests currently stored in the system. Simply move the cursor to the Request you wish to overwrite, then press the Enter Key. The current Browse criteria will be saved under the name you select in the window. All *previous* data in the selected Browse Request is *erased*.

```
----------------------------------
|  SAVE AS WHAT BROWSE REQUEST?  |
| Current Playlist               |
| High Research Scores           |
| Last Browse Request            |
| Poor Research Scores           |
| Research Targets               |
|                                |
|                                |
|                                |
|                                |
|                                |
|                                |
| NOTE: Move the cursor to the   |
| Request you wish to overwrite. |
| Press Enter to RE-SAVE Request.|
| Press Esc for previous screen. |
----------- F1-Help ------------
```


Get Browse Request

To access a previously saved Browse Request, press Ctrl-G from any location on the **BROWSE REQUEST** screen. The **GET A BROWSE REQUEST** window will pop onto the center of your display. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------- Browse Request ----
|                        |    GET A BROWSE REQUEST    |           |SORT |
| ITEM [ _ = Quick Brow| Current Playlist            |TION       |ORDER|
|----------------------| High Research Scores        |-----------|     |
|Song ID···············| Last Browse Request         |           |     |
|Artist················| Poor Research Scores        |           |     |
|Artist 1··············| Research Targets            |           |     |
|Artist 1 Number·······|                             |           |     |
|Artist 2··············|                             |           |     |
|Artist 2 Number·······|                             |           |     |
|Title·················|                             |           |     |
|Category··············|                             |           |     |
|Level·················|                             |           |     |
|Packet················|                             |           |     |
|Album Title···········|                             |           |     |
|Artist Group··········|                             |           |     |
|Beats Per Minute······|                             |           |     |
|Daypart Grid··········|                             |           |     |
|Ending················|                             |           |     |
|Energy················|                             |           |     |
|Era···················|                             |           |     |
|Intro 1···············|                             |           |     |
|Intro 2···············|                             |           |     |
----------------- F1-H----- F1-Help Enter-Get List -----st ------- Ascending  -
```

The **GET A BROWSE REQUEST** window contains a scrolling, alphabetical list of previously-saved Browse Requests. Note that the system *always* saves the "Last Browse Request". Simply place the cursor on the Browse Request that contains the criteria you wish to retrieve, then press the Enter Key. The information from the saved Browse Request will then be transferred into the "Match or Range Description" and "Sort Order" columns of the **BROWSE REQUEST** screen.

Note that you are free to *modify* the Browse List criteria after it has been displayed on the **BROWSE REQUEST** screen. If you do, the actual data contained in the Browse List itself will *not* be modified.

Browse Example

Now let's try a Browse Request example. We'll scroll down one page on the **BROWSE REQUEST** screen, just to show you some of the other Song Characteristic Items that are available.

```
---- S E L E C T O R --------------------------------- Browse Request ----
|                                      |                              |SORT |
| ITEM [ _ = Quick Browse(tm)]         | MATCH OR RANGE DESCRIPTION    |ORDER|
------------------------------------------------------------------------------
|Key Out······························|                              |     |
|Media································|                              |     |
|Mood·································|2~4                           | 1   |
|Opener·······························|                              |     |
|Opening······························|                              |     |
|Pattern······························|                              |     |
|Percentage Back······················|                              |     |
|Role·································|F                             |     |
|Runtime······························|<3:30                         | 2   |
|Sound Code···························|                              |     |
|Tempo································|                              |     |
|Texture······························|                              |     |
|Type·································|                              |     |
|ADDITIONAL:Addit. Artists·······|                              |     |
|ADDITIONAL:Writers··············|                              |     |
|ADDITIONAL:Publishers···········|                              |     |
|ADDITIONAL:Arrangers············|                              |     |
|ADDITIONAL:License··············|                              |     |
|ADDITIONAL:Label················|                              |     |
----------------- F1-Help F2-Start Browse F6-Clear Request ------- Ascending --
```

This is not a very complicated Browse; it merely hints at the power of **SELECTOR**'s **BROWSE REQUEST** screen. Here the system is being asked to find all Songs in the Database with a Mood between "2" and "4", *and* by "F"emale Artists *and* with Runtimes less than "3:30". The Songs will be sorted in "Ascending" order, first by "Mood", then by "Runtime".

Note that if you make a mistake, you can press the F6 Key to "Clear the Browse Request". This *erases* both the "Match or Range Description" and "Sort Order" columns on the *entire* **BROWSE REQUEST** screen, *including* those Items you cannot see.

After entering the Browse Request criteria, press the F2 Key to Start the Browse. As **SELECTOR** searches your Database, a running total of Song matches is displayed at the upper-left of the screen. For each 100 Songs the system examines, it posts a small dot (·) in this screen area.

You can press the Escape Key to *interrupt* the Browse at any time. If you do so, the **BROWSE LIST** screen will immediately appear. It will contain a list of the Songs that the system located up to the point where you pressed the Escape Key.

After the system completes its search of the Database, the **BROWSE LIST** screen appears on your monitor. Here's the result of our Browse Request example.

```
---- S E L E C T O R ------------------------------------ Browse List ----
|              Custom Browse                1 of  180 Matches             |
|   ID   |C|L|Pack|       Title        |       Artist      |  Dayparting  |
|1205-A  |Y|1|   0|16 REASONS          |CONNIE STEVENS     |              |
|1180-A  |Y|1|   0|YOU DON'T HAVE TO BE A|CARAVELLES        |              |
|1184-A  |Y|1|   0|JOHNNY ANGEL        |SHELLY FABARES     |              |
|1043-   |P|2|   0|MORNING AFTER       |MAUREEN MCGOVERN   |No AM Drive   |
|1115-A  |Y|2|   0|HAPPY HAPPY BIRTHDAY B|TUNE_WEAVERS      |              |
|1629-A  |N|3|   0|SON OF A PREACHER MAN|DUSTY SPRINGFIELD  |              |
|2099-   |N|3|   0|BABY I'M YOURS      |BARBARA LEWIS      |No AM Drive   |
|2098-   |N|3|   0|MAKE ME YOUR BABY   |BARBARA LEWIS      |              |
|2264-   |N|3|   0|PUT A LITTLE LOVE IN Y|JACKIE DESHANNON  |No AM Drive   |
|2296-   |N|2|   0|DON'T IT MAKE MY BROWN|CRYSTAL GAYLE     |No AM Drive   |
|2310-   |N|2|   0|WAY I WANT TO TOUCH YO|CAPTAIN_&_TENNILLE|No AM Drive   |
|1138-A  |Y|2|   0|MAYBE               |CHANTELS           |              |
|1648-A  |N|3|   0|AS TEARS GO BY      |MARIANNE FAITHFUL  |No Weekday Driv|
|2250-   |S|3|   0|I SAY A LITTLE PRAYER|ARETHA FRANKLIN   |No Early Midday|
|2246-   |S|3|   0|TO SIR WITH LOVE    |LULU               |No Weekday Driv|
|0842-A  |Y|1|   0|SOLDIER BOY         |SHIRELLES          |              |
|1079-A  |N|3|   0|REACH OUT FOR ME    |DIONNE WARWICK     |No AM Drive   |
|2413-   |N|2|   0|I'LL NEVER FALL IN LOV|DIONNE WARWICK    |No AM Drive   |
|1290-   |I|1|   0|WALK ON BY          |DIONNE WARWICK     |No AM Drive   |
|3046-   |N|3|   0|YOU DON'T HAVE TO SAY|DUSTY SPRINGFIELD |              |
--- F1-Help F10-Conditional Changer Enter-Edit Song Del-Delete Song from List --
```

The **BROWSE LIST** screen contains a scrolling list of all the Songs that match the Browse Request criteria. The Songs appear in the sort order specified on the Browse Request. You use the Arrow and Paging Keys to move the cursor through the Browse List.

Notice that "Custom Browse" is displayed in the upper-left corner of the screen. This indicates that the Songs have *just* been Browsed. If the screen contained Songs from a Browse List, the *name* of the List would be displayed in this area of the screen. The upper-right corner of the screen shows "*1 of 180 Matches*". The cursor is located on the first Song in the list. As you move through the Songs, the "Matches" display changes to indicate your current position.

The "ID" column is used to show the Song ID of every Song on the List. The "C", "L" and "Pack" columns are used to display the Songs' Categories, Levels and Packets, respectively. For every Song, you see its "Title" and "Artist". If the Song has been assigned a Standard Daypart Restriction, the Restriction Name appears in the "Dayparting" column.

BROWSE LIST SCREEN OPTIONS

There are quite a few options available on the **BROWSE LIST** screen. Here is a summary of the available features:

> Press the Enter Key to **Edit** the Browse List Songs, using the **SONG INFORMATION** screen.

> Press F5 to **Re-Browse** the List. Re-Browsing allows you to further refine or re-sort the current Browse List.

> Press the Delete Key to **Delete** a Song from the Browse List.

> Press Alt-M to **Move** a Song in the List.

> Press Alt-B to Mark a **Block** of adjacent Songs on the List. Prompts are presented in the upper-left corner of the screen to guide you through the procedure. After a Block is selected, it can easily be Deleted or Moved.

> Press Ctrl-B to **Clear** a Marked Block.

> Press Alt-G to **Get** a Browse List. The Browse List you Get will be *added* to the bottom of the current List.

> Press Alt-S to **Save** the current Browse List.

> Press F9 to **Print** or **File** the current Browse List.

> Press F10 to access the **Conditional Changer**. This feature allows you to make a common modification to *all* the Songs on the current Browse List.

Many of these options are self explanatory, and require little amplification. There are several options, however, that we'll describe in greater detail.

Edit Songs

You can access the **SONG INFORMATION** screen from the **BROWSE LIST** screen. Here's an example of how this feature works.

```
---- S E L E C T O R ------------------------------------ Browse List ----
|          Male Vocals                        13 of 1692 Matches          |
| ID   |C|L|Pack|      Title       |      Artist       |   Dayparting   |
|3161- |G|1|   0|HEAVEN            |BRYAN ADAMS        |                |
|1446- |G|1|   0|ALL OUT OF LOVE   |AIR_SUPPLY         |No Weekday Driv |
|2380- |G|1|   0|EVEN THE NIGHTS ARE BE|AIR_SUPPLY     |No AM Drive     |
|1096- |G|1|   0|LOST IN LOVE      |AIR_SUPPLY         |No AM Drive     |
|2351- |G|1|   0|MAKING LOVE OUT OF NOT|AIR_SUPPLY     |                |
|1054- |G|1|   0|BIGGEST PART OF ME|AMBROSIA           |No Weekday Driv |
|2489- |G|1|   0|YOU CAN DO MAGIC  |AMERICA            |No Night Play   |
|3095- |G|1|   0|EASY LOVER        |PHILIP BAIL/PHIL COLLI|No Night Play|
|1442- |G|1|   0|LADY LOVE ME      |GEORGE BENSON      |                |
|1137- |G|1|   0|TURN YOUR LOVE AROUND|GEORGE BENSON   |No Night Play   |
|3178- |G|1|   0|IT MIGHT BE YOU   |STEPHEN BISHOP     |No Weekday Driv |
|3021- |G|1|   0|IF EVER YOU'RE IN MY A|PEABO BRYSON    |No Weekday Driv |
|3050- |G|1|   0|DRIVE             |CARS               |No Night Play   |
|3060- |G|1|   0|HARD HABIT TO BREAK|CHICAGO           |No AM Drive     |
|2428- |G|1|   0|HARD TO SAY I'M SORRY|CHICAGO          |                |
|2496- |G|1|  22|AGAINST ALL ODDS  |PHIL COLLINS       |No Weekday Driv |
|3058- |G|1|  22|IN THE AIR TONIGHT|PHIL COLLINS       |No Night Play   |
|3107- |G|1|2002|ONE MORE NIGHT    |PHIL COLLINS       |No AM Drive     |
|3133- |G|1|   0|YOU CAN'T HURRY LOVE|PHIL COLLINS     |No Night Play   |
|3116- |G|1|   0|NIGHTSHIFT        |COMMODORES         |No Night Play   |
--- F1-Help F10-Conditional Changer Enter-Edit Song Del-Delete Song from List --
```

On the **BROWSE LIST** screen shown above, the cursor is on the 13th of 1692 Songs on the list, "Drive" by the Cars. Here's how the screen appears after pressing the Enter Key.

```
---- S E L E C T O R --------------------------------- Song Information ----
| Song ID Media Cat Lev Pack   Song Title         .              1015 |
| 3050-        G   1    0   DRIVE                                       |
|  Artist 1            .           429    Artist 2          .          |
| CARS                                                                 |
|  Album Title         .               Role Group Back ---------------------- |
|                                       M    Q   100% | F1 Help            |
|--------------------------------------------------- F2 Save            |
|  Mood ·············· 1 |       Daypart           | F3 Song Notes       |
|  Energy ············ 3 |      Restriction        | F4 Artist Notes      |
|  Tempo ············ SS | Grid  2  No Night Play  | F5 Current Options   |
|  BPM ··············    |    1      111        11 | F6 Additional Info.  |
|  Texture ··········    | 21234567890121234567890 | F7 Song History      |
|  Sound Code ···· S     | MAAAAAAAAAAANPPPPPPPPPP  | F8 Themes           |
|  Opener ··········· O  | Mon              NNNN   | F9 Print/File        |
|  Era  5 1980 - 1984    | Tue              NNNN   | Alt F2 Auto-Save OFF |
|  Type                  | Wed              NNNN   | Alt F7 Delete History|
|  Pattern ··········    | Thu              NNNN   | Alt F9 MUSICbase Info|
|  Key/Chord ···         | Fri              NNNN   | Alt A  Alternate Cat.|
| ----------------------- Sat                      | Alt C  Chart Info.   |
|  Runtime ······· 3 :47 | Sun                      | Alt F  Future Moves  |
|                        ------------------------- Alt O  Custom Order  |
|  Opening/Ending  IN/CO | WRCS-FM   Song  13 of 1692 | Alt R  Research    |
----------------------- PgUp/PgDn-Previous/Next Song ----------------------
```

Instantly, you move to the **SONG INFORMATION** screen! You can review or change any of the information here, or in any of the Song's supplemental windows.

Notice that the bottom of the screen indicates that this is "*Song 13 of 1692*". From here, the Page Up and Page Down Keys will move through the *other* Songs on the current Browse List. Or you can press Ctrl-J to call up the **JUMP WINDOW** to access a particular Browse List Song. Any or all of the Songs on the current Browse List can be viewed and edited without leaving the **SONG INFORMATION** screen. Remember to press the F2 Key to Save any changes you make. When you are finished, press the Escape Key to return to the **BROWSE LIST** screen.

Re-Browse

Re-Browse is a powerful function. Instead of Browsing your entire Database, Re-Browse searches *only* the Songs on the current Browse List. During a Re-Browse, you can also define a new sort order. There is no limit to how many times you can Re-Browse.

Press the F5 Key from the **BROWSE LIST** screen to Re-Browse the current Songs. The **BROWSE REQUEST** screen immediately reappears. Now you can enter Browse and/or sort criteria. Keep in mind that the Re-Browse will be Browsing *only* those Songs on the current Browse List.

Here's an example of Re-Browsing. Let's say you're planning a special "Greatest Hits of All Time Weekend". You'd like to find about 300 killer Songs to schedule. So you Browse your Database, searching for Songs with Top 40 Chart Peak Positions. Much to your surprise the Browse finds 1200 Songs! You can now Re-Browse the Browse, to locate those Songs with Top 20 Chart Peak Positions. This time you get 500 Songs... much better. While looking through the list you notice there are many Beatles and Supremes Songs. You Re-Browse again eliminating those Beatles Songs with Chart Peak Positions of 11 and greater. Now you're down to 480 Songs. You Re-Browse again, this time eliminating all Supremes Songs with Chart Peak Positions of 11 and greater. You've just shaved another ten Songs off the list.

As these examples illustrate, Re-Browsing operates *only* on the Songs in the current Browse List. It enables you to narrow and refine the current Browse List.

Delete Song

To Delete a Song from the current Browse List, place the **BROWSE LIST** screen cursor on the Song you wish to Delete, then press the Delete Key. Poof! It's *immediately* removed from the List. In our "Greatest Hits of All Time Weekend" example, you could use the Delete function to eliminate those Songs that do not match the "feel" you envision for the special programming.

Move Song

You can Move any Song on the Browse List. Position the **BROWSE LIST** screen cursor on the Song you want to Move, then press Alt-M. Now move the cursor and notice the Song is contained within, and moving with, the cursor. When the Song is positioned to your satisfaction, press the Enter Key to lock it in place.

Mark Block

The Block function allows you to highlight a group of *adjacent* Songs on the **BROWSE LIST** screen. The Block may then be Deleted, or Moved to a new location in the Browse List.

To define a Block, position the **BROWSE LIST** screen cursor on the Song you want as the first Song in the Block, then press Alt-B. The selected Song will be highlighted on the screen. Now move the cursor to the Song you want as the last Song in the Block, and press Alt-B again. The entire Block that you selected will then be highlighted on the screen.

Delete Block

If you want to Delete an entire Block of Songs, first Mark the Block as explained above. After the Block is Marked, press the Delete Key. *All* of the Songs in the current Block will be *immediately* Deleted from the Browse List.

Move Block

If you want to Move an entire Block of Songs, first Mark the Block as explained above. After the Block is Marked, place the cursor at the location where you wish to place the *first* Song in the Block, and press Alt-B. *All* of the Songs in the current Block will be Moved to the new location in the Browse List.

Clear Block

If you make a mistake, and want to *deselect* a Block, simply press Ctrl-B. The current Block will be deselected, and the Block highlight will be removed from the screen.

Get a Browse List

Press Alt-G from any location on the **BROWSE LIST** screen to Get a Browse List. When you Get a Browse List in this area of **SELECTOR**, the List you Get is *added* to the end of the current Browse List. For complete details, see "Get a Browse List" on Page 121 in this Section of the Manual.

Save a Browse List

Press Alt-S from any location on the **BROWSE LIST** screen to Save the current Browse List. You will be prompted to provide a name for the List. For complete details, see "Save a Browse List" on Page 124 in this Section of the Manual.

Print/File Browse List

From the **BROWSE LIST** screen you can Print or File the Songs on the List. When you press the F9 Key, the **PRINT OPTIONS** window will pop onto the center of the screen. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------- Browse List ----
|            Custom Browse                  1 of  100 Matches              |
|   ID  |C|L|Pack|       Title      |        Artist      |    Dayparting   |
|1261-A |P|2|   0|ME AN-------------------------------------|        |      |
|0813-A |N|3|   0|PIECE|        PRINT OPTIONS        |     |        |      |
|1057-  |P|2|   0|LOTTA|                             |N    |        |      |
|0880-A |P|1|   0|LOCOM|      1.  Print              |     |        |      |
|2341-  |S|1|   0|YOU S|                             |TER  |No Night Play |
|0795-A |Y|1|   0|I WIL|      2.  File               |RCH  |        |      |
|1679-A |Y|1|   0|COME |                             |LAS  |        |      |
|1369-  |I|1|   0|DANCI|      3.  Background Print    |LAS  |        |      |
|0855-A |P|1|   0|HEAT |                             |LAS  |        |      |
|1553-A |N|3|   0|NOWHE|      4.  View               |LAS  |No 9A-1P     |
|1680-A |N|3|   0|QUICK|                             |LAS  |        |      |
|1220-A |S|3|   0|PLEAS|      5.  View/File          |     |No Early Midday|
|1053-  |N|1|   0|1 - 2|                             |HINE |        |      |
|1484-  |N|1|   0|BAD B|      6.  Print File Manager |HINE |No Night Play |
|3101-  |N|2|   0|SNOWB|                             |     |        |      |
|2166-  |N|1|   0|PHYSI|    Esc - Previous Screen    |OHN  |        |      |
|0918-A |N|2|   0|RIGHT|                             |ALE  |        |      |
|3121-  |N|1|   0|NINE -------------------------------------|No Night Play |
|3047-  |G|1|   0|I'M SO EXCITED       |POINTER_SISTERS     |No Night Play |
|3023-  |G|1|   0|JUMP (FOR MY LOVE)   |POINTER_SISTERS     |No Night Play |
--- F1-Help F10-Conditional Changer Enter-Edit Song Del-Delete Song from List --
```

After choosing one of the Print options, the current Browse List will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in this Section of this Manual.

Here is an example of how the printed Browse List Report appears.

```
WRCS-FM                                            9/15/90    1
  ID  |C|L|Pack|       Title      |       Artist      |  Dayparting
1261-A |P|2|   0|ME AND BOBBY MCGEE   |JANIS JOPLIN        |
0813-A |N|3|   0|PIECE OF MY HEART    |JANIS JOPLIN        |
1057-  |P|2|   0|LOTTA LOVE           |NICOLETTE LARSON    |
0880-A |P|1|   0|LOCOMOTION           |LITTLE_EVA          |
2341-  |S|1|   0|YOU SHOULD HEAR HOW SH|MELISSA MANCHESTER  |No Night Play
0795-A |Y|1|   0|I WILL FOLLOW HIM    |LITTLE_PEGGY MARCH  |
1679-A |Y|1|   0|COME AND GET THESE MEM|MARTHA_&_VANDELLAS  |
1369-  |I|1|   0|DANCING IN THE STREET |MARTHA_&_VANDELLAS  |
0855-A |P|1|   0|HEAT WAVE            |MARTHA_&_VANDELLAS  |
1553-A |N|3|   0|NOWHERE TO RUN       |MARTHA_&_VANDELLAS  |No 9A-1P
1680-A |N|3|   0|QUICKSAND            |MARTHA_&_VANDELLAS  |
```

The Header at the top of the Report displays your Call Letters and the date the Report was generated. All of the Songs that appeared on the **BROWSE LIST** screen are listed in the same order on the Report. The "ID" column displays the Song ID of every Song on the List. The "C", "L" and "Pack" columns display the Songs' Category, Level and Packet assignments, respectively. For every Song, you see its Title and Artist. If the Song has been assigned a Standard Daypart Restriction, the Restriction Name appears in the right-most column of the Report.

CONDITIONAL CHANGER

Combining all the functions available in Browse provides endless possibilities for exploring your Song Database. But we have saved the best Browse function for last, the Conditional Changer. This feature allows you to change the coding of *all* the Songs on any Browse List. The Conditional Changer provides an elegant means of maintaining and updating your Song Database.

This section of **SELECTOR** is aptly named. You can specify that changes be made to Songs, *conditional* upon their having Characteristics that you specify. The Conditional Changer can save you an immense amount of time. Once you specify the exact changes you wish, the system makes those changes to a *group* of Songs automatically.

The Conditional Changer will change designated fields of *all* the Songs on the current Browse List. This means that you must *first* use Browse to define and select the group of Songs you want to change. Then you *move* from the Browse List to the Conditional Changer to specify changes for the *entire group* of Songs on the current Browse List. Note that you can use all of the Browse features, including Re-Browse and Delete, to refine a Browse List before making changes to the Songs.

First we'll provide an overview of the Conditional Changer by walking through a simple example. Then we'll explore the Conditional Changer in much greater detail by fully explaining "Add", "Delete" and "Replace".

CONDITIONAL CHANGER EXAMPLE

Let's say you want to add an "L" Sound Code to all of the Songs in your Database with Runtimes greater than five minutes. Of course, you could use the Show/Change section of Library Management to go through your entire music library Song-by-Song, manually adding the "L" Sound Code to all Songs longer than five minutes. Needless to say, this would take a great deal of time if you have a large library. The Conditional Changer provides a much faster method.

First you use Browse to create a Browse List containing *only* those Songs with Runtimes greater than five minutes. Next, you access the Conditional Changer from the **BROWSE LIST**, by pressing the F10 Key. Immediately, this message pops onto the display.

```
  ----------------------------------------------------------------
 |                                                                |
 |                                                                |
 |      THIS PROGRAM, THE CONDITIONAL CHANGER, ALLOWS YOU TO CHANGE |
 |                                                                |
 |      YOUR ENTIRE LIBRARY.  PLEASE, BEFORE  YOU DISCOVER THAT THE |
 |                                                                |
 |         WHOLE LIBRARY HAS BEEN IRRETRIEVABLY MUDDLED,           |
 |                                                                |
 |                                                                |
 |                        T A K E    A                            |
 |                                                                |
 |                        B A C K U P !!                          |
 |                                                                |
 |                                                                |
 |                  (Last Backup Taken  4/27/90)                  |
 |                                                                |
 |                                                                |
  ----------------------- F2-Continue Esc-Quit -------------------
```

This is good advice! If you are careful when working with the Conditional Changer, you will rarely need to resort to Restoring a Backup. But, being human, you could make a mistake while using this powerful feature. If you make a Backup immediately *before* using the Conditional Changer, and if you *do* make a mistake, you will be able to easily restore your Database to its condition prior to the error. Note that the date you last made a Backup is displayed on the screen.

If you want to make a Backup, press the Escape Key to leave the Conditional Changer. Then return to **SELECTOR**'s Main Menu and choose Option #9, Backup/Restore Data. For complete details, see "Backup" on Page 845 in Section 9 of this Manual. After making the Backup, you can return here to work in the Conditional Changer.

In our example, we have a current Backup, so we'll press the F2 Key to continue. Next, the **CONDITIONAL CHANGER** screen pops onto the monitor. Here is how the screen appears.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|                              | You are about to change all of the Songs on the List |
|                              | at the bottom of this screen. If you want to change a|
|                              | different List of Songs, press 4. You have 3 options:|
|                              |                                                      |
|                              | 1. Add: Add something to a field(s). If the field    |
|                              |    only takes one item (Ex: Mood), the new item      |
|                              |    you're adding will replace the old one. If the    |
|    1. Add                    |    field takes more than one item (Ex: Sound Code),  |
|                              |    the new item will be added on.                    |
|    2. Delete                 |                                                      |
|                              | 2. Delete: Delete a particular item in a field(s)    |
|    3. Replace                |    (Ex: Mood "3") or all of the items in a field     |
|                              |    (Ex: Mood "*").                                   |
|    4. Get Saved List         |                                                      |
|                              | 3. Replace: There are 2 steps to this process. The   |
| Esc - Return to Browse       |    first part is a "Delete", the second is an "Add". |
|                              |                                                      |
|                              | 4. Get Saved List: You can Conditionally Change      |
|                              |    another List of Songs if you Saved it ahead of    |
|                              |    time in Browse.                                   |
|                              | ---------------------------------------------------- |
|                              | List to be Changed: Last Browse                      |
-------------------------------------------------------------------------------
```

The **CONDITIONAL CHANGER** screen presents four options, "Add", "Delete", "Replace" and "Get Saved List". We'll discuss all four choices in detail, in just a bit.

For now, since we want to *Add* a Sound Code to the Browse List Songs, we'll select Option #1. The **ADD WHAT** screen then appears.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|        Media Cat Lev Pack     Song Title         .                         |
|                                                                            |
| Artist 1                .                Artist 2              .            |
|                                                                            |
| Album Title             .              Role Group Back ---------------------
|                                          % | F1 Help                      |
|---------------------------------------------- F2 Change                    |
| Mood ············· |             Daypart      | F3 Song Notes              |
| Energy ··········· |            Restriction    |                           |
| Tempo ············ | Grid                      |                           |
| BPM ·············· |      1     111        11 | F6 Additional Info.        |
| Texture ·········· |      21234567890121234567 8901 | F7 Maintenance Flag  |
| Sound Code ···· L  |      MAAAAAAAAAAAANPPPPPPPPPP | F8 Themes               |
| Opener ··········· | Mon                        |                           |
| Era                | Tue                        |                           |
| Type               | Wed                        | Alt F7 Delete History     |
| Pattern ·········· | Thu                        |                           |
| Key/Chord ···      | Fri                        | Alt A  Alternate Cat.     |
|--------------------- Sat                        | Alt C  Chart Info.        |
| Runtime ·······  : | Sun                        |                           |
|                    | ------------------------   |                           |
| Opening/Ending   / |     A D D   W H A T ?      | Alt R  Research           |
-------------------------------------------------------------------------------
```

Now we'll simply enter an "L" in the Sound Code field, then press the F2 Key to initiate the Change. The Conditional Changer Adds the "L" Sound Code to *every* Song on the current Browse List. Since the Browse List contains only Songs with Runtimes greater than five minutes, the "L" Sound Code is quickly and automatically added to the correct Songs.

When **SELECTOR** completes the change, we are returned to the **CONDITIONAL CHANGER** screen. From there we could initiate *another* Conditional Change for the *current* Browse List Songs, access another *Browse List* by choosing Option #4, or press the Escape Key to return to the Browse List. Once returned to the Browse List, the work of the Conditional Changer can be verified. Simply place the **BROWSE LIST** screen cursor on any Song, and

press the Enter Key. The **SONG INFORMATION** screen will then appear. There you can examine any or all of the Browse List Songs, to ensure that their fields have been changed according to your expectations.

Conditional Changer Audits

Whenever you use the Conditional Changer to modify the Category/Level, Packet and/or Theme assignments of a group of Songs, the system will automatically run Audits before returning to the **BROWSE LIST** screen.

```
---- S E L E C T O R --------------------------------- Conditional Changer ----
|                         | You are about to change all of the Songs on the List |
|                         | at the bottom of this screen. If you want to change a|
|                         | different List of Songs, press 4. You have 3 options:|
|                         |                                                      |
|                         |  1. Add: A-----------------------------the field     |
|                         |     only t|                        |ew item        |
|                         |     you're|                        |e. If the      |
|    1. Add               |     field |                        |ound Code),    |
|                         |     the ne|       Running Audits   |               |
|    2. Delete            |           |                        |               |
|                         |  2. Delete|    One Moment Please   | field(s)      |
|    3. Replace           |     (Ex: M|                        | a field       |
|                         |     (Ex: M|                        |               |
|    4. Get Saved List    |           |                        |               |
|                         |  3. Replac|                        |ocess. The     |
|Esc - Return to Browse   |     first ----------------------------is an "Add".|
|                         |                                                      |
|                         |  4. Get Saved List: You can Conditionally Change     |
|                         |     another List of Songs if you Saved it ahead of   |
|                         |     time in Browse.                                  |
|                         ------------------------------------------------------- |
|                         | List to be Changed: Last Browse                      |
-------------------------------------------------------------------------------
```

While **SELECTOR** conducts these Audits, a message pops onto the center of the **CONDITIONAL CHANGER** screen. The example screen shown above illustrates how the screen appears when the system performs Audits from the Conditional Changer.

Postpone Audits

There may be occasions when you wish to perform Category/Level, Packet or Theme Conditional Changes on *multiple* Song groups. If you were to access the Conditional Changer from the **BROWSE REQUEST** screen for *each* group, the necessary Audits would be conducted *every time* you returned to the **BROWSE REQUEST** screen to access the *next* group of Songs. This could consume a significant amount of time. Fortunately, **SELECTOR** allows you to *postpone* the Audits until *all* Song groups have been changed. Here's how to use this feature.

First, use the **BROWSE REQUEST** screen to access one of the groups of Songs you wish to Conditionally Change. When the Songs appear on the **BROWSE LIST** screen, press Alt—S to Save the Browse List. For details, see "Save a Browse List" on Page 124 in this Section of the Manual. Do *not* access the Conditional Change at this time. Instead, press the Escape Key to return to the **BROWSE LIST** screen. Now access and Save the *next* group of Songs you wish to Conditionally Change. Continue in this manner until you have accessed and Saved all but *one* of the groups of Songs you will be Conditionally Changing.

When you access the *final* group of Songs you wish to Conditionally Change, press the F10 Key from the **BROWSE LIST** screen to enter the Conditional Changer, and modify the group of Songs in the usual manner. When you *return* to the **CONDITIONAL CHANGER** screen, do *not* press the Escape Key to return to the Browse List. Instead, select Option #4 from the **CONDITIONAL CHANGER** screen to access all of the Songs on one of your previously-saved Browse Lists. The **GET A BROWSE LIST** window will pop onto the center of the display.

```
---- S E L E C T O R -----------------------------------onditional Changer ----
|                             |      GET A BROWSE LIST    |the Songs on the List |
|                             | Active Library            |f you want to change a|
|                             | Category A                |4. You have 3 options:|
|                             | Category B                |                      |
|                             | Category C                |ld(s). If the field   |
|                             | Fast Beatles              |od), the new item     |
|                             | Last Browse               |the old one. If the   |
|   1. Add                    | Long Intros               |tem (Ex: Sound Code), |
|                             | Male Vocals               |on.                   |
|   2. Delete                 | Number One Songs          |                      |
|                             | Short Fast Females        | item in a field(s)   |
|   3. Replace                | Special Beatles List      |e items in a field    |
|                             | Short Songs               |                      |
|   4. Get Saved List         | Slow Female Vocals        |                      |
|                             |                           |to this process. The  |
|Esc - Return to Browse|                           |he second is an "Add".|
|                             |                           |                      |
|                             |                           |ditionally Change     |
|                             |                           |u Saved it ahead of   |
|                             |                           |                      |
|                             |                           |--------------------- |
|                             |                           |e                     |
-------------------------- F1-Help Enter-Get List --------------------------
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all Browse Lists that were previously Saved in the system. Since you have previously Saved Browse Lists of the *other* groups of Songs that you wish to Conditionally Change, you may now select one of those groups. Place the cursor on the Browse List that contains the Songs you wish to Conditionally Change, then press the Enter Key. The **GET A BROWSE LIST** window will close, and the Browse List you selected will be displayed in the "List to be Changed" field located at the bottom of the **CONDITIONAL CHANGER** screen. To illustrate, we'll choose the "Category A" Browse List.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|                         | You are about to change all of the Songs on the List |
|                         | at the bottom of this screen. If you want to change a|
|                         | different List of Songs, press 4. You have 3 options:|
|                         |                                                      |
|                         |  1. Add: Add something to a field(s). If the field   |
|                         |     only takes one item (Ex: Mood), the new item     |
|                         |     you're adding will replace the old one. If the   |
|   1. Add                |     field takes more than one item (Ex: Sound Code), |
|                         |     the new item will be added on.                   |
|   2. Delete             |                                                      |
|                         |  2. Delete: Delete a particular item in a field(s)   |
|   3. Replace            |     (Ex: Mood "3") or all of the items in a field    |
|                         |     (Ex: Mood "*").                                  |
|   4. Get Saved List     |                                                      |
|                         |  3. Replace: There are 2 steps to this process. The  |
|Esc - Return to Browse   |     first part is a "Delete", the second is an "Add".|
|                         |                                                      |
|                         |  4. Get Saved List: You can Conditionally Change     |
|                         |     another List of Songs if you Saved it ahead of   |
|                         |     time in Browse.                                  |
|                         | ------------------------------------------------------|
|                         | List to be Changed: Category A                       |
-------------------------------------------------------------------------
```

In the **CONDITIONAL CHANGER** screen shown above, the "List to be Changed" field displays "Category A". Now you may select the "Add", "Delete" or "Replace" option, to modify all of the Songs on this Browse List. When you return to the **CONDITIONAL CHANGER** screen, select Option #4 *again* to access the *next* Browse List that contains a group of Songs to be changed. Continue in this manner until *all* of the Browse Lists you previously Saved have been Conditionally Changed. Then press the Escape Key to exit the Conditional Changer. **SELECTOR** will then

run the necessary Audits. Note that even though *multiple* groups of Songs have been changed, the Audits have been conducted *one* time only.

Conditional Changer Details

Song IDs, Artist Notes and Future Moves *cannot* be Conditionally Changed. Song IDs, Artist Notes and Future Moves can be changed in the Show/Change section of Library Management. For details, see "Show/Change" on Page 119 in this Section of the Manual. Artist Notes can also be changed in the Edit Artist Name/Notes section of **SELECTOR**. For complete information, see "Edit Artist Name/Notes" on Page 195 in this Section of the Manual.

There are three primary options available in the Conditional Changer. They are "Add", "Delete" and "Replace". We'll now show all of the screens used for these options, and discuss some important details concerning the operation of each option.

CONDITIONAL ADD

When you select the "Add" option from the **CONDITIONAL CHANGER** screen, the **ADD WHAT** screen appears on your monitor. Here is an example of what you'll see.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|        Media Cat Lev Pack     Song Title         .                        |
|                                                                           |
| Artist 1              .                  Artist 2            .            |
|                                                                           |
| Album Title          .                 Role Group Back -----------------------
|                                           % | F1 Help                |
------------------------------------------------------ F2 Change            |
| Mood ·············  |            Daypart       | F3 Song Notes          |
| Energy ···········  |           Restriction    |                        |
|                        Grid  12  No 6A-8A,No 5P-7P  |                    |
| BPM ·············  |      1       111        11 | F6 Additional Info.   |
| Texture ·········  |      212345678901212345678901 | F7 Maintenance Flag |
| Sound Code ····    |      MAAAAAAAAAAANPPPPPPPPPPP | F8 Themes           |
| Opener ···········  | Mon        NNN        NNN   |                       |
| Era                 | Tue        NNN        NNN   |                       |
| Type                | Wed        NNN        NNN   | Alt F7 Delete History|
| Pattern ···········  | Thu        NNN        NNN   |                      |
| Key/Chord ···       | Fri        NNN        NNN   | Alt A  Alternate Cat.|
----------------------  | Sat                        | Alt C  Chart Info.   |
| Runtime ·······   :  | Sun                        |                       |
                        ------------------------------                      |
| Opening/Ending    /  |     A D D   W H A T ?      | Alt R  Research       |
----------------------------------------------------------------------------
```

The **ADD WHAT** screen is very similar to the **SONG INFORMATION** screen. You use this screen to indicate specific information that will be Added to *all* of the Songs on the current Browse List. On our example screen, we've designated that Standard Daypart Restriction Grid #12 is to be Added to all of the Browse List Songs.

You can Add data to any *combination* of fields on the **ADD WHAT** screen and its supplemental windows. This means that you can Add *more* than one Item to all of the Songs on the current Browse List.

If a Song field accepts only *one* code, such as Mood, the code you Add *replaces* any existing code in that field of the Browse List Songs. If a field accepts more than one code - such as Sound Code - and a Song's field has room for the additional code, the new code will be Added to any existing codes on that Song. If a Song's field contains the *maximum* amount of codes, the designated code will be Added, but the right-most code will be *Deleted* to make room for the designated code.

Note that you *cannot* Add *new* Artists, Titles, Album Titles, Themes or Song Notes with the Conditional Changer. You *can* Add *existing* Artists, Titles, Album Titles, Themes or Song Notes.

If you enter a *portion* of a Title, Artist or Album Title, the system will Add the Title, Artist or Album Title that most closely *matches* your entry.

Add Artist

When the cursor is located in *either* the Artist 1 or Artist 2 fields on the **ADD WHAT** screen, you can press the F5 Key to access the **ARTIST** window. Here's an example display.

```
---- S E L E C T O R ------------------------------------------------------
|     Media Cat Lev Pack     Song Title      |BOBBY CALDWELL               |
|                                            |CANNED_HEAT                  |
|  Artist 1              .          Artist   |CANNIBAL_&_HEADHUNTERS        |
|                                            |FREDDY CANNON                |
|  Album Title           .       Role Grou   |CAPRIS                       |
|                                            |CAPTAIN_&_TENNILLE           |
----------------------------------------------|IRENE CARA                   |
|  Mood  ·············  |           Daypart   |CARAVELLES                   |
|  Energy ············  |        Restriction  |CARL CARLTON                 |
|  Tempo ·············  | Grid  12  No 6A-8A,No 5|ERIC CARMEN                |
|  BPM ··············   |      1       111    |KIM CARNES                   |
|  Texture ··········   |   212345678901212345|CARPENTERS                   |
|  Sound Code ····      |   MAAAAAAAAAAANPPPPP |CARS                         |
|  Opener ············  | Mon      NNN      N |CLARENCE CARTER              |
|  Era                  | Tue      NNN      N |MEL CARTER                   |
|  Type                 | Wed      NNN      N |CASCADES                     |
|  Pattern ···········  | Thu      NNN      N |JOHNNY CASH                  |
|  Key/Chord ···        | Fri      NNN      N |CASINOS                      |
----------------------- Sat                  |CASTAWAYS                    |
|  Runtime ·······  :   | Sun                 |PETER CETERA                 |
|  Intro ······   / /   ---------------------|CHAD_&_JEREMY                |
|  Opening/Ending   /   |    A D D   W H A T ?|CHAIRMEN_OF_BOARD            |
------------------------------------------------------------ F1-Help ----------
```

The **ARTIST** window contains a scrolling, alphabetical list of all the Artists in your Database. Use the Arrow and Paging Keys to move the cursor in the **ARTIST** window. Position the cursor on the Artist you wish to Add to the group of Songs on the current Browse List, then press the Enter Key. The **ARTIST** window will close, and the Artist name you selected will be inserted into the **ADD WHAT** screen. When the Songs are changed, the specified Artist will be Added to the designated field of the Browse List Songs.

Supplemental Song Windows

The supplemental Song windows that can be accessed from the **ADD WHAT** screen are listed on the right-hand side of the display. Notice that several of the regular windows, such as F4 for Artist Notes and Alt-F for Future Moves, are *not* available here.

```
------------------------
| F1 Help               |
| F2 Change             |
| F3 Song Notes         |
|                       |
|                       |
| F6 Additional Info.   |
| F7 Maintenance Flag   |
| F8 Themes             |
|                       |
|                       |
| Alt F7 Delete History |
|                       |
| Alt A  Alternate Cat. |
| Alt C  Chart Info.    |
|                       |
|                       |
| Alt R  Research       |
------------------------
```

Add Song Notes

You can press the F3 Key anywhere on the **ADD WHAT** screen to access the **SONG NOTES** window. You'll see a display more or less like this.

```
---- S E L E C T O R ------------------------------- Conditional Changer ----
|        Media Cat Lev Pack     Song Title         .                         |
|                                                                            |
| Artist 1                .             Artist 2                .            |
|                                                                            |
------------------------------------------------------------------------------
|                       NOTES FOR                                            |
| Number   Start Date  Kill Date/Hour  Kill Count  Anniversary  Print Status |
------------------------------------------------------------------------------
|                                                                            |
| 1.          / /          / /                 .      / /                    |
------------------------------------------------------------------------------
|                                                                            |
| 2.          / /          / /                 .      / /                    |
------------------------------------------------------------------------------
|                                                                            |
| 3.          / /          / /                 .      / /                    |
------------------------------------------------------------------------------
|                                                                            |
| 4.          / /          / /                 .      / /                    |
------------------------------------------------------------------------------
|                                                                            |
| 5.          / /          / /                 .      / /                    |
--------------- F1-Help F2-Save Spacebar-Toggle Status Options ---------------
```

When you use the **SONG NOTES** window in the Conditional Changer, you can only access the five "Number" fields. You *cannot* Add *new* Song Notes with the Conditional Changer. You can only Add *existing* Song Notes.

If you know the Number of the Song Note you wish to Add, simply enter it into the first Number field on the **SONG NOTES** window. Otherwise, press the F5 Key to access a list of all the existing Song Notes in the system. When you press F5, the **NOTES** window pops onto the right-hand side of the display. Here's an example of what you'll see.

```
---- S E L E C T O R -----------------------------------------------------------
|         Media Cat L|                    NOTES                                  |
|                    | 20 At The Music Center 6/24, Tickets on sale Friday.      |
|   Artist 1         | 18 Biggest hit since "Up Where We Belong".               |
|                    | 17 Bruce Hornsby on piano.                                |
|--------------------| 22 Featured this Saturday night on "Guitar Heroes".      |
|                    | 13 First single from "Rattle and Hum".                    |
|   Number  Start Dat|  6 Founding member of the British group Traffic.          |
|--------------------| 10 In Concert at Chrysler Hall this Sunday at 8 PM.       |
|                    | 15 In Concert at the Spectrum next Tuesday at 9 PM.       |
| 1.         / /  |  21 Produced by Jeff Lynne.                               |
|--------------------| 14 New "Greatest Hits" collection has two new songs.     |
|                    | 23 Original Band reunited for this project.              |
| 2.         / /  |  25 Steve Tyler's Birthday On Friday.                    |
|--------------------| 24 Tom Petty On Lead Vocals.                             |
|                    |                                                          |
| 3.         / /  |                                                          |
|--------------------|                                                          |
|                    |                                                          |
| 4.         / /  |                                                          |
|--------------------|                                                          |
|                    |                                                          |
| 5.         / /  |                                                          |
--------------- F1-H------------------- F1-Help Enter-Select ------------------
```

The **NOTES** window contains an alphabetical, scrolling list of all the Song Notes in your Database. You use the Arrow and Paging Keys to move the cursor in the **NOTES** window. Position the cursor on the Song Note you wish to Add to all of the Songs on the current Browse List, then press the Enter Key. The **NOTES** window will close, and the selected Song Note will be inserted into the **SONG NOTES** window.

You can designate up to five Song Notes to Add to the Browse List Songs. To specify *another* Song Note, move down to the next blank "Number" field on the **SONG NOTES** window and type the Number of the Song Note you wish to Add. Of course, you can also press the F5 Key to access the **NOTES** window to make another selection. Continue in this manner until up to five Song Notes to Add are specified. When the Songs are changed, the designated Song Notes will be Added to all of the Browse List Songs.

Add Additional Song Information

Press the F6 Key from any location on the **ADD WHAT** screen to access the **ADDITIONAL SONG INFORMATION** window. You can Add data to any of this window's fields, except "Content". If the field to which the information is being Added presently *contains* data, **SELECTOR** will place a slash (/) at the end of the current information, and Add the new data after the slash. When the Songs are changed, the data you specify will be Added to the specific fields of all the Browse List Songs.

Add Song Themes

You can press the F8 Key anywhere on the **ADD WHAT** screen to access the **SONG THEMES** window. Here is an example of what you will see.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|          Media Cat Lev Pack     Song Title          .                      |
|                                                                            |
|  Artist 1              .                   Artist 2           .            |
|                                                                            |
|  Album Title           .                   Role Group Back ----------------------|
|                                          % | F1 Help                 |
|----------------------------------------------------| F2 Change              |
|  Mood ··············  |      Song Themes     | F3 Song Notes          |
|  Energy ············  |                      |                        |
|  Tempo ············   |                      |                        |
|  BPM ············     |                      | F6 Additional Info.    |
|  Texture ··········   |                      | F7 Maintenance Flag    |
|  Sound Code ····      |                      |_F8 Themes              |
|  Opener ···········   |                      |                        |
|  Era                  |                      |                        |
|  Type                 |                      | Alt F7 Delete History|
|  Pattern ··········   |                      |                        |
|  Key/Chord ···        |                      | Alt A  Alternate Cat.|
|---------------------- |                      | Alt C  Chart Info.   |
|  Runtime ·······   :  |                      |                        |
|                       ------- F1-Help F2-Save --------                |
|  Opening/Ending    /  |     A D D   W H A T ?      | Alt R  Research   |
----------------------------------------------------------------------------
```

When you use the **SONG THEMES** window in the Conditional Changer, you can only access the Theme number fields. You *cannot* Add *new* Themes with the Conditional Changer. You can only Add *existing* Song Themes.

If you know the Number of the Theme you wish to Add, simply enter it into the **SONG THEMES** window and press the Tab Key. The system will then display the selected Theme. Otherwise, press the F5 Key to access a list of all the existing Song Themes in the system. When you press F5, the **SELECT A THEME** window pops onto the right-hand side of the display. You'll see a display somewhat like this.

```
---- S E L E C T O R --------------------------------------------------------
|          Media Cat Lev Pack     Song Title       |    Select a Theme      |
|                                                  | 20 #1 Early 60's       |
|  Artist 1            .                    Artist | 21 #1 Late 60'S        |
|                                                  | 22 #1 Seventies        |
|  Album Title         .                    Role Gro| 55 1955 - 1959        |
|                                                  | 60 1960 - 1961         |
|--------------------------------------------------| 63 1963 - 1964         |
|  Mood ··············  |      Song Themes  | 65 1965                |
|  Energy ············  |                   | 10 British Artists 60's|
|  Tempo ············   |                   | 11 British Artists 70's|
|  BPM ············     |                   |  5 Love Songs          |
|  Texture ··········   |                   | 30 Name Game           |
|  Sound Code ····      |                   |  1 Sixties Gorillas    |
|  Opener ···········   |                   |  2 Sixties Hot         |
|  Era                  |                   |  4 Sixties Lunar       |
|  Type                 |                   |  3 Sixties Moderate    |
|  Pattern ··········   |                   |                        |
|  Key/Chord ···        |                   |                        |
|---------------------- |                   |                        |
|  Runtime ·······   :  |                   |                        |
|                       ------- F1-Help F2-Save|                        |
|  Opening/Ending    /  |     A D D   W H A T |                        |
-------------------------------------------------------- F1-Help -----------
```

The **SELECT A THEME** window contains a scrolling, alphabetical list of all the Song Themes in your Database. You use the Arrow and Paging Keys to move the cursor in the **SELECT A THEME** window. Position the cursor on the Theme you wish to Add to the Browse List Songs, then press the Enter Key. The **SELECT A THEME** window will close, and the Theme you selected will be inserted into the **SONG THEMES** window.

You can designate up to 12 Themes to Add to the Browse List Songs. To specify *another* Theme, move down to the next blank field in the **SONG THEMES** window and type the Number of the Theme you wish to Add. Of course, you can also press the F5 Key to access the **SELECT A THEME** window to make another selection. Continue in this manner until up to 12 Themes to Add are specified. When the Songs are changed, the designated Themes will be Added to all of the Browse List Songs.

Conditional Add Summary

The remaining supplemental Song windows are straightforward. Simply press the designated function key to activate the desired window, and enter the specific data that you wish to Add to the Browse List Songs.

After you have specified all of the information you wish to Add to the group of Songs on the current Browse List, press the F2 Key. The Conditional Changer will then update all of the Songs according to your specifications.

When **SELECTOR** completes the change, you are returned to the **CONDITIONAL CHANGER** screen. From there you can initiate *another* Conditional Change on the *same* Browse List Songs, or press the Escape Key to return to the Browse List. Note that there are some instances where the system will run specific Audits before returning you to the **BROWSE LIST** screen.

CONDITIONAL DELETE

When you select the "Delete" option from the **CONDITIONAL CHANGER** screen, the **DELETE WHAT** screen appears on your monitor. Here is an example of what you'll see.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|        Media Cat Lev Pack     Song Title         .                        |
|                                                                           |
|  Artist 1              .               Artist 2              .            |
|                                                                           |
|  Album Title           .              Role Group Back ---------------------
|                                      % | F1 Help                |
|----------------------------------------------------- F2 Change           |
| Mood ·············    |          Daypart        | F3 Song Notes           |
| Energy ············   |         Restriction     |                         |
| Tempo ············    | Grid                    |                         |
| BPM ············ ***  |    1       111       11 | F6 Additional Info.     |
| Texture ··········    |    2123456789012123456789 01 | F7 Maintenance Flag |
| Sound Code ····       |    MAAAAAAAAAAAANPPPPPPPPPPP | F8 Themes           |
| Opener ···········    | Mon                     |                         |
| Era                   | Tue                     |                         |
| Type                  | Wed                     | Alt F7 Delete History|
| Pattern ···········   | Thu                     |                         |
| Key/Chord ···         | Fri                     | Alt A  Alternate Cat.|
|---------------------- | Sat                     | Alt C  Chart Info.   |
| Runtime ·······  :    | Sun                     |                         |
|                       --------------------------------                     |
| Opening/Ending   /    |    D E L E T E   W H A T ? | Alt R  Research     |
---------------------------------------------------------------------------
```

The **DELETE WHAT** screen is very similar to the **SONG INFORMATION** screen. You use this screen to indicate specific information that will be Deleted from *all* of the Songs on the current Browse List. On our example screen, we've specified that *any and all* "BPM" Codes are to be Deleted from the entire group of Browsed Songs.

You use an asterisk (*) to specify that you want to Delete *any and all* information from that field. For example, an asterisk (*) in the Mood field Deletes *all* Mood Codes. You can also specify the *exact* field data to Delete. A "1" in the Mood field Deletes a Browse List Song's Mood Code *only* if it is a "1".

If you wish to Delete any and all data from *numeric* fields longer than one character, you must *completely* fill the field with asterisks. In our example screen above, we used *three* asterisks (***) to completely fill the "BPM" field. The BPM field is numeric, meaning it accepts numbers *only*. Three asterisks are required to specify that *any and all* data in the BPM field should be Deleted from the Browse List Songs.

You can Delete data from any *combination* of fields on the **DELETE WHAT** screen and the supplemental windows. This means that you can Delete *more* than one Item from all of the Songs on the current Browse List. Note, however, that the Conditional Changer will not *Delete* data from the Category, Level, Title, Artist 1 and Percentage Back fields.

Delete Artist

You *can* Delete a specific *or* all Artists from the Artist 2 field of the Browse List Songs. To Delete a specific Artist, type the Artist name you wish to Delete in the Artist 2 field of the **DELETE WHAT** screen. If you enter a *portion* of an Artist's name, the system will display and Delete the Artist name that most closely *matches* your entry. To Delete *any and all* data from the Artist 2 field of the Browse List Songs, type an asterisk (*) in the Artist 2 field of the **DELETE WHAT** screen.

You can access the **ARTIST** window from the **DELETE WHAT** screen. Place the cursor in the Artist 2 field and press the F5 Key. The **ARTIST** window will pop onto the right-hand side of the screen. Position the cursor on the Artist you wish to Delete, then press the Enter Key. The **ARTIST** window will close, and the Artist name you selected will be inserted into the **DELETE WHAT** screen. When the Songs are changed, the specified Artist will be Deleted from the Artist 2 field of the Browse List Songs.

Delete Album Title

If you enter a *portion* of an Album Title, the system will display and Delete the Album Title that most closely *matches* your entry. To Delete *any and all* data from the Album Title field of the Browse List Songs, type an asterisk (*) in the Album Title field of the **DELETE WHAT** screen.

Supplemental Song Windows

The supplemental Song windows that can be accessed from the **DELETE WHAT** screen are listed on the right-hand side of the display. Notice that several of the regular windows, such as F4 for Artist Notes and Alt-F for Future Moves, are *not* available here.

```
----------------------
| F1 Help             |
| F2 Change           |
| F3 Song Notes       |
|                     |
|                     |
| F6 Additional Info. |
| F7 Maintenance Flag |
| F8 Themes           |
|                     |
|                     |
| Alt F7 Delete History|
|                     |
| Alt A  Alternate Cat.|
| Alt C  Chart Info.  |
|                     |
|                     |
| Alt R  Research     |
----------------------
```

Delete Song Notes

You can press the F3 Key anywhere on the **DELETE WHAT** screen to access the **SONG NOTES** window. When you use this window in the Conditional Changer, you can only access the five "Number" fields in the window. If you know the Number of the Song Note you wish to Delete, simply enter it into the first "Number" field of the **SONG NOTES** window.

When the **SONG NOTES** window is active, you can press the F5 Key to access a list of all the existing Song Notes in the system. The **NOTES** window will pop onto the right-hand side of the display. Position the cursor on the Song Note you wish to Delete from the Browse List Songs, then press the Enter Key. The **NOTES** window will close, and the data for the Song Note you selected will be inserted into the **SONG NOTES** window.

You can designate up to five Song Notes to Delete from the Browse List Songs. To specify *another* Song Note, move down to the next blank "Number" field on the **SONG NOTES** window and type the Number of the Song Note you wish to Delete. Of course, you can also press the F5 Key to access the **NOTES** window to make another

selection. Continue in this manner until up to five Song Notes to Delete are specified. When the Songs are changed, all of the specified Song Notes will be Deleted from the Browse List Songs.

To Delete *any and all* Song Notes from the Browse List Songs, type four asterisks (****) in the *first* Number field in the **SONG NOTES** window.

Delete Additional Song Information

Press the F6 Key from any location on the **DELETE WHAT** screen to access the **ADDITIONAL SONG INFORMATION** window. You can Delete data from any of this window's fields, except "Content". Enter the data you wish to Delete in the field or fields from which the information should be Deleted. Note that **SELECTOR** will Delete the data *only* if the text you enter matches the Additional Information *exactly*. Spelling, punctuation, spaces, and UPPER or lower case letters are all considered during the matching process. When the Songs are changed, the data you specify will be Deleted from the designated fields of all the Browse List Songs.

If you wish to Delete *any and all* data from any field or fields of the **ADDITIONAL SONG INFORMATION** window, except "Content", type an asterisk (*) in the appropriate field or fields of the window. When the Songs are changed, *all* the information will be Deleted from the designated field or fields of the Browse List Songs.

Delete Song Themes

You can press the F8 Key anywhere on the **DELETE WHAT** screen to access the **SONG THEMES** window. When you use this window in the Conditional Changer, you can only access the Theme number fields. If you know the Number of the Theme you wish to Delete, simply enter it into the first field of the **SONG THEMES** window.

When the **SONG THEMES** window is active, you can press the F5 Key to access a list of all the existing Themes in the system. The **SELECT A THEME** window will pop onto the right-hand side of the display. Position the cursor on the Theme you wish to Delete from the Browse List Songs, then press the Enter Key. The **SELECT A THEME** window will close, and the selected Theme will be inserted into the **SONG THEMES** window.

You can designate up to 12 Themes to Delete from the Browse List Songs. To specify *another* Theme, move down to the next blank field in the **SONG THEMES** window and type the Number of the Theme you wish to Delete. Of course, you can also press the F5 Key to access the **SELECT A THEME** window to make another selection. Continue in this manner until up to 12 Themes to Delete are specified. When the Songs are changed, the designated Themes will be Deleted from all of the Browse List Songs.

To Delete *any and all* Song Themes from the Browse List Songs, type three asterisks (***) in the *first* field of the **SONG THEMES** window.

Delete Song History

You can press Alt-F7 anywhere on the **DELETE WHAT** screen to access the **DELETE SONG HISTORY** window. Here is an example of what you'll see.

```
---- S E L E C T O R ------------------------------ Conditional Changer ----
|        Media Cat Lev Pack     Song Title          .                       |
|                                                                           |
|  Artist 1                .               Artist 2              .          |
|                                                                           |
|  Album Title             .              Role Group Back ----------------------|
|                                              % | F1 Help                 |
|-------------------------------------------------- F2 Change              |
|  Mood ··············    |   Delete Song History   | F3 Song Notes        |
|  Energy ············    |                          |                      |
|  Tempo ············     |                          |                      |
|  BPM ············       |                          | F6 Additional Info.  |
|  Texture ··········     | Delete Play History  Yes | F7 Maintenance Flag  |
|  Sound Code ····        | (Unschedule from all Logs)| F8 Themes            |
|  Opener ············    |                          |                      |
|  Era                    | Zero Present History &  Yes |                    |
|  Type                   |  Change History          |_Alt F7 Delete History|
|  Pattern ···········    |                          |                      |
|  Key/Chord ···          | Zero Total Plays     Yes | Alt A  Alternate Cat.|
|---------------------    |                          | Alt C  Chart Info.   |
|  Runtime ·······    :   |                          |                      |
|                         ------ F1-Help F2-Delete -------                  |
|  Opening/Ending    /    |   D E L E T E   W H A T ? | Alt R  Research      |
|---------------------------------------------------------------------------|
```

The **DELETE SONG HISTORY** window contains three Toggle Bar fields. For each field you can choose either "Yes" or "No". When you first access the window, all of the fields are set to "No". By selectively setting the fields to "Yes", you can specify any *combination* of the Delete Song History options.

The example **DELETE SONG HISTORY** window shown above has been set so that *all* of the Delete Song History options will operate. For a complete description of these options, see "Delete Song History" on Page 126 in this Section of the Manual.

When the Songs are changed, the designated Delete Song History options will be performed on all of the Songs on the Browse List. Be very careful with these functions. If you eliminate or reset Song History, the *only* way you can retrieve the prior data is by Restoring a previous Database Backup.

Note that you may *only* use the Delete Song History options when you are using the Delete function of the Conditional Changer. You cannot access these options when Adding or Replacing data in this section of **SELECTOR**.

Conditional Delete Summary

The remaining supplemental Song windows are straightforward. Simply press the designated function key to activate the desired window, and enter the specific data that you wish to Delete from the Browse List Songs.

After you have specified all of the information you wish to Delete from the group of Songs on the current Browse List, press the F2 Key. The Conditional Changer will then update all of the Songs according to your specifications.

When **SELECTOR** completes the change, you are returned to the **CONDITIONAL CHANGER** screen. From there you can initiate *another* Conditional Change on the *same* Browse List Songs, or press the Escape Key to return to the Browse List. Note that there are some instances where the system will run specific Audits before returning you to the **BROWSE LIST** screen.

CONDITIONAL REPLACE

The Conditional Changer's Replace option is a two step process that uses two different screens. On one screen, you indicate the data that will be Replaced. On the other screen, you specify the information that will Replace the data designated on the first screen.

When you select the "Replace" option from the **CONDITIONAL CHANGER** screen, the **REPLACE WHAT** screen appears on your monitor. You'll see a display more or less like this.

```
---- S E L E C T O R -------------------------------- Conditional Changer ----
|         Media Cat Lev Pack     Song Title          .                         |
|                                                                              |
|  Artist 1                .                 Artist 2            .             |
|                                                                              |
|  Album Title             .               Role Group Back ----------------------|
|                                          % | F1 Help                  |
|------------------------------------------------------ F2 Change               |
|  Mood ·············     |            Daypart         | F3 Song Notes           |
|  Energy ············    |           Restriction      |                         |
|  Tempo ············     | Grid                       |                         |
|  BPM ·············      |     1       111        11  | F6 Additional Info.     |
|  Texture ··········     |     21234567890121234567890| F7 Maintenance Flag     |
|  Sound Code ····        |     MAAAAAAAAAAAANPPPPPPPPPPP| F8 Themes              |
|  Opener ···········     | Mon                        |                         |
|  Era                    | Tue                        |                         |
|  Type                   | Wed                        | Alt F7 Delete History   |
|  Pattern ···········    | Thu                        |                         |
|  Key/Chord ···          | Fri                        | Alt A  Alternate Cat.   |
|----------------------- Sat                           | Alt C  Chart Info.      |
|  Runtime ·······   :  | Sun                        |                         |
|                        ----------------------------- |                         |
|  Opening/Ending    /F  |   R E P L A C E   W H A T ? | Alt R  Research         |
-------------------------------------------------------------------------------
```

The **REPLACE WHAT** screen is very similar to the **SONG INFORMATION** screen. You use this screen to indicate the specific information that will be Replaced on *all* of the Songs on the current Browse List. On our example screen, we've specified that Ending Code "F" should be Replaced.

You use an asterisk (*) on the **REPLACE WHAT** screen to specify that you want to Replace *any and all* information in that field. For example, an asterisk (*) in the **REPLACE WHAT** screen Mood field specifies that *all* Mood Codes should be Replaced. You can also specify the *exact* field data to Replace. A "1" in the **REPLACE WHAT** screen Mood field specifies that a Song's Mood Code should be Replaced *only* if it is a "1". If you wish to Replace any and all data in *numeric* fields longer than one character, you must *completely* fill the **REPLACE WHAT** field with asterisks.

After completing the **REPLACE WHAT** screen, press the F2 Key to move on to the next step of the Replace function. The **REPLACE WITH** screen will then appear on your monitor. Here is what you will see.

```
---- S E L E C T O R -------------------------------- Conditional Changer ----
|         Media Cat Lev Pack     Song Title          .                         |
|                                                                              |
|  Artist 1                .                 Artist 2            .             |
|                                                                              |
|  Album Title             .               Role Group Back ----------------------|
|                                          % | F1 Help                  |
|------------------------------------------------------ F2 Change               |
|  Mood ·············     |            Daypart         | F3 Song Notes           |
|  Energy ············    |           Restriction      |                         |
|  Tempo ············     | Grid                       |                         |
|  BPM ·············      |     1       111        11  | F6 Additional Info.     |
|  Texture ··········     |     21234567890121234567890| F7 Maintenance Flag     |
|  Sound Code ····        |     MAAAAAAAAAAAANPPPPPPPPPPP| F8 Themes              |
|  Opener ···········     | Mon                        |                         |
|  Era                    | Tue                        |                         |
|  Type                   | Wed                        | Alt F7 Delete History   |
|  Pattern ···········    | Thu                        |                         |
|  Key/Chord ···          | Fri                        | Alt A  Alternate Cat.   |
|----------------------- Sat                           | Alt C  Chart Info.      |
|  Runtime ·······   :  | Sun                        |                         |
|                        ----------------------------- |                         |
|  Opening/Ending    /FA |   R E P L A C E   W I T H ??| Alt R  Research         |
-------------------------------------------------------------------------------
```

The **REPLACE WITH** screen is used to indicate the specific information that will Replace the data you specified on the **REPLACE WHAT** screen in the previous step. On our example screen, we've indicated that Ending Code "FA" should Replace the "F" Ending Code that we specified on the **REPLACE WHAT** screen.

Note that in the above example we specified Ending Codes on *both* the **REPLACE WHAT** and **REPLACE WITH** screens. The Replace function will not operate across *different* fields of the two screens. For example, the system will not Replace Mood "1" with Opener "Z". You *must* provide information in the *same* fields on *both* the **REPLACE WHAT** and **REPLACE WITH** screens. If you do otherwise, the Conditional Changer will yield unpredictable (and probably unwanted) Song changes.

You can Replace data from any *combination* of fields on the **REPLACE WHAT** and **REPLACE WITH** screens and supplemental windows. This means that you can Replace *more* than one Item from all of the Songs on the current Browse List. For example, you could Replace Mood "1" with Mood "2" *and* Replace Ending "F" with Ending "FA".

Note that you *cannot* specify *new* Artists, Titles, Album Titles, Themes or Song Notes on the **REPLACE WITH** screen. You *can* designate *existing* Artists, Titles, Album Titles, Themes or Song Notes.

If you enter a *portion* of a Title, Artist or Album Title, on either the **REPLACE WHAT** or **REPLACE WITH** screen, the system will display and use the Title, Artist or Album Title that most closely *matches* your entry.

Replace Artist

When the cursor is located in *either* the Artist 1 or Artist 2 fields of the **REPLACE WHAT** or **REPLACE WITH** screen, you can press the F5 Key to access the **ARTIST** window. It contains a scrolling, alphabetical list of all the Artists in your Database.

Position the **ARTIST** window cursor on the Artist you wish to designate, then press the Enter Key. The **ARTIST** window will close, and the selected Artist name will be inserted into the **REPLACE WHAT** or **REPLACE WITH** screen. When the Browse List Songs are changed, the Artist name specified on the **REPLACE WITH** screen will Replace the Artist name specified on the **REPLACE WHAT** screen.

Supplemental Song Windows

You can access supplemental Song windows from the **REPLACE WHAT** and **REPLACE WITH** screens. The available windows are listed on the right-hand side of the displays. Notice that several of the regular windows, such as F4 for Artist Notes and Alt-F for Future Moves, are *not* available here.

```
----------------------
| F1 Help             |
| F2 Change           |
| F3 Song Notes       |
|                     |
| F6 Additional Info. |
| F7 Maintenance Flag |
| F8 Themes           |
|                     |
| Alt F7 Delete History|
|                     |
| Alt A  Alternate Cat.|
| Alt C  Chart Info.  |
|                     |
| Alt R  Research     |
----------------------
```


Replace Song Notes

You can press the F3 Key anywhere on the **REPLACE WHAT** or **REPLACE WITH** screen to access the **SONG NOTES** window. When you use this window in the Conditional Changer, you can only access the five "Number" fields. You must specify *existing* Song Notes when working in the **SONG NOTES** window.

If you know the Number of the Song Note you wish to designate, simply enter it into any of the Number fields. Otherwise, press the F5 Key to access the **NOTES** window. It contains a scrolling, alphabetical list of all the Song Notes in your Database.

Position the **NOTES** window cursor on the Song Note you wish to designate for the **REPLACE WHAT** or **REPLACE WITH** screen, then press the Enter Key. The **NOTES** window will close, and the Song Note you selected will be inserted into the **SONG NOTES** window.

You can designate up to five Song Notes for Replacement. To specify *another* Song Note, move to the next blank "Number" field on the **SONG NOTES** window and type the Number of the Song Note you wish to specify. Of course, you can also press the F5 Key to access the **NOTES** window to make another selection. Continue in this manner until up to five Song Notes are specified.

When the Browse List Songs are changed, the Song Note specified on the **SONG NOTES** window of the **REPLACE WITH** screen will Replace the Song Note specified on the **SONG NOTES** window of the **REPLACE WHAT** screen.

When *multiple* Song Notes are Replaced, the system matches up "pairs" of Notes from the **REPLACE WHAT** and **REPLACE WITH** screens. For example, the Note specified in the *first* field of the **SONG NOTES** window of the **REPLACE WHAT** screen will be Replaced by the Note in the *first* field of the **SONG NOTES** window of the **REPLACE WITH** screen. The Note specified in the *second* field of the **SONG NOTES** window of the **REPLACE WHAT** screen will be Replaced by the Note in the *second* field of the **SONG NOTES** window of the **REPLACE WITH** screen. This matching process continues for all five **SONG NOTES** window fields.

If you wish to Replace *any and all* Notes with another *existing* Note, type four asterisks (****) in the first "Number" field of the **SONG NOTES** window associated with the **REPLACE WHAT** screen. Then use the first "Number" field of the **SONG NOTES** window associated with the **REPLACE WITH** screen to specify the Note that will Replace any and all Song Notes on the Browse List Songs. If a Browse List Song contains *more* than one Song Note, *all* of those Notes will be replaced by the *single* Note that you specify.

Replace Additional Song Information

Press the F6 Key from any location on the **REPLACE WHAT** or **REPLACE WITH** screens to access the **ADDITIONAL SONG INFORMATION** window. You can Replace data in any of this window's fields, except "Content". Enter the data you wish to Replace in the specific field or fields of the **ADDITIONAL SONG INFORMATION** window associated with the **REPLACE WHAT** screen. Enter the information that will Replace the data in the corresponding field or fields of the **ADDITIONAL SONG INFORMATION** window associated with the **REPLACE WITH** screen.

If you wish to Replace *any and all* data from any field or fields of the **ADDITIONAL SONG INFORMATION** window, except "Content", enter an asterisk (*) in the appropriate field or fields of the **ADDITIONAL SONG INFORMATION** window associated with the **REPLACE WHAT** screen. Then use the corresponding field or fields of the **ADDITIONAL SONG INFORMATION** window associated with the **REPLACE WITH** screen to specify the information that will Replace any and all data in the designated field or fields of the Browse List Songs.

When the Songs are changed, **SELECTOR** Replaces the Additional Information that matches your field entries *exactly*. Spelling, punctuation, spaces, and UPPER or lower case letters are all considered during the matching process.

Replace Song Themes

You can press the F8 Key anywhere on the **REPLACE WHAT** or **REPLACE WITH** screen to access the **SONG THEMES** window. When you use this window in the Conditional Changer, you can only access the Theme number fields.

If you know the Number of the Theme you wish to designate, simply enter it into any of the Number fields. Otherwise, press the F5 Key to access the **SELECT A THEME** window. It contains a scrolling, alphabetical list of all the Song Themes in your Database.

Position the **SELECT A THEME** window cursor on the Theme you wish to designate for the **REPLACE WHAT** or **REPLACE WITH** screen, then press the Enter Key. The **SELECT A THEME** window will close, and the Theme you selected will be inserted into the **SONG THEMES** window.

You can designate up to 12 Themes for Replacement. To specify *another* Song Theme, move to the next blank field on the **SONG THEMES** window and type the Number of the Theme you wish to specify. Of course, you can also press the F5 Key to access the **SELECT A THEME** window to make another selection. Continue in this manner until up to 12 Themes are specified.

When the Browse List Songs are changed, the Theme specified on the **SONG THEMES** window of the **REPLACE WITH** screen will Replace the Theme specified on the **SONG THEMES** window of the **REPLACE WHAT** screen.

When *multiple* Themes are Replaced, the system matches up "pairs" of Themes from the **REPLACE WHAT** and **REPLACE WITH** screens. For example, the Theme specified in the *first* field of the **SONG THEMES** window of the **REPLACE WHAT** screen will be Replaced by the Theme in the *first* field of the **SONG THEMES** window of the **REPLACE WITH** screen. The Theme specified in the *second* field of the **SONG THEMES** window of the **REPLACE WHAT** screen will be Replaced by the Theme in the *second* field of the **SONG THEMES** window of the **REPLACE WITH** screen. This matching process continues for all 12 **SONG THEMES** window fields.

If you wish to Replace *any and all* Themes with another *existing* Theme, type three asterisks (***) in the first field of the **SONG THEMES** window associated with the **REPLACE WHAT** screen. Then use the first field of the **SONG THEMES** window associated with the **REPLACE WITH** screen to specify the Theme that will Replace any and all Song Themes on the Browse List Songs.   If a Browse List Song contains *more* than one Theme, *all* of those Themes will be replaced by the *single* Theme that you specify.

Conditional Replace Summary

The remaining supplemental Song windows are straightforward. Simply press the designated function key to activate the desired window, and enter the specific information. Remember, if you specify data in a supplemental window of the **REPLACE WHAT** screen, you must also specify data in the *same* supplemental window of the **REPLACE WITH** screen.

When you press the F2 Key from the **REPLACE WITH** screen, **SELECTOR** examines *all* of the Songs on the current Browse List. Those Songs that contain the data you specified on the **REPLACE WHAT** screen will be changed. For those Songs, the data you designated on the **REPLACE WITH** screen will Replace the data you specified on the **REPLACE WHAT** screen.

When **SELECTOR** completes the change, you are returned to the **CONDITIONAL CHANGER** screen. From there you can initiate *another* Conditional Change on the *same* Browse List Songs, or press the Escape Key to return to the Browse List. Note that there are some instances where the system will run specific Audits before returning you to the **BROWSE LIST** screen.

DELETE SONGS

Delete Songs is Option #5 on the Library Management Menu. This section of **SELECTOR** allows you to *permanently* remove Songs from the Database. When Songs are Deleted, they are unscheduled from all past, present and future Logs. Deleted Songs do not appear in Analysis or History Reports.

A list of Deleted Songs is automatically sent to the Print File Manager. The Deleted Songs Report" allows you to check and verify the Songs that have actually been Deleted. See "Print File Manager" on Page 645 in Section 5 of this Manual for complete information about this **SELECTOR** Utility.

Make sure you really want to Delete the Song. If you think you might *ever* want to use the Song again, you should really move it to a Category that is not scheduled. Then, if you want to reactivate the Song, all you have to do is assign it to an active Category.

When you choose Option #5 on the Library Management Menu, the **DELETE SONGS** screen appears. We have entered some Songs on the screen, to give you a better feel for how it looks.

```
---- S E L E C T O R -------------------------------------- Delete Songs ----
|                                                                             |
|  ID   |CLPack|        Title        |       Artist       |   Last Play      |
|1082-  |N32001|DAY IN THE LIFE      |BEATLES             | 2/12/90 11:53 P |
|1212-  |N2   0|COCONUT              |HARRY NILSSON       | 6/28/89  6:14 P |
|1212-A |Y1   0|DEVIL OR ANGEL       |BOBBY VEE           | 5/ 1/90 12:38 P |
|1314-A |N32001|I'LL CRY INSTEAD     |BEATLES             |12/12/89  4:22 A |
|1495-  |N2   0|YEAR OF THE CAT      |AL STEWART          | 3/12/90  3:17 P |
|1496-  |I2   0|SOMETIMES WHEN WE TOUCH|DAN HILL           | 4/10/90 10:24 A |
|    -  |      |                     |                    |                  |
|    -  |      |                     |                    |                  |
|    -  |      |                     |                    |                  |
|    -  |      |                     |                    |                  |
------------- F1-Help F2-Delete F6-Category/Level Alt G-Browse List ------------
```

When you first access the **DELETE SONGS** screen, the cursor will be positioned in the first row of the "ID" column. Simply enter the ID of a Song you want to Delete, and press the Tab Key. **SELECTOR** will display the Category ("C"), Level ("L"), Packet ("Pack"), "Title", "Artist" and "Last Play" of the Song. The "Last Play" information is shown to help ensure you do not Delete a Song that is scheduled to play in the *future*.

After you enter a valid ID, the cursor will move down to the next row. Now you can enter another ID. Continue entering Song IDs until you have specified all of the Songs you wish to Delete. The Song list will scroll if you need more room. Note that you can enter a *maximum* of 50 Song IDs to be Deleted.

If you make a mistake entering a Song ID, simply use the Up Arrow Key to return to the ID you entered incorrectly, and type the proper ID over the incorrect information. Then press the Tab Key. The system will update the other fields on the screen to reflect the information for the Song whose ID you entered.

After entering all the Songs you want to Delete, press the F2 Key. You will be asked to confirm the Deletion. If you decide you do *not* want to Delete the Songs, press the Escape Key. Otherwise, press F2 again to confirm, and all the Songs on the screen will be Deleted. Once the Songs are Deleted, they're completely *removed* from the system. The only way you can get them back is by restoring a previous Backup.

Delete All Songs in a Category

If you want to Delete *all* the Songs in a specific Category, press the F6 Key from any location on the **DELETE SONGS** screen. The **GET CATEGORY/LEVEL** window will pop onto the center of the screen.

This is the **GET CATEGORY/LEVEL** window. In the "Category" field, type the Category Code of the Songs you wish to Delete. You can optionally use the "Level" field to designate a particular Level of the designated Category. If you leave the "Level" field blank, the Songs in *all* Levels of the specified Category will be located. After entering the required information, press the F2 Key. All of the Songs in the designated Category, or Category/Level, will be displayed on the **DELETE SONGS** screen. If you have previously entered *other* IDs, the Songs from the designated Category/Level will be *added* to the existing list. Press the F2 Key to Delete *all* of the Songs. Note that the designated *Category* will *not* be Deleted, just the Songs. In this example **GET CATEGORY/LEVEL** window, *all* of the Songs in Category R Level 1 will be displayed on the **DELETE SONGS** screen when the F2 Key is pressed.

```
-------------------------------
|      GET CATEGORY/LEVEL      |
|                             |
|                             |
|    Category R   Level 1     |
|                             |
-------------------------------
|                             |
| Type in the Category. You   |
| can call for a specific     |
| Level (1, 2, or 3), or      |
| leave it blank for all      |
| Levels. F2 calls up the     |
| songs.                      |
|                             |
---- F2-Get Category/Level ----
```

Delete Browse List Songs

If you want to Delete *all* of the Songs in a specific Browse List, press Alt-G from any location on the **DELETE SONGS** screen. The **GET A BROWSE LIST** window will appear in the center of the screen.

Simply position the cursor on the Browse List whose Songs you wish to Delete, then press the Enter Key. All of the Songs on the selected Browse List will be displayed on the **DELETE SONGS** screen. If you have previously entered other Songs to be Deleted, the Browse List Songs will be *added* to the end of the existing list. Press the F2 Key to Delete all of the Songs. The Browse List itself will *also* be Deleted. In this example **GET A BROWSE LIST** window, all of the Songs on the "Inactive Songs" Browse List will be displayed on the **DELETE SONGS** screen.

```
---------------------------------
|       GET A BROWSE LIST        |
| Active Library                 |
| Dayparted Songs                |
| Fast Beatles                   |
| Inactive Songs                 |
| Last Browse                    |
| Long Intros                    |
| Number One Songs               |
| Short Songs                    |
| Slow Female Vocals             |
|                                |
|                                |
----- F1-Help Enter-Get List -----
```

PACKET MANAGEMENT

A Packet is a *group* of Songs that you create. Even though a Packet contains *more* than one Song, it occupies a *single* position within a Category/Level. Packets are used to dilute the rotation of the Packeted Songs. In this section of **SELECTOR** you can Add and Delete Song Packets, and change the rotation assignments of Songs within the Packets.

Packets have many uses. One common application is the grouping of two Songs with complementary Daypart Restrictions. For example, one Song is Dayparted out of nights, the other is Dayparted out of days. By packeting these two Songs, there will always be a Song available when the Packet is considered during scheduling.

Packets are often used to group Songs by one Artist. Let's say that you have a 50-Song Category/Level that contains ten Songs by one Artist. You would like to have an equal representation of all Artists in the Category. In this example, you could create a Packet containing the ten Songs by the Artist. This scheme would, in essence, create a 41-Song Category. The Packet, although containing ten Songs, occupies a single *position* in the Category/Level.

When a Packeted Song is scheduled, that Song is usually moved to the back of the Packet, then the entire Packet is moved to the back of the Stack. You can, however, specify the number of times a Packeted Song should be scheduled before it is moved to the back of the Packet. If you assign a "Target Number of Plays" greater than "1", the Song so specified will remain at the front of the Packet until it has been scheduled the designated number of times.

Packets are designated by a number. If you want to create a Packet, enter a number between "1" and "9999" in the "Packet" field of the **SONG INFORMATION** screen. All the Songs in a Packet *must* be in the *same* Category and Level. There is no limit to the number of Songs that may be placed in any one Packet. Other than the system limit of 9,999 Packets, there is no limit to the number of Packets that may be assigned to a Category/Level.

Packets may be Diggable or Non-Diggable. When considering a Diggable Packet for scheduling, **SELECTOR** examines the first Song in the Packet. If that Song violates a rule, and cannot be scheduled, the next Song in the Packet is examined. This process continues until a Song is scheduled, or all the Packeted Songs have been rejected.

In a Non-Diggable Packet, only the *first* Packet Song is examined. If that Song cannot be scheduled, then **SELECTOR** ignores the remaining Songs in the Packet, and moves on to the next Song in the Category/Level. If you create a Packet containing Songs with Daypart Restrictions, it is a good idea to designate it as a Diggable Packet.

The Diggability of a Packet is determined by its Packet Number. In the Library Management Parameters section of the system, you specify a number that separates your Diggable and Non-Diggable Packets. Packet numbers below the number are Diggable. Packet numbers greater than, or equal to, the number are Non-Diggable. For complete details, see "Packet Numbering" on Page 186 in this Section of the Manual.

Packet Management is Option #6 on the Library Management Menu. When you make that selection, the **PACKET MANAGEMENT** window pops onto the center of the Menu.

```
---- S E L E C T O R (R) --------------------- Library Management Menu ----
_                                                                          _
_                                                                          _
_              -------------------------------------------                 _
_  1. Add Songs|          PACKET MANAGEMENT              |t                _
_              |                                         |                 _
_  2. Show/Chan|                                         |                 _
_              |                                         |                 _
_  3. Edit Arti|     Packet     Category     Level       |ry/Level         _
_              |                   G           1         |                 _
_  4. Browse/Co|                                         |nt Utilities     _
_              |                                         |                 _
_  5. Delete So|                                         |nu               _
_              --------- F1-Help F2-Edit Packets ---------                 _
_                                                                          _
_                                                                          _
_                                                                          _
_ WRCS-FM   12.00                               The Songs You Love!        _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

Three fields in the **PACKET MANAGEMENT** window allow you to specify which Packet or Packets you wish to access. Here are guidelines for entering information into these fields:

Packet

You can access a single Packet by entering its number in the "Packet" field. You can examine *all* the Packets in your Database, sorted by Packet number, by entering an asterisk (*) in the Packet field.

Category

You can enter a valid Category Code in the "Category" field to see *all* of the Packets in the specified Category. The Packets will be sorted by most-rested Packet. Enter an asterisk (*) to examine all of the Packets in *all* of the Categories in your Database. The Packets will be sorted by Category, Level and most-rested Packet order.

Level

If you leave the "Level" field of the **PACKET MANAGEMENT** window blank, or enter an asterisk (*), **SELECTOR** will locate the Packets in *all* Levels of the specified Category. The Packets will be sorted by Level first, then most-rested Packet order.

You can also enter a "1", "2" or "3" to access the Packets in a specific Level of the designated Category. The Packets will be displayed in their Stack Order for the selected Level. In our example, we will examine all of the Packets in Category G, Level 1.

After entering data into the "Packet" or "Category" and "Level" fields, press the F2 Key to access the **PACKET MANAGEMENT** screen.

```
---- S E L E C T O R ---------------------------------- Packet Management ----
|                           1 of    8 Songs            |   |      |       |
|     Category/Level                          Daypart   |   |Target|Current|
|       |                                    Restriction|   |# of  |# of   |
|   ID  |   Packet       Artist/Title        Grid  |    |Dig|Plays |Plays  |
|   |   |      |             |                 |    |    |   |  |   |   |   |
| 3133-   G1    22 PHIL COLLINS/YOU CAN'T HURRY L No Night P |Yes|  1 |   |   |
| 3107-   G1    22 PHIL COLLINS/ONE MORE NIGHT    No AM Driv |Yes|  1 |   |   |
| 2496-   G1    22 PHIL COLLINS/AGAINST ALL ODDS  No Weekday |Yes|  1 |   |   |
| 3058-   G1    22 PHIL COLLINS/IN THE AIR TONIGH No Night P |Yes|  1 |   |   |
| 2315-   G1  2002 BILLY JOEL/TELL HER ABOUT IT   No Night P |No |  1 |   |   |
| 2362-   G1  2002 BILLY JOEL/UPTOWN GIRL         No Night P |No |  1 |   |   |
| 3028-   G1  2002 BILLY JOEL/LONGEST TIME        No Night P |No |  1 |   |   |
| 1273-   G1  2002 BILLY JOEL/IT'S STILL ROCK 'N' No Night P |No |  1 |   |   |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
|                                                      |   |      |       |
----------------------------- F1-Help F2-Save -------------------------------
```

The **PACKET MANAGEMENT** screen contains a scrolling list of Packeted Songs. Notice the upper-middle portion of the screen displays "*1 of 8 Matches*". The cursor is located on the first Song in the list. You use the Arrow and Paging Keys to move the cursor through the Browse List. As you move, the "Matches" display changes to indicate your current position.

For each Song, you see its Song "ID", "Category/Level" and "Packet" assignments, "Artist", "Title", "Daypart Restriction Grid Name" and a field showing the Packet's Diggability status. These fields are for display only, and cannot be changed. The remaining fields "Target Number of Plays" and "Current Number of Plays" can be changed.

The example screen above shows all the Packets in Category G Level 1. In this case, there are two Packets in the Category/Level. One packet, number 22, is a Diggable Packet, because its number is below the cut off point which has been defined in the Library Management Parameters section of **SELECTOR**.

When you first access the **PACKET MANAGEMENT** screen, the cursor will be positioned in an unmarked column to the left of the Song IDs. There are three functions available in this column. We'll now discuss each of these three functions.

Insert a Song into a Packet

If you want to insert a Song into a Packet, place the **PACKET MANAGEMENT** screen cursor to the left of any ID on the screen and press the Insert Key. The **INSERT SONG INTO PACKET** window will pop onto the center of the screen. Here's an example of what you'll see.

```
----------------------------------------------------------------------------
|           INSERT SONG INTO PACKET                 | Enter Song ID,        |
|                                                   | Tab, then enter       |
|     Category/                                     | Packet Number.        |
|  ID   Level                Title         Packet   | F2   Save             |
|                                                   | Esc Previous Screen|
----------------------------------------------------------------------------
```

In this window, simply enter the ID of the Song you wish to Packet, then press the Tab Key. The system will display the Category/Level and Title of the selected Song. Next you should enter the Packet number to which you want to assign the Song, then press the F2 Key to Save the assignment.

Unpacket Song

You can Unpacket any of the Songs displayed in the **PACKET MANAGEMENT** screen. For example, we'll Unpacket Phil Collins' "You Can't Hurry Love". Simply place the cursor to the left of the ID of the Song you want to Unpacket, and press the Delete Key.

```
---- S E L E C T O R -------------------------------- Packet Management ----
|                      1 of    8 Songs            |    |       |        |
|    Category/Level                          Daypart  |    |Target |Current |
|         |                               Restriction|    |# of   |# of    |
|   ID    | Packet       Artist/Title      Grid    |Dig|Plays |Plays   |
|   |     |  |            |                   |      | | |   |   |        |
| 3133-  G1   22 PHIL COLLINS/YOU CAN'T HURRY L No Night P |Yes| 1  |        |
| 3107-  G1   22 PHIL COLLINS/ONE MORE NIGHT     No AM Driv |Yes| 1  |        |
| 2496-  G1   22 PHIL COLLINS/AGAINST ALL ODDS   No Weekday |Yes| 1  |        |
| 3058-  G1------------------------------------------------------ |        |
| 2315-  G1|        You are about to Unpacket this Song       |  |        |
| 2362-  G1| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |  |    |
| 3028-  G1------------------------------------------------------ |        |
| 1273-  G1 2002 BILLY JOEL/IT'S STILL ROCK 'N' No Night P |No | 1  |        |
|                                                 |       |    |        |
------------------------------ F1-Help F2-Save ------------------------------
```

Before a Song is Unpacketed, you are given the opportunity to change your mind. The message you see above is asking you to confirm the Unpacketing of the selected Song. If you press the F2 Key when you see this message, the Song will be Unpacketed. If you want to cancel the Unpacketing request, press the Escape Key. In our example, we'll confirm the Unpacketing by pressing the F2 Key. The Song is immediately Unpacketed, and the **PACKET MANAGEMENT** screen updates to reflect the change.

```
---- S E L E C T O R -------------------------------- Packet Management ----
|                      1 of    7 Songs            |    |       |        |
|    Category/Level                          Daypart  |    |Target |Current |
|         |                               Restriction|    |# of   |# of    |
|   ID    | Packet       Artist/Title      Grid   |Dig|Plays |Plays   |
|   |     |  |            |                   |     | | |   |   |        |
| 3107-  G1   22 PHIL COLLINS/ONE MORE NIGHT     No AM Driv |Yes| 1  |        |
| 2496-  G1   22 PHIL COLLINS/AGAINST ALL ODDS   No Weekday |Yes| 1  |        |
| 3058-  G1   22 PHIL COLLINS/IN THE AIR TONIGH  No Night P |Yes| 1  |        |
| 2315-  G1 2002 BILLY JOEL/TELL HER ABOUT IT    No Night P |No | 1  |        |
| 2362-  G1 2002 BILLY JOEL/UPTOWN GIRL          No Night P |No | 1  |        |
| 3028-  G1 2002 BILLY JOEL/LONGEST TIME         No Night P |No | 1  |        |
| 1273-  G1 2002 BILLY JOEL/IT'S STILL ROCK 'N'  No Night P |No | 1  |        |
|                                                 |       |    |        |
------------------------------ F1-Help F2-Save ------------------------------
```

Notice that "You Can't Hurry Love" has been removed from the **PACKET MANAGEMENT** screen, which now contains a total of seven Songs.

Change Packet Assignment

You can change the Packet assignment of any Song displayed in the **PACKET MANAGEMENT** screen. For example, we'll change the Packet assignment of Phil Collins' "One More Night". Simply place the cursor to the left of the ID of the Song whose Packet assignment you want to change, and press the Enter Key. The **CHANGE PACKET ON SONG** window will pop onto the center of the screen.

```
---- S E L E C T O R ------------------------------- Packet Management ----
|                     1 of    7 Songs           |   |      |       |
|    Category/Level                  Daypart    |   |Target|Current|
|         |                          Restriction|   |# of  |# of   |
|  ID     | Packet      Artist/Title  Grid |    |Dig|Plays |Plays  |
|   |     |  |          |             |    |    | |  |   |  |    |  |
| 3107-   G1   22 PHIL COLLINS/ONE MORE NIGHT    No AM Driv |Yes|  1 |   |   |
| 2496-   G1   22 PHIL COLLINS/AGAINST ALL ODDS  No Weekday |Yes|  1 |   |   |
----------------------------------------------------------------------------
|          CHANGE PACKET ON SONG               | Enter Song ID,        |
|                                              | Tab, then enter       |
|       Category/                              | Packet Number.        |
|   ID    Level           Title       Packet   | F2  Save              |
|   3107-  G1   ONE MORE NIGHT          2002   | Esc Previous Screen|
----------------------------------------------------------------------------
|                                              |   |      |       |
---------------------------- F1-Help F2-Save ------------------------------
```

The cursor will be located in the "Packet" field of the **CHANGE PACKET ON SONG** window. Simply enter the number of the Packet to which you want to reassign the Song, then press the F2 Key. Note that the Packet number you assign must either be a *new* Packet, or a Packet that is already in use in the selected Song's *Category/Level*. In our example, we'll move the Phil Collins Song to Packet number "2002". After pressing the F2 Key, the Song is reassigned to the specified Packet, and the **PACKET MANAGEMENT** screen updates to reflect the change.

```
---- S E L E C T O R ------------------------------- Packet Management ----
|                     1 of    7 Songs           |   |      |       |
|    Category/Level                  Daypart    |   |Target|Current|
|         |                          Restriction|   |# of  |# of   |
|  ID     | Packet      Artist/Title  Grid |    |Dig|Plays |Plays  |
|   |     |  |          |             |    |    | |  |   |  |    |  |
| 3058-   G1   22 PHIL COLLINS/IN THE AIR TONIGH No Night P |Yes|  1 |   |   |
| 2496-   G1   22 PHIL COLLINS/AGAINST ALL ODDS  No Weekday |Yes|  1 |   |   |
| 3107-   G1 2002 PHIL COLLINS/ONE MORE NIGHT    No AM Driv |No |  1 |   |   |
| 2315-   G1 2002 BILLY JOEL/TELL HER ABOUT IT   No Night P |No |  1 |   |   |
| 2362-   G1 2002 BILLY JOEL/UPTOWN GIRL         No Night P |No |  1 |   |   |
| 3028-   G1 2002 BILLY JOEL/LONGEST TIME        No Night P |No |  1 |   |   |
| 1273-   G1 2002 BILLY JOEL/IT'S STILL ROCK 'N' No Night P |No |  1 |   |   |
|                                               |   |      |       |
---------------------------- F1-Help F2-Save ------------------------------
```

Note that "One More Night" has now been reassigned to Packet number "2002". The screen shows the Song is now Packeted with the Billy Joel Songs, that were already in Packet "2002".

Target Number of Plays

The "Target Number of Plays" field on the **PACKET MANAGEMENT** screen allows you to define the number of times a Packeted Song must play before the system will move it to the back of the Packet. Normally this field is set to "1", but you can enter any number between "1" and "99" in the field. This allows you to establish a scheduling *ratio* for the Songs in the Packet. Consider this example.

```
---- S E L E C T O R ------------------------------- Packet Management ----
|                        2 of    7 Songs            |    |      |        |
|   Category/Level                       Daypart     |   |Target|Current|
|          |                             Restriction|   |# of |# of   |
|   ID     | Packet      Artist/Title    Grid  |    |Dig|Plays|Plays  |
|   |      |   |              |               |      |   | |   |   |   |
|  3058-   G1   22 PHIL COLLINS/IN THE AIR TONIGH No Night P |Yes|  1  |       |
|  2496-   G1   22 PHIL COLLINS/AGAINST ALL ODDS  No Weekday |Yes|  3  |       |
|  3107-   G1 2002 PHIL COLLINS/ONE MORE NIGHT    No AM Driv |No |  1  |       |
|  2315-   G1 2002 BILLY JOEL/TELL HER ABOUT IT   No Night P |No |  1  |       |
|  2362-   G1 2002 BILLY JOEL/UPTOWN GIRL         No Night P |No |  1  |       |
|  3028-   G1 2002 BILLY JOEL/LONGEST TIME        No Night P |No |  1  |       |
|  1273-   G1 2002 BILLY JOEL/IT'S STILL ROCK 'N' No Night P |No |  1  |       |
|                                                   |    |      |        |
------------------------------ F1-Help F2-Save ------------------------------
```

Here we've specified that "Against All Odds" should play three times before being moving to the back of the Packet. "In The Air Tonight" will receive only one play. Thus we've established a three to one ratio, favoring "Against All Odds".

The "Target Number of Plays" field allows you to set up a "Comet Packet". This is a descriptive term used to identify a group of Songs that schedule about as often as a comet appears. This feature allows you to blend "Oh Wow" Songs in your format. These are Songs that make a limited appearance on your station, then disappear for some time. The intent is to tickle the audience. When these Songs are heard, a listener might say, "Oh wow, I haven't heard that Song in years!"

Here's one possible approach. Construct a large, Non-Diggable Packet containing, say, 50 Songs or more. Set the "Target Number of Plays" for each Song in the Packet to "4". Each of the Songs will play four times. If your Rotation Rules are correctly set, each Song will rotate through several different Dayparts. After the Song has received its four Target Plays, it will move to the back of the Packet, and the next Song in the Packet will become eligible for scheduling.

Depending on the Clock Requests for the Packet's Category/Level, and the number of *other* Songs in the Category/Level and the Packet, it could well be many months before any individual Song in the "Comet Packet" is repeated.

Current Number of Plays

The "Current Number of Plays" field on the **PACKET MANAGEMENT** screen is automatically maintained by **SELECTOR**. It is always blank for those Songs whose "Target Number of Plays" is set to "1". If a Song has a "Target Number of Plays" greater than "1", and it is the *first* Song in the Packet, then the system displays the number of times the Song has been scheduled. In this case, you can *change* the "Current Number of Plays" to increase or decrease the scheduling of the Song. For example, if a Song has been assigned "6" Target Plays, and its Current Plays is "5", you could reset Current Plays to "1". This would provide five *additional* plays of the Song, then it will move to the back of its Packet.

THEME MANAGEMENT

The Theme Management section of **SELECTOR** allows you to Search, Print, Rename, Add and Delete your Song Themes. The system stores up to 999 Themes that you define. Each Song in **SELECTOR** may be assigned up to 32 different Themes. Please note that you do not *assign* Themes to Songs here in the Theme Management section. To assign Themes to Songs, use Add Songs, Show/Change or the Conditional Changer.

When you select Option #7 from the Library Management Menu, the **THEME MANAGEMENT** screen appears on your monitor. You'll see a display somewhat like this.

```
---- S E L E C T O R --------------------------------- Theme Management ----
|                                    |                                      |
| Theme Name            Number|  Theme Name              Number   Count  |
|                                    |  #1 Songs                    2      82    |
-------------------------------------|  #2 Songs (60's)            12      74    |
|                                    |  #2 Songs (70's)            13      46    |
|                                    |  #3 Songs (60's)            37      63    |
|   F1 - Help                       |  #3 Songs (70's)            38      59    |
|   F2 - Save                       |  1965 Monster Hits           7     106    |
|   F3 - Find A Theme By Name       |  1969 Monster Hits          14      91    |
|   F4 - Find A Theme By Number     |  All American Artists        4     496    |
|   F8 - Theme Reports              |  Big Chill                   3     432    |
|   F9 - Print/File/View            |  British (60's)             24     144    |
|   Enter - Rename Theme            |  British (70's)             25      39    |
|   Ins - Add A New Theme           |  Duets (60's)                8      17    |
|   Del - Delete A Theme            |  Duets (70's)                9      15    |
|   Esc - Previous Screen           |  Great Beatles Songs        11      61    |
|                                    |  Homegrown (60's)           33      20    |
|                                    |  Homegrown (70's)           34      35    |
|    The Themes are sorted in       |  Hot Wax                    27     115    |
|       Alphabetical Order          |  Instrumental (60's)        15      44    |
|                                    |  Instrumental (70's)        16       8    |
|                                    |  Motown                      1     112    |
 -------------------------------------------------------------------------
```

The right hand side of the **THEME MANAGEMENT** screen contains a scrolling, alphabetical list of all of the Themes currently defined in the Database. For each Theme, you see the Theme number, which is automatically assigned by **SELECTOR**, and the Count, which is the number of Songs in the Database to which the Theme is assigned. The lower-left portion of the screen displays a list of features, and the keys used to activate them. We'll explain all of the Theme Management options in the order in which they appear on the screen.

Find a Theme by Name

If you want to search for a Theme by name, press the F3 Key from any location on the **THEME MANAGEMENT** screen. The cursor will jump to the "Theme Name" field in the upper-left of the screen. Type all or part of the Theme, and press the F2 Key. The cursor will then jump to the Theme that most closely *matches* your entry. If **SELECTOR** is unable to find a match, it will post a message at the upper-left of the screen.

Find a Theme by Number

If you want to search for a Theme by its number, press the F4 Key from any location on the **THEME MANAGEMENT** screen. The cursor will jump to the "Number" field in the upper-left of the screen. Enter the Theme number you want to locate, and press the F2 Key. The cursor will jump to the designated Theme. If the number you enter is *not* a valid Theme number, **SELECTOR** will post a message at the upper-left of the screen.

Theme Reports

SELECTOR provides two comprehensive Theme Reports. Press the F8 Key from any location on the **THEME MANAGEMENT** screen to access the **THEME REPORTS** window. Your display will appear somewhat like this.

```
---- S E L E C T O R ------------------------------- Theme Management ----
|                                    |                                    |
| Theme Name            Number|   Theme Name            Number   Count  |
|                             |   #1 Songs                  2      82   |
------------------------------------|   #2 Songs (60's)          12      74   |
|                             |   #2 Songs (70's)          13      46   |
|      ---- S E L E C T O R -------------------- Theme Reports ----    63   |
|   F1 - |                                                  |    59   |
|   F2 - |                                                  |   106   |
|   F3 - |                                                  |    91   |
|   F4 - |            ´ Songs for each Theme                |   496   |
|   F8 - |            ´ Themes for each Song                |   432   |
|   F9 - |                                                  |   144   |
|   Enter|                                                  |    39   |
|   Ins -|          Press Enter to Tag a Report.            |    17   |
|   Del -|          Press Del to Untag a Report.            |    15   |
|   Esc -|          Press F9 to Print/File/View the Report(s).  |    61   |
|        |                                                  |    20   |
|        |                                                  |    35   |
|    The ---------------------- F1-Help ----------------------   115   |
|      Alphabetical Order      |   Instrumental (60's)      15      44   |
|                              |   Instrumental (70's)      16       8   |
|                              |   Motown                    1     112   |
---------------------------------------------------------------------------
```

The **THEME REPORTS** window allows you to choose either or both of **SELECTOR**'s two Theme Reports. Here is a brief description of each Report.

> **Songs for each Theme** is an alphabetical list of *every* Theme in the Database. For each Theme, the Report itemizes all of the Songs to which the Theme has been assigned.

> **Themes for each Song** is a list of every Song in the Database that has been assigned at least one Theme. The list is alphabetized by Song Title. For each Song, the Report tallies *all* of the Themes that have been assigned to the Song.

Use the Arrow Keys to move the cursor in the **THEME REPORTS** window until it is positioned on a Report you wish to generate, then press the Enter Key to tag that Report. A check mark (´) is placed to the left of the tagged Report, and the Report is highlighted on the screen. You may tag either *or* both Theme Reports. In the example window shown above, *both* Theme Reports have been tagged.

If you make a mistake, you can untag the erroneous choice. To untag a Report, position the cursor on that Report and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Report.

After you have tagged the Theme Reports you wish to generate, press the F9 Key. The **PRINT OPTIONS** window will pop onto the center of the display. After you choose one of the Print options, the tagged Theme Reports will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in this Section of this Manual.

Here's an excerpt of the printed "Songs for each Theme" Report.

```
 5/11/90 Songs For Each Theme PAGE:  1  WRCS-FM
Theme Number   Theme Name
Cart    CLP    Artist                        Title                   A.Gr. S.Cd.
--------------------------------------------------------------------------------
  2 #1 Songs
  1532  B1   0  PAUL SIMON                    50 WAYS TO LEAVE YOUR LO
  1236  N1   0  JACKSON_FIVE                  A B C                        M  BM
  2156  K2   0  BEATLES                       ALL YOU NEED IS LOVE    B

 12 #2 Songs (60's)
  1147  S2   0  LEN BARRY                     1 - 2 - 3
  2123  K2   0  ROLLING_STONES                19TH NERVOUS BREAKDOWN       H
  1792  Y1   0  BLOOD_SWEAT_&_TEARS           AND WHEN I DIE

 13 #2 Songs (70's)
  2361  L1   0  EARTH_WIND_&_FIRE             AFTER THE LOVE HAS GONE      BS
  2360  B1   0  GERRY RAFFERTY                BAKER STREET
  1589  L1   0  ELVIS PRESLEY                 BURNING LOVE                 H
```

The first Header at the top of the page shows you the date the Report was generated, the Report name, the Page Number and your Call Letters. The second Header shows the location of specific Theme information appearing in the Report. The third Header shows the location of specific Song information appearing in the Report.

Here's an excerpt of the printed "Themes for each Song" Report.

```
 5/11/90 Themes For Each Song  PAGE:  1  WRCS-FM
Cart    CLP    Artist                        Title                   A.Gr. S.Cd.
Theme Number   Theme Name
--------------------------------------------------------------------------------
  1147  S2   0  LEN BARRY                     1 - 2 - 3
 12 #2 Songs (60's)       7 1965 Monster Hits     3 Big Chill
 17 Winner's Circle So

  2028  K2   0  EDWIN STARR                   25 MILES                     BM
 14 1969 Monster Hits     4 All American Artis     3 Big Chill
  1 Motown

  2074  K3   0  CHICAGO                       25 OR 6 TO 4                 H
  4 All American Artis    3 Big Chill          34 Homegrown (70's)

  1006  K2   0  BEACH_BOYS                    409
 27 Hot Wax
```

The first Header at the top of the page shows you the date the Report was generated, the Report name, the Page Number and your Call Letters. The second Header shows the location of specific Song information appearing in the Report. The third Header shows the location of specific Theme information appearing in the Report.

Print Themes

To obtain a printed copy of all your defined Themes, press the F9 Key from any location on the **THEME MANAGEMENT** screen. The **PRINT OPTIONS** window will pop onto the center of the screen. After you choose one of the Print options, the Directory of Themes will be Printed, Filed or Viewed, depending on your selection. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in this Section of this Manual. We'll select the Print option.

```
4/ 2/90     SELECTOR Directory of Themes       Page   1

             2  #1 Songs                      89
            12  #2 Songs (60's)               74
            13  #2 Songs (70's)               46
            37  #3 Songs (60's)               63
            38  #3 Songs (70's)               59
             7  1965 Monster Hits            106
            14  1969 Monster Hits             91
             4  All American Artists         500
             3  Big Chill                    438
            24  British (60's)               144
            25  British (70's)                39
             8  Duets (60's)                  17
             9  Duets (70's)                  15
            11  Great Beatles Songs           61
            33  Homegrown (60's)              20
            34  Homegrown (70's)              35
            27  Hot Wax                      115
            15  Instrumental (60's)           44
            16  Instrumental (70's)            8
             1  Motown                       121
            10  Novelty Songs                 63
            35  One Hit Artists (60's)        16
            36  One Hit Artists (70's)        29
            30  Psychedelic Sixties           41
            31  Rock 'n' Roll Women (60's)    32
            32  Rock 'n' Roll Women (70's)    14
            28  Summer Hits (60's)           175
            29  Summer Hits (70's)           145
             5  Summer Theme (60's)           41
             6  Summer Theme (70's)           12
            22  Super Groups (60's)           36
            23  Super Groups (70's)           12
            17  Winner's Circle Songs        331
```

Above you see an example Directory of Themes. The date in the upper-left corner of the Directory is the date the Directory was generated. All of the Themes in the Database appear in the Directory, sorted alphabetically by Theme name. The Theme number appears to the left of each Theme Name. The number to the right of each Theme name is the number of Songs in the Database to which the Theme is assigned.

Rename a Theme

If you would like to Rename an existing Theme, place the **THEME MANAGEMENT** screen cursor on the Theme you want to Rename and press the Enter Key. The cursor will jump to the "Theme Name" field in the upper-left area of the screen. The current Theme name will be displayed. Simply type a new Theme name, then press the F2 Key to Save it.

Add a New Theme

To Add a new Theme to your Database, press the Insert Key from any location on the **THEME MANAGEMENT** screen. The cursor will move to the "Theme Name" field in the upper-left area of the screen. Type the name of the new Theme and then press the F2 Key. The new Theme will be assigned a Theme number, and will appear at the top of the list of Themes on the **THEME MANAGEMENT** screen.

After Adding a new Theme, the cursor remains in the "Theme Name" field. You can then continue to add Themes, following the instructions above. Each new Theme is assigned a Theme number, and appears at the top of the list of Themes on the **THEME MANAGEMENT** screen. When you have finished adding Themes, press the Escape Key. The system will then alphabetize the Themes and the cursor will return to the list of Themes on the **THEME MANAGEMENT** screen.

Delete a Theme

To Delete a Theme, place the **THEME MANAGEMENT** screen cursor on the Theme you want to Delete and press the Delete Key. Before a Theme is Deleted, you are given the opportunity to change your mind. A message will appear, asking you to confirm the Deletion of the selected Theme. If you press the F2 Key when you see this message, the Theme will be Deleted. If you want to cancel the Deletion, press the Escape Key.

When a Theme is Deleted, it is first removed from all the Songs to which it is currently assigned. Then the Theme itself is removed from the Database.

REORDER A CATEGORY/LEVEL

This area of **SELECTOR** provides several different methods for altering the Stack Order of a Category/Level. The Stack Order is the scheduling order of the Songs. The Song at the top of the Stack is the most-rested. The next Song is the next most-rested. This arrangement continues to the bottom of the Stack, where the most recently played Song is located.

Every time a Song is scheduled, the Stack Order for that Song's Category/Level changes. **SELECTOR** plays Songs from the top portion of the Stack and places each Song it schedules at the very bottom of the Stack.

There are several reasons why you might want to Reorder a Category. The sequence of your small, quickly rotating Categories can become predictable, and you might want to vary the order of the Songs. Or you might want to separate Songs with common Characteristics or Artists. Sometimes these Songs bunch together at the top of the Stack. This can over emphasize a certain Characteristic or Artist in one time period, and under emphasize it or them in another. Be careful, however, not to Reorder Categories too often. This will cause uneven Song rotations within the Reordered Category.

As good as **SELECTOR**'s Reordering functions are, they are only short term fixes. They treat the symptoms, not the disease. In the long run, it's best to find out *why* Songs with certain Characteristics bunch together, then correct the problem.

It may be that your rule settings are unrealistic, in light of the composition of your library. Here's an example. Say you have assigned a high Priority to Energy, and your Energy rule demands an extremely Energetic music flow. You observe that Songs with Energy Codes "1" and "2" are piling up at the top of many of your Category/Level Stacks. This is a good indication that the *demand* of your Energy rule is not in synch with the Energy *composition* of your library. This kind of problem usually causes the Songs in the affected Categories/Levels to rotate unequally.

Unequal Song rotations within Categories is an inherited side effect of demanding a music flow that your library cannot support. This is true of *any* music scheduling system, computer or manual. Precise Category rotation and a specific music flow are two concepts that are almost always mutually exclusive. Unless your library matches your rules *exactly* (this is rarely the case), you have to "give" in one of the areas to "get" in the other. You must draw the scheduling line between precise Category rotations and desired music flow. Only you can decide just how much of one you are willing to "give" in order to "get" the other.

If you want to adjust your music flow requirements, in order to get more even Category rotations, there are several approaches. First, you could relax the settings, or lower the Priority, of those rules causing Stack "logjams". You could also Packet some of the Songs with "troublesome" Characteristics. Finally, you could either eliminate some of the Songs with "difficult" Characteristics, or add Songs with desired Characteristics. Obviously, you can use all - or some - of these approaches in concert, to achieve your goal.

We offer a closing caution on the subject of Category/Level Reordering. Be aware that a Category Audit will put all Categories/Levels back in most-rested order. If you run a Category Audit right after working in this area of the system, all of the Reordering changes you've made will be *negated*.

To Reorder a Category/Level, select Option #8 from the Library Management Menu. The REORDER A CATEGORY/LEVEL window pops over the Menu.

```
     ---- S E L E C T O R (R) --------------------- Library Management Menu ----
   _                                                                          _
   _                                                                          _
   _                                                                          _
   _         -----------------------------------------------------            _
   _  1. Add S|            REORDER A CATEGORY/LEVEL               |            _
   _          |                                                  |            _
   _  2. Show/|           Category S    Level 3                  |            _
   _          |                                                  |            _
   _  3. Edit -------------------------------------------------vel            _
   _          |                                                  |            _
   _  4. Brows|   Enter the Category and Level that you want to  |ilities     _
   _          |   Rearrange, press Enter.                        |            _
   _  5. Delet|                                                  |            _
   _          ----------------- Enter-Find Songs ----------------             _
   _                                                                          _
   _                                                                          _
   _                                                                          _
   _ WRCS-FM   12.00                                The Songs You Love!       _
   ----------------- (C) 1979-1990 Radio Computing Services -----------------
```

You use the REORDER A CATEGORY/LEVEL window to specify the Category *and* Level you want to Reorder. As an example, we'll use Category S, Level 3. Type in the Category and Level, then press the Enter Key. The SHUFFLE/SPREAD/RESEQUENCE screen then appears.

```
     ---- S E L E C T O R ------------------------- Shuffle/Spread/Resequence ----
   |           Category S STASH              Level 3             1 of   72  |
   |  ID   |C|L|Pack|       Title        |       Artist       |   Dayparting    |
   |1081-  |S|3|   0|HEY JUDE            |BEATLES             |No Weekday Driv|
   |2067-  |S|3|   0|DON'T WORRY BABY    |BEACH_BOYS          |No AM Drive    |
   |1231-A |S|3|   0|REFLECTIONS         |SUPREMES            |               |
   |1357-  |S|3|   0|LAST TRAIN TO CLARKSVI|MONKEES           |               |
   |1394-A |S|3|   0|SAVE IT FOR ME      |FOUR_SEASONS        |               |
   |2485-  |S|3|   0|SUMMER IN THE CITY  |LOVIN'_SPOONFUL     |               |
   |2442-  |S|3|   0|FIVE O'CLOCK WORLD  |VOGUES              |               |
   |1425-A |S|3|   0|MERCY MERCY MERCY   |BUCKINGHAMS         |               |
   |1391-  |S|3|   0|I FEEL FINE         |BEATLES             |No Early Midday|
   |1470-  |S|3|   0|I SECOND THAT EMOTION|SMOKEY ROBINS/MIRACLES|           |
   |2412-  |S|3|   0|GLAD ALL OVER       |DAVE_CLARK_FIVE     |No 9A-1P       |
   |0867-A |S|3|   0|SOUL MAN            |SAM_&_DAVE          |No 9A-1P       |
   |1011-A |S|3|   0|WHAT THE WORLD NEEDS N|JACKIE DESHANNON   |No Weekday Driv|
   |2414-  |S|3|   0|JIMMY MACK          |MARTHA_&_VANDELLAS  |               |
   |1094-A |S|3|   0|WOOLY BULLY         |SAM_THE_SHAM_&_PHAROS|No Early Midday|
   |2056-  |S|3|   0|CRY LIKE A BABY     |BOX_TOPS            |               |
   |1405-  |S|3|   0|HELP                |BEATLES             |               |
   |1032-  |S|3|   0|LOVE IS BLUE        |PAUL MAURIAT        |No Weekday Driv|
   |2188-  |S|3|   0|LOUIE LOUIE         |KINGSMEN            |No 6A-11A      |
   |1252-  |S|3|   0|HELP ME RHONDA      |BEACH_BOYS          |               |
   ----------- F1-Help F2-Save F3-Kick F4-Shuffle F5-Spread Alt M-Move -----------
```

The SHUFFLE/SPREAD/RESEQUENCE screen contains a scrolling list of all the Songs in the selected Category/Level. SELECTOR displays the Song ID ("ID"), Category ("C"), Level ("L"), Packet ("Pack"), "Title" and "Artist" of each Song. If a Song has been assigned a Standard Daypart Restriction, the system displays the Restriction Name in the "Dayparting" column.

The Songs are listed in their Stack Order as of the end of the previous scheduling session. The first Song is the most-rested, the second Song is the next most-rested, and so on through the list. The last Song in the list was scheduled most recently.

Notice the upper-right corner of the screen displays "*1 of 72 Matches*". The cursor is located on the first Song of the list. As you move the cursor through the Songs, this display updates to correctly indicate your current position in the list.

The bottom screen border lists your Options for working in this area of the system. We'll discuss these options in the order in which they appear on the screen.

Kick

A "Kick" moves a selected Song from its current location to the very bottom of the Stack. Position the **SHUFFLE/SPREAD/RESEQUENCE** screen cursor on the Song you want to Kick and press the F3 Key. The system immediately Kicks the selected Song to the bottom of the Stack. **SELECTOR** can *automatically* Kick a Category at your request during Scheduling. For details on this feature, see "Kick" on Page 408 in Section 4 of this Manual.

Shuffle

A Category "Shuffle", like shuffling a deck of cards, randomly Reorders the Stack Order. Press the F4 Key from any location on the **SHUFFLE/SPREAD/RESEQUENCE** screen to activate the Shuffle function. The **SHUFFLE** window pops onto the center of the screen. You'll see a display somewhat like this.

```
---- S E L E C T O R -------------------------- Shuffle/Spread/Resequence ----
|               Category S STASH          Level 3              1 of    72    |
|  ID    |C|L|Pack|      Title        |      Artist        |    Dayparting    |
|1081-   |S|3|   0|HEY JUDE           |BEATLES             |No Weekday Driv|
|2067-   |S|3|   0|DON'T WORRY BABY   |BEACH_BOYS          |No AM Drive       |
|1231-A  |S|3|   0|REFLECTIONS        |SUPREMES            |                  |
|1357-   |S|3|   0|LAST TRAIN TO CLARKSVI|MONKEES          |                  |
|1394-A  |S|3|   0|SA--------------------------------------  |                  |
|2485-   |S|3|   0|SU|          SHUFFLE            |  |                  |
|2442-   |S|3|   0|FI|                             |  |                  |
|1425-A  |S|3|   0|ME|   What Percentage of the Category |  |                  |
|1391-   |S|3|   0|I |      do you want to Shuffle?       |  |No Early Midday|
|1470-   |S|3|   0|I |                             |ES|                  |
|2412-   |S|3|   0|GL|             75%             |  |No 9A-1P          |
|0867-A  |S|3|   0|SO|                             |  |No 9A-1P          |
|1011-A  |S|3|   0|WH---------- F1-Help F2-Shuffle -----------  |No Weekday Driv|
|2414-   |S|3|   0|JIMMY MACK         |MARTHA_&_VANDELLAS  |                  |
|1094-A  |S|3|   0|WOOLY BULLY        |SAM_THE_SHAM_&_PHAROS|No Early Midday|
|2056-   |S|3|   0|CRY LIKE A BABY    |BOX_TOPS            |                  |
|1405-   |S|3|   0|HELP               |BEATLES             |                  |
|1032-   |S|3|   0|LOVE IS BLUE       |PAUL MAURIAT        |No Weekday Driv|
|2188-   |S|3|   0|LOUIE LOUIE        |KINGSMEN            |No 6A-11A         |
|1252-   |S|3|   0|HELP ME RHONDA     |BEACH_BOYS          |                  |
----------- F1-Help F2-Save F3-Kick F4-Shuffle F5-Spread Alt M-Move -----------
```

The "Percentage" field allows you to define which *upper* portion of the Category/Level's Stack will be Shuffled. The system suggests "75%", by displaying that figure in the Percentage field. We recommend that you set this field to 75% or less. The danger of Shuffling closer to 100% is a Song that just played, and is currently at the bottom of the Stack, could end up at the top of the Stack - ready to play again.

You may want to construct a "Shuffle Recovery" Policy. To better understand multiple Policies, read "Rules and Policies Overview" on Page 199 in Section 2 of this Manual. An example Shuffle Recovery Policy is described there.

After entering a Percentage for the Shuffle, press the F2 Key. The Category/Level is immediately Shuffled. The Songs will appear on the screen in their new Stack Order. Here's the result of our 75% Shuffle on Category S, Level 3.

```
---- S E L E C T O R -------------------------- Shuffle/Spread/Resequence ----
|            Category S STASH          Level 3        |   1 of   72  |
|  ID   |C|L|Pack|      Title       |     Artist      |  Dayparting  |
|1019-  |S|3|   0|OPUS 17           |FOUR_SEASONS     |              |
|1064-A |S|3|   0|CARA MIA          |JAY_&_AMERICANS  |              |
|1405-  |S|3|   0|HELP              |BEATLES          |              |
|0752-A |S|3|   0|PLEASE PLEASE ME  |BEATLES          |              |
|1081-  |S|3|   0|HEY JUDE          |BEATLES          |No Weekday Driv|
|2412-  |S|3|   0|GLAD ALL OVER     |DAVE_CLARK_FIVE  |No 9A-1P      |
|2262-  |S|3|   0|SWEET TALKIN' GUY |CHIFFONS         |              |
|1601-A |S|3|   0|DANCE TO THE MUSIC|SLY_&_FAMILY_STONE|No Early Midday|
|1032-  |S|3|   0|LOVE IS BLUE      |PAUL MAURIAT     |No Weekday Driv|
|1231-A |S|3|   0|REFLECTIONS       |SUPREMES         |              |
|2006-  |S|3|   0|I THINK WE'RE ALONE NO|TOMMY JAMES/SHONDELLS|          |
|0867-A |S|3|   0|SOUL MAN          |SAM_&_DAVE       |No 9A-1P      |
|1425-A |S|3|   0|MERCY MERCY MERCY |BUCKINGHAMS      |              |
|2096-  |S|3|   0|SOMEBODY TO LOVE  |JEFFERSON_AIRPLANE|No Early Midday|
|1350-  |S|3|   0|TIME WON'T LET ME |OUTSIDERS        |No Early Midday|
|2485-  |S|3|   0|SUMMER IN THE CITY|LOVIN'_SPOONFUL  |              |
|2073-  |S|3|   0|LOVE IS HERE AND NOW Y|SUPREMES         |              |
|1391-  |S|3|   0|I FEEL FINE       |BEATLES          |No Early Midday|
|0955-A |S|3|   0|DEVIL WITH / GOOD GOLL|MITCH RYDER      |No Early Midday|
|2237-  |S|3|   0|SLOOP JOHN B      |BEACH_BOYS       |              |
----------- F1-Help F2-Save F3-Kick F4-Shuffle F5-Spread Alt M-Move -----------
```

SELECTOR can *automatically* Shuffle a Category, at your requested times, during Scheduling. For details on this feature, see "Shuffle" on Page 406 in Section 4 of this Manual.

Spread

The "Spread" function allows you to evenly separate Songs with certain Characteristics throughout the Category/Level. In most cases, it is better to Spread than Shuffle. Shuffle is completely random, whereas Spread attempts to maintain a Category/Level's most-rested order.

We've done some manual rearranging in Category S, Level 3 to demonstrate an Artist Spread. Notice that many "Beatles" Songs now appear at the top of the Stack.

```
---- S E L E C T O R -------------------------- Shuffle/Spread/Resequence ----
|            Category S SECONDARY GOLD  Level 3       |   1 of   72  |
|  ID   |C|L|Pack|      Title       |     Artist      |  Dayparting  |
|0752-A |S|3|   0|PLEASE PLEASE ME  |BEATLES          |              |
|0177-A |S|3|   0|SHE'S A WOMAN     |BEATLES          |              |
|1401-  |S|3|   0|DAY TRIPPER       |BEATLES          |              |
|1392-  |S|3|   0|MICHELLE          |BEATLES          |No Weekday Driv|
|1391-  |S|3|   0|I FEEL FINE       |BEATLES          |No Early Midday|
|1405-  |S|3|   0|HELP              |BEATLES          |              |
|1081-  |S|3|   0|HEY JUDE          |BEATLES          |No Weekday Driv|
|1180-  |S|3|   0|YELLOW SUBMARINE  |BEATLES          |              |
|1101-  |S|3|   0|GET BACK          |BEATLES          |              |
|1470-  |S|3|   0|I SECOND THAT EMOTION|SMOKEY ROBINS/MIRACLES|          |
|2038-  |S|3|   0|I DO LOVE YOU     |BILLY STEWART    |No Weekday Driv|
|2076-  |S|3|   0|SOME DAY WE'LL BE TOGE|SUPREMES         |              |
|2073-  |S|3|   0|LOVE IS HERE AND NOW Y|SUPREMES         |              |
|2250-  |S|3|   0|I SAY A LITTLE PRAYER|ARETHA FRANKLIN  |No Early Midday|
|3072-  |S|3|   0|TRACKS OF MY TEARS|SMOKEY ROBINS/MIRACLES|No AM Drive   |
|1430-A |S|3|   0|I'LL BE DOGGONE   |MARVIN GAYE      |              |
|1350-  |S|3|   0|TIME WON'T LET ME |OUTSIDERS        |No Early Midday|
|0983-A |S|3|   0|GREEN RIVER       |C_C_R            |No Early Midday|
|1220-A |S|3|   0|PLEASE MR. POSTMAN|MARVELETTES      |No Early Midday|
|2414-  |S|3|   0|JIMMY MACK        |MARTHA_&_VANDELLAS|              |
----------- F1-Help F2-Save F3-Kick F4-Shuffle F5-Spread Alt M-Move -----------
```

To initiate the Spread function, press the F5 Key from any location on the **SHUFFLE/SPREAD/RESEQUENCE** screen. We'd like to evenly Spread the Beatles Songs throughout the Category/Level, so we'll press F5. The **SPREAD** window pops onto the center of the display.

```
---- S E L E C T O R ------------------------- Shuffle/Spread/Resequence ----
|                Category S SECONDARY GOLD  Level 3           1 of   72  |
|  ID   |C|L|Pack|        Title         |       Artist      | Dayparting  |
|0752-A |S|3|   0|PLEASE PLEASE ME      |BEATLES            |             |
|0177-A |-------------------------------------------------------------|   |
|1401-  ||                        SPREAD                       |       |   |
|1392-  || ---------------                                     |kday Driv|
|1391-  || |Artist          |                                  |ly Midday|
|1405-  || |Artist Group    |                                  |         |
|1081-  || |Album Title     |   Spread "Specific" Code or "All" Codes? |kday Driv|
|1180-  || |Energy          |                                  |         |
|1101-  || |Era             |              Specific             |         |
|1470-  || |Mood            |                                  |         |
|2038-  || |No Last Play    |                                  |kday Driv|
|2076-  || |Opener          |                                  |         |
|2073-  || |Pattern         |              Which?               |         |
|2250-  || |Role            |         BEATLES                   |ly Midday|
|3072-  || |Sound Code      |                                  |Drive    |
|1430-A || |Tempo           |                                  |         |
|1350-  || |Type            |                                  |ly Midday|
|0983-A || ---------------                                     |ly Midday|
|1220-A |-------------------- F1-Help F2-Spread --------------------|ly Midday|
|2414-  |S|3|   0|JIMMY MACK            |MARTHA_&_VANDELLAS |          |
----------- F1-Help F2-Save F3-Kick F4-Shuffle F5-Spread Alt M-Move -----------
```

When first entering the **SPREAD** window, the cursor is in the box in the left of the window. Position it on the Item you wish to Spread, and press the F2 Key.

If you Spread on "No Last Play", the Spread begins immediately. This is an excellent choice after Adding new Songs to a Category/Level. **SELECTOR** places newly-added Songs at the bottom of their Category/Level's Stack. The "No Last Play" Spread will evenly distribute the fresh additions throughout the Category/Level.

If you select any of the other Items, a Toggle Bar field will appear that allows you to select a "Specific" code or "All" codes. If you choose "Specific", you must enter the particular code that you wish to be Spread.

Note that you can Spread only *one* "Artist Group", "Role" or "Sound Code". Since there can be more than of these Characteristics per Song, you must enter the specific Code for the Spread if you select any of these options.

For our example, we've selected a Specific Spread based on Artist. We typed the name of the Artist we wish to Spread, "BEATLES", in the "Which" field. Here are the results of the Spread.

```
---- S E L E C T O R -------------------------- Shuffle/Spread/Resequence ----
|             Category S SECONDARY GOLD  Level 3          1 of    72 |
|  ID   |C|L|Pack|      Title        |      Artist      |  Dayparting      |
|0752-A |S|3|   0|PLEASE PLEASE ME    |BEATLES           |                  |
|1470-  |S|3|   0|I SECOND THAT EMOTION|SMOKEY ROBINS/MIRACLES|              |
|2038-  |S|3|   0|I DO LOVE YOU       |BILLY STEWART     |No Weekday Driv   |
|2076-  |S|3|   0|SOME DAY WE'LL BE TOGE|SUPREMES        |                  |
|2073-  |S|3|   0|LOVE IS HERE AND NOW Y|SUPREMES        |                  |
|2250-  |S|3|   0|I SAY A LITTLE PRAYER|ARETHA FRANKLIN   |No Early Midday   |
|3072-  |S|3|   0|TRACKS OF MY TEARS  |SMOKEY ROBINS/MIRACLES|No AM Drive    |
|1430-A |S|3|   0|I'LL BE DOGGONE     |MARVIN GAYE       |                  |
|0177-A |S|3|   0|SHE'S A WOMAN       |BEATLES           |                  |
|1350-  |S|3|   0|TIME WON'T LET ME   |OUTSIDERS         |No Early Midday   |
|0983-A |S|3|   0|GREEN RIVER         |C_C_R             |No Early Midday   |
|1220-A |S|3|   0|PLEASE MR. POSTMAN  |MARVELETTES       |No Early Midday   |
|2414-  |S|3|   0|JIMMY MACK          |MARTHA_&_VANDELLAS|                  |
|1032-  |S|3|   0|LOVE IS BLUE        |PAUL MAURIAT      |No Weekday Driv   |
|1455-  |S|3|   0|WHITER SHADE OF PALE|PROCOL_HARUM      |No Weekday Driv   |
|2246-  |S|3|   0|TO SIR WITH LOVE    |LULU              |No Weekday Driv   |
|1401-  |S|3|   0|DAY TRIPPER         |BEATLES           |                  |
|2412-  |S|3|   0|GLAD ALL OVER       |DAVE_CLARK_FIVE   |No 9A-1P          |
|1199-  |S|3|   0|LIGHT MY FIRE       |DOORS             |No Early Midday   |
|1007-  |S|3|   0|I WAS MADE TO LOVE HER|STEVIE WONDER   |                  |
----------- F1-Help F2-Save F3-Kick F4-Shuffle F5-Spread Alt M-Move -----------
```

The system has evenly Spread all the Beatles Songs throughout the Category/Level. They have been Spread in most-rested order. That is, the most-rested Beatles Songs are positioned closer to the top of the Stack. The non-Beatles Songs remain in the same relative positions they occupied prior to the Spread.

Note that if you Spread "All" Artists, *only* the Artist 1 names are evenly Spread. If you select a "Specific" Artist, the system will evenly Spread *all* Songs by the selected Artist, regardless of whether the Specific Artist is designated as Artist 1 or Artist 2 on the Songs.

Move Songs within Category

You can Move any Song to another location in the Category/Level Stack. First, move the **SHUFFLE/SPREAD/RESEQUENCE** screen cursor until it is positioned on the Song you want to Move, then press Alt-M. Now move the cursor and notice the Song is contained within, and moving with, the cursor. When the Song is positioned to your satisfaction, Press the Enter Key to lock it in place.

Reorder Packets

If you have Songs in Packets within the Category/Level currently displayed in the **SHUFFLE/SPREAD/RESEQUENCE** screen, you will see *only* the Song at the front of the Packet. If you want to see the *other* Songs within the Packet, or change their scheduling order, position the cursor on the Packeted Song and press the Enter Key. The **RESEQUENCE PACKET** window will pop onto the center of the screen. Here's an example.

```
---- S E L E C T O R ------------------------- Shuffle/Spread/Resequence ----
|           Category G GREAT EIGHTIES   Level 1              17 of   89  |
|  ID    |C|L|Pack|       Title       |      Artist       |   Dayparting    |
|3060-   |G|1|   0|HARD HABIT TO BREAK |CHICAGO            |No AM Drive      |
|1303-   |G|1|   0|WHAT KIND OF FOOL   |BARBRA STRE/BARRY GIBB|No Weekday Driv|
|1225-   |G|1|   0|I CAN'T TELL YOU WHY |EAGLES            |No Weekday Driv|
|1261-   |G|1|   0|LONGER              |DAN FOGELBERG      |No Weekday Driv|
|3172-   |G|1|   0|YOU AND I           |EDDIE RABBI/CRYSTAL GA|No Weekday Driv|
|1054-   |G|1|   0|BIGGEST PART OF ME  |AMBROSIA           |No Weekday Driv|
|1064-   |G|1|   0|LADY                |KENNY ROGERS       |No Weekday Driv|
        -----------------------------------------------------------------
|                     RESEQUENCE PACKET   22                  1 of   2  |
|  ID    |C|L|Pack|       Title       |      Artist       |   Dayparting    |
|2496-   |G|1|  22|AGAINST ALL ODDS    |PHIL COLLINS       |No Weekday Driv|
|3058-   |G|1|  22|IN THE AIR TONIGHT  |PHIL COLLINS       |No Night Play    |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
|        | | |    |                   |                   |                 |
--------------------- F1-Help F2-Save F3-Kick Alt M-Move ---------------------
```

There are two functions available in the **RESEQUENCE PACKET** window:

    1.   Press Alt-M to **Move** a Song within its Packet.

    2.   Press F3 to **Kick** a Song to the bottom of its Packet.

These functions operate exactly like the functions described above for the **SHUFFLE/SPREAD/RESEQUENCE** screen.

LIBRARY MANAGEMENT UTILITIES

This section of **SELECTOR** allows you to set your overall Song numbering scheme, define several custom fields and specify which of your Song Packets are Diggable. It also provides access to the system's Custom Field Ordering feature and provides several useful reports to help you manage your Song ID numbers and your Song and Artist Notes.

Library Management Utilities is Option #9 on the Library Management Menu. When you make this selection, the Library Management Utilities Menu appears on your screen.

```
---- S E L E C T O R (R) -------- Library Management Utilities Menu ----
 _                                                                    _
 _                                                                    _
 _                                                                    _
 _                                                                    _
 _ 1. Library Management Parameters    4. Note Reports                _
 _                                                                    _
 _ 2. Custom Field Ordering            5. Edit Artist Name/Notes      _
 _                                                                    _
 _ 3. Available ID Numbers Report   Esc - Library Management Menu     _
 _                                                                    _
 _                                                                    _
 _                                                                    _
 _                                                                    _
 _ WRCS-FM   12.00                         The Songs You Love!        _
 -------------- (C) 1979-1990 Radio Computing Services ----------------
```

LIBRARY MANAGEMENT PARAMETERS

In this area of **SELECTOR**, you establish several settings that are used throughout the Library Management section of the system. Option #1 of the Library Management Utilities Menu calls up the **LIBRARY PARAMETERS** screen.

```
---- S E L E C T O R -------------------------------- Library Parameters ----
|                                                                          |
|                                                                          |
|    Song ID is to be ····························· Alphanumeric           |
|     If Alphanumeric, the Letters should be ······· ALL UPPER CASE        |
|     If Alphanumeric, include this Punctuation ················    -      |
|                                                                          |
|    All Packets up to this Number are Diggable ··················· 2000   |
|                                                                          |
|    Custom Header for Address Field ··········        Address            |
|                                                                          |
|                                                                          |
|--------------------------------------------------------------------------|
|                                                                          |
|    The Research window off of the Song screen can be customized for your |
|          needs by entering the column and row names below.               |
|                                                                          |
|                         Date  Men    Women  25-34  35-44                 |
|            Auditorium       /  /                                         |
|            Call Out         /  /                                         |
|            Retail           /  /                                         |
|            Requests         /  /                                         |
|                                                                          |
------------------------------ F1-Help F2-Save ------------------------------
```

Song ID Numbering

Every Song in **SELECTOR** has a unique identification number. We call this number the Song ID. Each Song ID may contain a *maximum* of seven characters. The first three fields at the top of the **LIBRARY PARAMETERS** screen are used to define your Song ID numbering scheme.

```
---- S E L E C T O R -------------------------------- Library Parameters ----
|                                                                            |
|                                                                            |
|      Song ID is to be ····························· Alphanumeric           |
|       If Alphanumeric, the Letters should be ······· ALL UPPER CASE        |
|       If Alphanumeric, include this Punctuation ················     -     |
|                                                                            |
|      All Packets up to this Number are Diggable ··················· 2000   |
|                                                                            |
|      Custom Header for Address Field ···········        Address           |
|                                                                            |
|                                                                            |
 ----------------------------------------------------------------------------
```

"Song ID is to be" is a Toggle Bar field.   The choices here are "Alphanumeric" and "Numbers Only". "Alphanumeric" allows you to use IDs that contain any combination of letters and numbers. "Numbers Only" means just what it says, the IDs you use must consist only of numbers. Selecting "Numbers Only" provides the greatest ease and convenience in calling up Songs by their IDs. On the other hand, you might want or need to use alphabetic characters in your IDs.

The "Song ID is to be" field is to be used *only* when setting up the system. In other words, do *not* change this setting *after* you have entered Songs into **SELECTOR**. If you wish to change from "Alphanumeric" to "Numbers Only" - or vice versa - after you have entered Songs into the system, you *must* call RCS for instructions on how to do so.

If you are using an automation system, and that system uses Song identification numbers that consist of seven characters or less, a *great* approach is to use the automation system's Song identification numbers as Song IDs in **SELECTOR**. In this case, the Song identification numbers in *both* systems will be *identical*. This is a logical and convenient arrangement. If you decide to go this route, you must set the "Song ID is to be" field according to the numbering style used by your automation system.

If you select Alphanumeric IDs, you have two further options. First, you choose whether to use ALL UPPER case letters, or UPPER *and* lower case letters. The "Letters should be" field is a Toggle Bar field with choices of "ALL UPPER CASE" or "Upper and Lower Case". If you select "ALL UPPER CASE", there is no difference to the system between, say "1011-a" and "1011-A", they both refer to the same ID. If you select "Upper and Lower Case", **SELECTOR** will interpret the two IDs in the preceding example as two distinct, separate IDs. Unless you need the flexibility of Upper and Lower case, we recommend you choose all UPPER CASE.

If you decide to use Alphanumeric IDs, you can assign default characters to specific ID field positions. You do this in the "include Punctuation" field. For example, if *all* of your IDs contain a hyphen (-) as the fifth character, you should enter "   - " here. Any characters you enter will be "echoed" throughout the system in those fields where you enter IDs.

To illustrate, say that *all* of your IDs contain an asterisk in the third position and a slash in the sixth position. In this case, you should set the "include Punctuation" field to " * / ". Here's how the **DELETE SONGS** screen would appear assigning this punctuation.

```
---- S E L E C T O R ------------------------------------ Delete Songs ----
|                                                                          |
| ID   |CLPack|        Title        |        Artist       |   Last Play    |
| *  / |      |                     |                     |                |
| *  / |      |                     |                     |                |
| *  / |      |                     |                     |                |
| *  / |      |                     |                     |                |
| *  / |      |                     |                     |                |
| *  / |      |                     |                     |                |
| *  / |      |                     |                     |                |
----------- F1-Help F2-Delete F6-Category/Level Alt G-Browse List ------------
```

As you can see, your ID field punctuation has been echoed to every ID field on the screen. As you enter IDs, you can simply type over, or use the Right Arrow Key to move past, the punctuation that has automatically been provided by the system. If some Song IDs do *not* contain your standard punctuation characters, you can simply use the Spacebar to eliminate it or them from the current field.

Although we used the **DELETE SONGS** screen as an example, the "include Punctuation" field contents are used throughout the system in *all* Song ID fields.

Packet Numbering

The fourth field from the top of the **LIBRARY PARAMETERS** screen is used to enter the Packet number that separates Diggable from Non-Diggable Packets.

```
---- S E L E C T O R -------------------------------- Library Parameters ----
|                                                                            |
|                                                                            |
|     Song ID is to be ····························· Alphanumeric            |
|      If Alphanumeric, the Letters should be ······· ALL UPPER CASE         |
|      If Alphanumeric, include this Punctuation ················    -       |
|                                                                            |
|     All Packets up to this Number are Diggable ···················· 2000   |
|                                                                            |
|     Custom Header for Address Field ···········        Address            |
|                                                                            |
|                                                                            |
|                                                                            |
------------------------------------------------------------------------------
```

Packet numbers *below* the defined cut off point are Diggable. Packet numbers *equal to*, or *greater than*, the cut off point are Non-Diggable. In our example **LIBRARY PARAMETERS** screen, Packets "2000" through "9999" have been defined as Non-Diggable.

If you set the field to "0", then *all* Packets in the system become Non-Diggable. For complete information on Packets, see "Packet Management" on Page 166 in this Section of the Manual.

Address Field Header

The **ADDITIONAL SONG INFORMATION** window, which is accessed from the **SONG INFORMATION** screen, contains a 24-character "Address" field. This field is primarily intended to be used in conjunction with an automation system. The "Custom Header for Address Field" on the **LIBRARY PARAMETERS** screen allows you to create a *different* Header for this field. This enables you to customize the field for your particular automation system, or use the field for any *other* purpose.

```
---- S E L E C T O R ------------------------------- Library Parameters ----
|                                                                           |
|                                                                           |
|    Song ID is to be ······························ Alphanumeric            |
|     If Alphanumeric, the Letters should be ······· ALL UPPER CASE         |
|     If Alphanumeric, include this Punctuation ·················     -      |
|                                                                           |
|    All Packets up to this Number are Diggable ··················· 2000     |
|                                                                           |
|    Custom Header for Address Field ··········· HR  MN  SC  FR             |
|                                                                           |
|                                                                           |
 ---------------------------------------------------------------------------
```

The **LIBRARY PARAMETERS** screen excerpt shown above illustrates the use of the "Address" field for a specific automation system. In this example, the automation system uses a time code address consisting of "Hours", "Minutes", "Seconds" and "Frames". The "HR MN SC FR" custom Header provides the ability to "line up" each element of the time code, when this information is added to the Songs in the **SELECTOR** Database.

Simply type the Header you wish to use in the "Custom Header for Address Field". Of course, you also have the option of changing the Header *and* using this field for any *other* purpose. Press the F2 Key to Save the **LIBRARY PARAMETERS** screen settings. Thereafter, your new field Header will be displayed on the **ADDITIONAL SONG INFORMATION** window.

For complete information about integrating **SELECTOR** with your automation system, see "Automation System Control" on Page 761 in Section 7 of this Manual.

Research Window Labels

The lower portion of the **LIBRARY PARAMETERS** screen allows you to define labels for the **RESEARCH INFORMATION** window, which is available from the **SONG INFORMATION** screen. For complete details on the **RESEARCH INFORMATION** window, see "Research Information" on Page 118 in this Section of the Manual.

```
 ---------------------------------------------------------------------------
|                                                                           |
|    The Research window off of the Song screen can be customized for your  |
|          needs by entering the column and row names below.                |
|                                                                           |
|                              Date  Cell 1 Cell 2 Cell 3 Cell 4            |
|          Auditorium          /  /                                         |
|          Call Out            /  /                                         |
|          Retail              /  /                                         |
|          Requests            /  /                                         |
|                                                                           |
 --------------------------------- F1-Help F2-Save ------------------------- 
```

"Date" is a fixed label, but you can rename the other four column labels and the four types of Research. For example, if you only use Auditorium and Call Out Research, you could devote two rows to Auditorium Research and the other two to Call Out Research. Use column labels that pertain to the important cells in your Research results. For example, "Men", "Women", "Total", "25-34" and "35-44". Any changes you make here will thereafter be displayed in the **RESEARCH INFORMATION** window.

CUSTOM FIELD ORDERING

Custom Field Ordering allows you to specify the fields you use on the **SONG INFORMATION** screen. Most stations do not use all the available fields on this screen. By setting up a Custom Field Order, the cursor will enter *only* the fields that you select, in the *order* you specify. This helps ensure that *all* the required Song data is entered in the *correct* fields. It also prevents you from entering valid data in the *wrong* fields. Custom Field Ordering can also dramatically speed up your work in the Add Songs and Show/Change sections of the program.

Custom Field Ordering can be specified not only for the **SONG INFORMATION** screen, but also the **CHART INFORMATION** window, and the **ADDITIONAL SONG INFORMATION** window.

You can define and store up to nine different Custom Field Orders. Then you can use different Orders for the various tasks you perform. For example, one Custom Field Order could be defined for changing Category, Level and Packet assignments; while another could be used for modifying Mood and Texture Codes. A third Custom Field Order might be your "standard". It would specify *all* of the fields that *you* use in the system.

Select Option #2 from the Library Management Utilities Menu to access the **CUSTOM FIELD ORDERING** screen.

```
---- S E L E C T O R ---------------------------- Custom Field Ordering ----
|                                                                           |
|                   F3 - Define a New Order                                 |
|                   F5 - Select a Standard Order                            |
|                   F6 - Delete this Saved Order                            |
|                   Enter - Select this Order for this Session Only         |
|                                                                           |
|---------------------------------------------------------------------------|
|          STANDARD CUSTOM           |           SAVED CUSTOM               |
|           FIELD ORDER              |           FIELD ORDERS               |
|                                    |                                      |
|                                    |   All fields                         |
|                                    |   Category / Level/ Packet           |
|                                    |                                      |
|                                    |                                      |
|    All fields                      |                                      |
|                                    |                                      |
|                                    |                                      |
|                                    |                                      |
|                                    |                                      |
|                                    |                                      |
| WRCS-FM  The Songs You Love!                                      12.00    |
---------------------------- F1-Help F2-Save -------------------------------
```

The lower-right portion of the screen lists all of the currently defined Custom Field Orders. The Order named "All Fields" is **SELECTOR**'s default Field Order. As its name implies, it provides access to every field on the **SONG INFORMATION** screen. The "All Fields" Order *cannot* be modified or Deleted.

In our example **CUSTOM FIELD ORDERING** screen, the "Category/Level/Packet" Custom Field Order is used to make weekly changes to these fields of the "Current" Songs in the system.

The top portion of the screen lists all of the functions available in Custom Field Ordering. We'll discuss them in the order they appear on the screen.

Define a New Order

When you first enter the **CUSTOM FIELD ORDERING** screen, the cursor is positioned in the list of Saved Custom Field Orders. To Define a new Field Order, press the Down Arrow Key until the cursor is located on a blank line. Type a name for the Order you are about to create, and press the F3 Key. Immediately a blank **SONG INFORMATION** screen appears.

Move the cursor on the **SONG INFORMATION** screen until it is positioned in the first field you want to access, then press the Insert Key. When you press Insert, the cursor moves to the following field. The field you chose with

Insert *remains* highlighted. Now, move the cursor to the next field you want to access and press Insert. Again, the cursor moves to the next field, while the field you chose remains highlighted. Continue in this fashion until you have selected *all* of the fields you wish to access.

Note that the *order* in which you select the fields is important. It will be the order in which the cursor will access the fields when the Custom Order is later used. You can use the Arrow Keys to move freely about the screen, selecting fields in *any order* you wish.

Press the F6 Key to enter the **ADDITIONAL SONG INFORMATION** window, or Alt-C to access the **CHART INFORMATION** window, to define Custom Field Ordering in these areas.

If you select a field by mistake, move the cursor into that field and press the Delete Key. That field is then removed from the Custom Field Order you are defining.

When you have finished selecting fields, press the F2 Key to Save the Custom Field Order. Then press the Escape Key to return to the **CUSTOM FIELD ORDERING** screen.

You can also use the "Define a New Order" function to *modify* an *existing* Custom Field Order.

Select a Standard Order

You can assign any *existing* Custom Field Order as the "Standard" Custom Field Order. The Order you Select will be used every time you work in **SELECTOR**. The Custom Field Order that is the current Standard Order is displayed on the left portion of the screen.

To designate a different Standard Order, place the **CUSTOM FIELD ORDERING** screen cursor on your selection and press the F5 Key. Then press F2 to Save the new setting. The Order you selected will be in effect the *next* time you enter the Library Management subdivision of the system. If you want your newly-selected Standard Custom Field Order to take effect *immediately*, you must *also* press the Enter Key, while the cursor is positioned on the desired Order.

Delete Saved Order

To Delete a Custom Field Order, place the **CUSTOM FIELD ORDERING** screen cursor on the Order you want to Delete and press the F6 Key. Before a Custom Field Order is Deleted, you are given the opportunity to change your mind. A message will appear, asking you to confirm the Deletion. If you press the F2 Key when you see this message, the Custom Field Order will be Deleted. If you want to cancel the Deletion, press the Escape Key.

If you Delete the Custom Field Order that is currently assigned as the Standard Order, then "All Fields" will be assigned as the Standard Order. Note that you *cannot* delete the "All Fields" Custom Field Order.

Select Order for this Session Only

If you want to work with a Custom Field Order for a limited time only, place the **CUSTOM FIELD ORDERING** screen cursor on the Order you want to activate, then press the Enter Key. The Order you select will be in effect *only* while you remain in the Library Management section of **SELECTOR**. When you return to the Main Menu, the Standard Custom Field Order will be automatically reinstated.

AVAILABLE ID NUMBERS REPORT

If you use Song IDs that consist of numbers only, you can generate a report showing available ID numbers in the system. If you select Option #3 from the Library Management Utilities Menu and you are *not* using "Numbers Only" Song IDs, a message will pop over the Menu. Here's what you'll see.

```
      ---- S E L E C T O R (R) -------- Library Management Utilities Menu ----
_             --------------------------------------                    _
_            |                                      |                    _
_            |                                      |                    _
_            |      In order to run this Report,    |                    _
_            |                                      |                    _
_            |      Song ID must be set to "Numbers |                    _
_            |                                      |                    _
_            |      Only" in "Library Management    |                    _
_            |                                      |                    _
_            |      Parameters".                    |                    _
_            |                                      |                    _
_            |                                      |                    _
_            |                                      |                    _
_             --------------------------------------                    _
_ WRCS-FM    12.06                          The Songs You Love!          _
-------------- (C) 1979-1990 Radio Computing Services ----------------
```

If you *are* using "Numbers Only" Song IDs, when you select Option #3 from the Library Management Utilities Menu the **PRINT OPTIONS** window will appear.

```
                   ---------------------------------
      ---- S E L E C T O |      PRINT OPTIONS        | Utilities Menu ----
_                        |                           |                    _
_                        |   1. Print                |                    _
_                        |                           |                    _
_                        |   2. File                 |                    _
_ 1. Library Manage      |                           |s                   _
_                        |   3. Background Print     |                    _
_ 2. Custom Field O      |                           | Name/Notes         _
_                        |   4. View                 |                    _
_ 3. Available ID N      |                           |agement Menu        _
_                        |   5. View/File            |                    _
_                        |                           |                    _
_                        |   6. Print File Manager   |                    _
_                        |                           |                    _
_ WRCS-FM    12.00       | Esc - Previous Screen     |ngs You Love!       _
-------------- (C)       |                           |es ----------------
                   ---------------------------------
```

After choosing one of the Print options, the "Available ID Numbers Report" will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here's an example of the printed "Available ID Numbers Report".

```
              Available ID Numbers as of  8/ 2/90              Page 1


    2 -       29
   42
   46 -       48
   50 -       51
   56
   59 -      101
  104
  110
  136 -      139
  286 -      449
  520
  554
  568 -      569
 1525
 1549
 1682
 1707
 2034
 2037
 2041
 2160
 2410
 2456
 2502 - ??????
```

The Header at the top of the page shows you the date the Report was generated. The Available ID Numbers Report lists every available Song ID, from "1" through the system maximum of "9999999".

If a group of consecutive IDs is available, the Report lists the starting and ending IDs of the group, separated by a hyphen (-). The "2 - 29" notation in our example Report above means that all IDs from "2" through and including "29" are available for use. The final line, "2502 - ???????", means that all IDs from "2502" through and including the system maximum of "9999999" are available for use.

NOTE REPORTS

This area of the system allows you to generate Reports of the Song Notes and Artist Notes in your Database. When you select Option #4 from the Library Management Utilities Menu, the **NOTE REPORTS** window pops over the Menu. Here is what you will see.

```
       ---- S E L E C T O R ---------------------- Note Reports ----
           |                                                       |
           |                                                       |
   ----    |                                                       |    ----
   _       |              Notes sorted Alphabetically              |     _
   _       |              Notes sorted by Number                   |     _
   _       |          ´   Songs for each Note                      |     _
   _       |              Artists for each Note                    |     _
   _ 1.    |                                                       |     _
   _       |                                                       |     _
   _ 2.    |      Include 2nd Line with Start Date, Kill Date/Hour, |     _
   _       |          Kill Count, Anniversary & Status ?   No      |     _
   _ 3.    |                                                       |     _
   _       |                                                       |     _
   _       |              Press Enter to Tag a Report.             |     _
   _       |              Press Del to Untag a Report.             |     _
   _       |      Press F9 to Print/File/View the Tagged Reports.  |     _
   _ WRC   |                                                       |     _
   -----   |                                                       |   -----
           ---------------------- F1-Help --------------------------
```

There are four different Reports available. They are listed at the top of the **NOTE REPORTS** window. Here is a brief description of each of the available reports.

> **Notes sorted Alphabetically** is a report containing all of the Song Notes *and* Artist Notes in the Database. The Notes are sorted alphabetically according to their text.

> **Notes sorted by Number** is a report containing all of the Song Notes *and* Artist Notes in the Database. The Notes are sorted according to the Note Numbers that **SELECTOR** has assigned to each Note.

> **Songs for each Note** is a report containing *only* the Song Notes in the Database. The Notes are sorted alphabetically according to their text. The report shows all of the Songs to which each Note has been assigned. For each Song, the report lists its Song ID, Category, Level and Packet assignments, Artist, Title, Artist Group and Sound Codes.

> **Artists for each Note** is a report containing *only* the Artist Notes in the Database. The Notes are sorted alphabetically according to their text. The report lists all of the Artists to which each Note has been assigned.

Tag Reports

Use the Arrow Keys to move the cursor until it is positioned on a Report you wish to generate, then press the Enter Key to tag that Report. A check mark (´) is placed to the left of the tagged Report, and the Report is highlighted in the window. You may tag more than one Report. Continue moving about, tagging all the Reports you wish to generate. In the example **NOTE REPORTS** window shown above, the "Songs for each Note" Report has been tagged.

If you make a mistake, you can untag the erroneous choice. To untag a Report, position the cursor on that Report and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Report.

Report Content

After you have finished tagging Reports, you make a setting to determine the content that will be included in the Reports. Use the Down Arrow Key to move to the Toggle Bar field in the middle of the **NOTE REPORTS** window. The choices here are "Yes" or "No".

```
-------------------------------------------------------------
|       Include 2nd Line with Start Date, Kill Date/Hour,     |
|              Kill Count, Anniversary & Status ?  No         |
-------------------------------------------------------------
```

If you want the "Note" portion of the selected Reports to contain *only* the Note Text and Note Number, set this field to "No". If you wish the "Note" portion of the selected Reports to also include the Start Date, Kill Date/Hour, Kill Count, Anniversary Date and Print Status information for the Notes, set this field to "Yes".

After you have tagged the Reports and specified their Content, press the F9 Key. The **PRINT OPTIONS** window will pop over the **NOTE REPORTS** window. Here is how the display appears.

```
        ---- S E L E C T O R --------------------- Note Reports ----
        |   |                                     |              |
        |   | ------------------------------- |              |
----  |   |          PRINT OPTIONS       |              |   ----
 _    |   |                               |              |    _
 _    |   |        1. Print               |              |    _
 _    |   |                               |              |    _
 _    |   |        2. File                |              |    _
 _ 1. |   |                               |              |    _
 _    |   |        3. Background Print     |              |    _
 _ 2. |   Include |                       |te/Hour,      |    _
 _    |       Kil| 4. View                |No            |    _
 _ 3. |   |                               |              |    _
 _    |   |        5. View/File           |              |    _
 _    |   |                               |              |    _
 _    |   |        6. Print File Manager   |              |    _
 _    |   Press   |                       |Reports.      |    _
 _ WRC|   | Esc - Previous Screen         |              |    _
-----|   |                               |              |  -----
        | ------------------------------- |              |
        -------------------------------------------------------------
```

After you choose one of the Print options, the tagged Reports will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in this Section of this Manual.

Here's an example of the printed "Songs for Each Note" Report. Remember, we specified that the Report should *not* include the Start Date, Kill Date/Hour, Kill Count, Anniversary Date and Print Status information.

```
 5/28/90  Songs for Each Note   PAGE:  1  WRCS-FM
Note Number   Note
 ID    CLP    Artist                        Title                A.Gr. S.Cd.
-------------------------------------------------------------------------------
 20   At The Music Center 6/24, Tickets on sale Friday.
    23  N1   0  ALARM                        SOLD ME DOWN THE RIVER

 18   Biggest hit since "Up Where We Belong".
    17  N1   0  JOE COCKER                   WHEN THE NIGHT COMES

 17   Bruce Hornsby on piano.
    26  N1   0  DON HENLEY                   THE END OF THE INNOCENCE

 22   Featured this Saturday night on "Guitar Heroes".
    24  N1   0  STEVIE RAY VA/DOUBLE_TROUBLE  CROSSFIRE

 13   First single from "Rattle and Hum".
  2046  N1  89  U-2                          DESIRE

  6   Founding member of the British group Traffic.
  2072  X1   0  JIM CAPALDI                  SOMETHING SO STRONG     T  X

 10   In Concert at Chrysler Hall this Sunday at 8 PM.
   330  C1   0  MIKE_+_THE_MECHANICS         SILENT RUNNING              ULO
  1840  N1   0  MIKE_+_THE_MECHANICS         THE LIVING YEARS            ULN

 15   In Concert at the Spectrum next Tuesday at 9 PM.
    32  N1   2  STEVIE NICKS                 ROOMS ON FIRE           F

 21   Produced by Jeff Lynne.
    43  N1   0  ROY ORBISON                  YOU GOT IT

 14   New "Greatest Hits" collection has two new songs.
    65  N1   0  FLEETWOOD_MAC                SEVEN WONDERS           F  AU

 23   Original Band reunited for this project.
    13  N1   0  POCO                         CALL IT LOVE

  7   Remove Auto-Pause for this Song!
   304  D1   0  PINK_FLOYD                   BRAIN DAMAGE/ECLIPSE       LOX
   343  E2   0  BEATLES                      GOLDEN SLUMBERS/THE END  B
   344  E2   0  BEATLES                      SUN KING MEDLEY          B  L
   366  D1   0  JACKSON BROWNE               LOAD OUT/STAY               AL
  1323  E1   0  LED_ZEPPELIN                 HEARTBREAK/LIVIN' LOVIN' L  LH
  1447  D1 133  BOB SEGER                    TRAVELIN' MAN/BEAUTIFUL     LHX
  1571  E1   0  YES                          LONG DIST. RUN/FISH         LO
  1581  D1   0  Z_Z_TOP                      WAITIN' FOR A BUS/JESUS     LSX
  1934  D1   0  JOURNEY                      FEELIN' THAT WAY/ANYTIME I  LKX
```

The first Header at the top of the page shows you the date the Report was generated, the Report name, the Page Number and your Call Letters. The second Header shows the location of specific Note information appearing in the Report. The third Header shows the location of specific Song information appearing in the Report.

EDIT ARTIST NAME/NOTES

In this area of **SELECTOR** you can easily change the spelling of an Artist's name, or access the **ARTIST NOTES** window, for any Artist in your library. When you select Option #5 from the Library Management Utilities Menu, the **ARTIST** window pops onto the right hand side of the screen. The display appears somewhat like this.

```
---- S E L E C T O R ----------------------------------------------------
|                                           |YVONNE ELLIMAN              |
|                                           |EMOTIONS                   |
|                                           |ENGLAND_DAN                |
|                                           |PRESTON EPPS               |
|                                           |SANTA ESMERALDA            |
|                                           |DAVID ESSEX                |
|                                           |ESSEX                      |
|                                           |EURYTHMICS                 |
|  Use the Arrow & Paging keys to find the  |BETTY EVERETT              |
|                                           |EVERLY_BROTHERS            |
|  Artist whose Notes you want to Edit then |EVERY_MOTHER'S_SON         |
|                                           |EXCITERS                   |
|  press Enter.                             |EXILE                      |
|                                           |EXPOSE                     |
|                                           |E.L.O.                     |
|                                           |E_L_P.                     |
|                                           |SHELLY FABARES             |
|                                           |PERCY FAITH                |
|                                           |MARIANNE FAITHFUL          |
|                                           |HAROLD FALTERMEYER         |
|                                           |JOSE FELICIANO             |
|                                           |FIFTH_DIMENSION            |
---------------------------------------------------------- F1-Help ----------
```

The **ARTIST** window contains a scrolling, alphabetical list of all the Artists in the system. Position the cursor on the Artist whose Name or Notes you wish to change, then press the Enter Key. The **ARTIST INFORMATION** screen for the selected Artist will appear on your monitor.

We selected the Artist "E_L_P." in the example window shown above. Here's the **ARTIST INFORMATION** screen for "E_L_P." that appeared when we pressed the Enter Key.

```
---- S E L E C T O R ------------------------------ Artist Information ----
|                                                        |              |
|   Artist                            #                  |              |
| E_L_P.                            211                  |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|   Special Artist                                       | Dy Hr Mn     |
|       Yes                                              |  3 12        |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|   Artist Notes (F10)                                   |              |
|       Yes                                              |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
| WRCS-FM  The Songs You Love!                           | Policy 1     |
---------- F1-Help F2-Save F3/F4-Previous/Next Policy F10-Artist Notes ---------
```

Edit Artist Name

In the upper-left section of the **ARTIST INFORMATION** screen, the system displays the Artist Name in the "Artist" field and the Artist Number in the "#" field. The cursor is *always* located in the "Artist" field. If you wish to Edit the spelling of the Artist's name, simply type the revised spelling over the existing information, then press the F2 Key. To illustrate, we'll change "E_L_P." to "E.L.P." We simply enter the revision, and press the F2 Key to Save it.

```
  Screen Saved
---- S E L E C T O R ------------------------------ Artist Information ----
|                                                        |              |
|   Artist                            #                  |              |
| E.L.P.                            211                  |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|   Special Artist                                       | Dy Hr Mn     |
|       Yes                                              |  3 12        |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|   Artist Notes (F10)                                   |              |
|       Yes                                              |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
|                                                        |              |
| WRCS-FM  The Songs You Love!                           | Policy 1     |
---------- F1-Help F2-Save F3/F4-Previous/Next Policy F10-Artist Notes ---------
```

After Editing the spelling of the Artist and pressing the F2 key, **SELECTOR** displays the message *Screen Saved* at the upper-left corner of the display. The system has now *changed* the spelling of the Artist's name on *all* of the Artist's Songs in the Database.

Special Artist

The "Special Artist" field of the **ARTIST INFORMATION** screen is for display only. You cannot move the cursor into this field, or change its contents. If the Artist displayed in the **ARTIST INFORMATION** screen is *not* a Special Artist, the word "No" will be displayed. On our example screen, E.L.P. *is* a Special Artist, so the field displays "Yes".

Dy Hr Mn Fields

The "Day" (Dy), "Hour" (Hr) and "Minute" (Mn) fields of the **ARTIST INFORMATION** screen are also display only fields. Again, you cannot move the cursor into these fields, or change their contents. If the Artist displayed in the **ARTIST INFORMATION** screen *is* a Special Artist, these fields are used to display the Special Artist Minimum Separation. You can display the Special Artist Minimum Separation for each of **SELECTOR**'s nine Policies.

Notice that the lower-right corner of our example **ARTIST INFORMATION** screen displays "Policy 1". This indicates that the Special Artist Minimum Separation for E.L.P. *in Policy 1* is "3" Days and "12" Hours. Use the F4 Key to display the Special Artist Minimum Separation in the *next* Policy. Press the F3 Key to display the Special Artist Minimum Separation in the *previous* Policy. You can also press Alt-#, where "#" is the number of the Policy whose Special Artist Minimum Separation you wish to display.

For complete information about Special Artists, see "Special Artist Separation" on Page 282 in Section 2 of this Manual.

Artist Notes

The "Artist Notes" field of the **ARTIST INFORMATION** screen is for display only. You cannot move the cursor into this field, or change its contents. If the Artist displayed in the **ARTIST INFORMATION** screen does *not* presently have any Artist Notes, the word "No" will be displayed. On our example screen, E.L.P. *has* Artist Notes, so the field displays "Yes". To revise the Artist Notes for the current Artist in the **ARTIST INFORMATION** screen, press the F10 Key. The **ARTIST NOTES** window will immediately appear on the screen. Your display will appear somewhat like this.

```
---- S E L E C T O R -------------------------------- Artist Information ----
|                                                      |            |        |
|   Artist                              #              |            |        |
| E.L.P.                               211             |            |        |
|                                                      |            |        |
|------------------------------------------------------------------------
|                        NOTES FOR E.L.P.                                |
|   Number   Start Date  Kill Date/Hour  Kill Count  Anniversary  Print Status |
|------------------------------------------------------------------------
| E.L.P. is Keith Emerson, Greg Lake and Carl Palmer.                    |
| 1.   41      / /          / /                 ·      / /    Always Print |
|------------------------------------------------------------------------
|                                                                        |
| 2.           / /          / /                 ·      / /                |
|------------------------------------------------------------------------
|                                                                        |
| 3.           / /          / /                 ·      / /                |
|------------------------------------------------------------------------
|                                                                        |
| 4.           / /          / /                 ·      / /                |
|------------------------------------------------------------------------
|                                                                        |
| 5.           / /          / /                 ·      / /                |
--------------- F1-Help F2-Save Spacebar-Toggle Status Options ---------------
```

The **ARTIST NOTES** window is used to enter information about the current Artist. Your Artist Notes can simply be stored for informational purposes, or they may be printed on the Log for reference by your Air Talent. You can enter up to five Artist Notes for any Artist in your library.

Artist Notes are great for printing reminders on your Log about local appearances of an Artist. If you were to use Song Notes for this purpose, you would have to assign the Note to *every* Song by the Artist. By using an Artist

Note, you only need to place *one* Note on the appropriate Artist. Then the information is printed on the Log for *every* Song by the Artist. By using the Anniversary Print Status, you can also use Artist Notes to print Log reminders about the birthdays of the Artists in your Database.

Our example screen contains one Artist Note for the Artist "E.L.P." **SELECTOR** automatically assigns an Artist Note Number to every Artist Note in the Database. The Artist Note Number in our example screen is "41".

The **ARTIST NOTES** window works *exactly* like the **SONG NOTES** window. For complete details on working in this area of the system, see "Song Notes" on Page 99 in this Section of the Manual.

Remember, when you are finished working in the **ARTIST NOTES** window, you *must* press the F2 Key to Save any changes you have made. Then you may press the Escape Key to return to the **ARTIST INFORMATION** screen.

After you are finished working on the **ARTIST INFORMATION** screen, press the Escape Key to return to the **ARTIST** window. The cursor in the **ARTIST** window will be located on the Artist that you previously accessed. This is a great "bookmark" feature. It allows you to resume from your previous location in the **ARTIST** window. This means that you can gradually work your way through *all* of the Artists in your Database, stopping to Edit Artist Names and/or Artist Notes as desired.

MUSIC POLICY

The Music Policy section of **SELECTOR** is the area where you define and maintain your music scheduling rules and policies. Before we dive into the specifics of how to work in this area of the system, we'll take a moment to define some terms and examine the "big picture".

RULES AND POLICIES OVERVIEW

SELECTOR provides many ways to control how your music is scheduled. These control methods can be divided into two broad groups - Song Characteristics and Play History. The first group controls the scheduling of your music according to the *Characteristics* that you have assigned to the Songs in your library. The second group controls the scheduling of your music according to the dates and times that the Songs were *previously scheduled.*

During scheduling, **SELECTOR** follows rules that you define. Your rules instruct the system how to interpret each Song's Characteristics and/or Play History. As the system schedules, it considers one Song at a time. When considering a Song, **SELECTOR** examines it in light of each of your rules, one rule at a time. For Song Characteristic rules, the system examines the data that you have assigned to the current Song. For Play History rules, **SELECTOR** inspects the dates and times the current Song has been previously scheduled. In either case, your *rules* determine if the current Song is an acceptable scheduling choice.

When we speak of a rule, we are referring to the system settings that control the scheduling of one particular aspect of the Songs. For example, the Energy Rule refers to your instructions that specify the overall intensity or excitement of your station's music mix. The Energy Rule relates to a Song Characteristic. This rule's operation is based upon the Energy Characteristics that you assign to the Songs in your Database.

On the other hand, the Daypart Rotation Rule refers to your guidelines for the manner in which Songs are to be rotated through the Dayparts. The Daypart Rotation Rule relates to Play History. This Rule's operation is based upon the dates and times that Songs were previously scheduled.

Keep in mind that many of **SELECTOR**'s Characteristic Rules are extremely flexible. You do not have to use a given Rule in the same way that others might use it. The Type Rule is a good example. You can define nine different Types, and assign a Type to each Song in the system. The Type Rule allows you to specify which Types can follow other Types, and how many of a given Type you will allow in a row. In other words, Type allows you to control the *scheduling sequence* of Songs based on a Characteristic called Type.

The flexibility of the Rule stems from the fact that *you* define the Types. One programmer might use Types of "Pop", "Rock" and "Soul;" while another might use "Modern", "Crossover" and "Traditional". As we discuss the system's Rules, concentrate on *how* they work and what they allow you to *accomplish* - not on the example we use to explain them. Once you understand how a particular Rule works, you can decide if you need to use it at all, and if so, what you want it to control.

SELECTOR provides nine Policies for the Rules in the system. These Policies are numbered from "Policy 1" through "Policy 9". *You* create names for your Policies, and assign them for use at specific times and/or days. This means that you can establish up to nine different *groups* of rules, that operate during time periods that you specify. This provides a means of adjusting which rules are used, and the way they're used, depending on the time period.

For example, once you have decided what you want "Mood" to mean, it will always mean the same thing. But your Mood *requirements* do not have to be the same 24 hours a day, seven days a week. With multiple Policies you can define up to nine different "versions" of the Mood Rule, and assign each to different time periods.

Many stations modify their programming style, based on the time of the day and/or the day of the week. For example, a station might prefer a more energetic music mix during Morning and Afternoon Drive. In this situation, a different Policy could be assigned to Morning and Afternoon Drive. The Energy Rule in the Morning and Afternoon Drive Policy would then be set to provide a more exciting music flow, than that used in the Energy Rule for the other Policies.

When you fully understand the power of **SELECTOR**, you'll think of many other uses for multiple Policies. We'll cite a couple of other examples that may help you grasp the concept more quickly.

A "Shuffle Recovery" Policy could be used for several hours following a Category/Level Shuffle. This Policy would feature *increased* Search Depths and *reduced* Minimum Separation for the Shuffled Categories/Levels. This would provide separation protection for Songs that Shuffled from the bottom to the top of the Stacks. At the same time, it would alter the Categories/Levels usual scheduling routine. After scheduling for two or three hours, different Stack Orders will become established. Then the "regular" Policy can be reinstated.

A special Policy is almost mandatory to schedule Theme sweeps or shows. If you're scheduling an hour of "Love" Theme Songs, and your usual Sound Code Rule says no more than two "Love" Songs in a row, the system will probably not be able to schedule an hour of "Love" Songs. However, *another* Policy that uses different settings for the Sound Code Rule can save the day. Or how about Type sequencing. Perhaps you normally do not allow "Metal" Types to play back-to-back. This Rule might make good sense for your regular programming, but it's illogical when it's time for **SELECTOR** to schedule your Saturday night "Metal Shop" show. Here again, a separate Policy would allow you to specify different settings for the Type Rule.

There are many more examples of ways to use multiple Policies. These sketches are not intended to be complete, merely illustrative.

If you are just starting out with **SELECTOR**, we urge you to use *only* Policy 1. Set the Policy 1 Rules to accomplish an overall sound for your station. Once you get this basic scheme performing to your satisfaction, it's easy to add new Policies. You will simply copy the Policy 1 Rules to other Policies, and make appropriate adjustments. Then you will assign your new Policies to specific time periods. In the beginning, though, keep it simple. Add sophistication as your regular Policy takes shape and your understanding of **SELECTOR** grows.

If you select Option #2 from the **SELECTOR** Main Menu, you enter the Music Policy section of the program. The Music Policy Menu immediately appears on your screen. Here is an example of what you'll see.

```
---- S E L E C T O R (R) ------------------------- Music Policy Menu ----
_                                                                        _
_                                                                        _
_                                                                        _
_       1. Categories                    6. Characteristic Rules        _
_                                                                        _
_       2. Priorities                     7. Twofer/Theme/Timing         _
_                                                                        _
_       3. Rotation Rules                 8. Policy Assignments          _
_                                                                        _
_       4. Segue Rules                    9. Print Rules/Policies        _
_                                                                        _
_       5. Artist/Title/Album Rules     Esc - SELECTOR Main Menu         _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                              The Songs You Love!      _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

Here is an overview of the selections available from the Music Policy Menu:

Option #1 - **CATEGORIES** allows you to define your Categories, and specify how they are to be scheduled.

Option #2 - **PRIORITIES** allows you to assign the rules the system will use for scheduling music, and establish the relative importance of each rule. You can also specify those rules which must be followed without exception.

Option #3 - **ROTATION RULES** provides access to the rules that control the rotation of Songs. These rules are:

```
        Minimum-Maximum Separation
        Play Window
        Yesterday Rules
        Prior Day Rules
        AM/PM Drive Protection
        Station Dayparts
        Standard Dayparting
```

Option #4 - **SEGUE RULES** provides access to the rules that control music flow. These rules are::

```
        Energy
        Mood
        Tempo
        Texture
        Beats per Minute
```

Option #5 - **ARTIST/TITLE/ALBUM RULES** provides access to the rules that control time protection for Artists, Song Titles and Album Titles. These rules are::

```
        Artist Separation
        Song Title Separation
        Album Title Separation
        Special Artist
        Artist Group
```

This area of the system also allows you to change the spelling of any Artist's name, and edit any of the Artist Notes in your Database.

Option #6 - **CHARACTERISTIC RULES** provides access to the rules that control scheduling based on Song Characteristics like:

```
        Sound Code
        Role
        Type
        Era
        Content Quota
        Media Protection
```

Option #7 - **TWOFER/THEME/TIMING** allows you to specify the rules that control **SELECTOR**'s Twofer, Themes and Timing Special Schedulers.

Option #8 - **POLICY ASSIGNMENTS** allows you to name your Policies and specify which of them will be in effect during different hours of the day and different days of the week.

Option #9 - **PRINT RULES/POLICIES** provides a printed copy of the Rules and Policies used in the system.

CATEGORIES

When you select Option #1 from the Music Policy Menu, the **CATEGORIES** screen pops on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R ---------------------------------------- Categories ----
|                          |     Level 1     |     Level 2     |     Level 3     | CAT |
| CAT   Category Name      |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  H   HOT CURRENTS        |100%   2#      9|                |                |    9|
|  R   RECURRENTS          |100%  25%     45|                |                |   45|
|  I   IMAGE GOLD          | 60%  55#    134| 30%  25#     85| 10%  20#     60|  279|
|  S   SECONDARY GOLD      |  2#  30%     35|  1#  30%     24|  1#  15#     72|  131|
|  G   GREAT EIGHTIES      |100%  35%     94|                |                |   94|
|  P   PRIME OLDIES        |100%          45|              79|             108|  232|
|  N   NO PLAY             |100%         239|             486|             350| 1075|
|  Y   YESTERDAY HOLD      |100%         148|             145|              27|  320|
|  X   CONTROL             |100%            |                |                |    0|
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
|                          |                |                |                |     |
| WRCS-FM  The Songs You Love!        Policy 1 (1 2      6      )  Total  2185|
```

The **CATEGORIES** screen allows you to create and maintain the Song Categories in your system. You define new Categories and establish important scheduling rules for them here. You can also change the scheduling settings for existing Categories, and Delete Categories you no longer want to use. In addition, this screen displays meaningful information relative to all the Categories in your system. This screen looks complicated, but it really isn't.

Information Fields

There are four columns and one field on the **CATEGORIES** screen that are maintained by the system, and provided for information only. You cannot move the cursor into these areas, or change their contents.

```
---- S E L E C T O R ---------------------------------------- Categories ----
|                          |     Level 1     |     Level 2     |     Level 3     | CAT |
| CAT   Category Name      |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  H   HOT CURRENTS        |100%   2#      9|                |                |    9|
|  R   RECURRENTS          |100%  25%     45|                |                |   45|
|  I   IMAGE GOLD          | 60%  55#    134| 30%  25#     85| 10%  20#     60|  279|
|  S   SECONDARY GOLD      |  2#  30%     35|  1#  30%     24|  1#  15#     72|  131|
|  G   GREAT EIGHTIES      |100%  35%     94|                |                |   94|
|  P   PRIME OLDIES        |100%          45|              79|             108|  232|
|  N   NO PLAY             |100%         239|             486|             350| 1075|
|  Y   YESTERDAY HOLD      |100%         148|             145|              27|  320|
|  X   CONTROL             |100%            |                |                |    0|
|                          |                |                |                |     |
| WRCS-FM  The Songs You Love!        Policy 1 (1 2      6      )  Total  2185|
```

The three "Count" columns, under each Level, display the number of Songs in each Level. The "CAT Total" column at the right of the screen displays the Total number of Songs in the Category. The "Total" field at the lower-right of the screen displays the Total number of Songs in the system.

Note that a Song that employs an Alternate Category and/or Level assignment is counted *twice*, once for each of its two assignments. For example, if a Song is regularly assigned to Category I Level 1, and employs an Alternate Category assignment in Category P Level 2, the numbers in the "Count" and "CAT Total" fields of *both*

Categories/Levels will *include* that Song. Similarly, a Song that employs an Alternate Category and/or Level assignment is counted twice for the "Total" field. The system considers such Songs as two different Songs.

Dummy Category

You may have noticed that Category "X" in our example **CATEGORIES** screen contains *no* Songs. This is a "Dummy Category" used to control **SELECTOR**'s Twofer, Themes and Timing Special Schedulers. We have created this empty Category just so that we can use its Priority List and rule settings for the system's Special Schedulers. For complete details, see "Twofer/Theme/Timing" on Page 303 in this Section of the Manual.

Category Codes

The system holds a maximum of 20 Categories. You do **not** need to use them all. You define Category Codes in the "Cat" column. Enter either an UPPER case letter between "A" and "Z" *or* a number between "0" and "9" to define a Category. A letter or number may be used **only once** in this column. To Add a Category, simply move the cursor to a blank field in the "Cat" column, and enter a valid Category Code.

```
---- S E L E C T O R --
|                       |
| CAT   Category Name   |
|  H   HOT CURRENTS     |
|  R   RECURRENTS       |
|  I   IMAGE GOLD       |
|  S   SECONDARY GOLD   |
|  G   GREAT EIGHTIES   |
|  P   PRIME OLDIES     |
|  N   NO PLAY          |
|  Y   YESTERDAY HOLD   |
|  X   CONTROL          |
-----------------------
```

Note that Category Codes are defined with a single character. This means you cannot use "A1", for example. If you are currently using a letter *and* number scheme to identify Categories - like "A1" for your Power Currents and "A2" for your Secondary Currents - you can accomplish the same organization here by using Levels. You may use up to three Levels in each Category, so your former "A1" Category can become Category "A", Level "1".

SELECTOR's Clocks are very flexible. They allow you to call for a Category only, or a specific Category *and* Level. This means that you can really use up to 60 "Categories", 20 Categories times three Levels, if you need them. There is one important limitation to this scheme. The system's Rotation Rules are *not* Level-specific. The settings for these Rules are enforced across *all* the Levels of each Category.

If you are just starting out, keep it simple and assign all Songs to Level 1 of each of your Categories. You can easily change later, if you need to, and use Levels 2 and 3.

If you want to Delete a Category, you first must remove *all* of the Songs from that Category. A Category can be emptied in the Library Management section of **SELECTOR**. You can use the Conditional Changer to move all the Songs to another Category/Level. To do this, you should *Replace* the Category on all the Songs currently in the Category you want to Delete. For details, see "Conditional Changer" on Page 145 in Section 1 of this Manual. Once the Category is empty, simply type the Spacebar over the Category Code in the "CAT" column to Delete the Category.

Note that you cannot *change* a Category Code if the Category contains Songs. That is, you cannot rename Category "H" as Category "Z", if Category "H" contains Songs. If you want to redefine an existing Category, first *create* a Category with the new definition, then use the Conditional Changer to Replace the old Category Code on the Songs with the new Category Code. After Replacing the Category Codes on all of the Songs, the old Category will be empty and can be Deleted.

Category Name

In the "Category Name" fields you enter Names for your Categories. These fields accept any combination of UPPER and lower case letters and numbers. Category Names can be changed at any time. They appear in other areas of the system to remind you, for example, that "H" means "Hot Currents".

```
---- S E L E C T O R --
|                      |
| CAT  Category Name   |
|  H   HOT CURRENTS    |
|  R   RECURRENTS      |
|  I   IMAGE GOLD      |
|  S   SECONDARY GOLD  |
|  G   GREAT EIGHTIES  |
|  P   PRIME OLDIES    |
|  N   NO PLAY         |
|  Y   YESTERDAY HOLD  |
|  X   CONTROL         |
----------------------
```

Level

One of the ways you can use Levels in **SELECTOR** involves assigning Proportions to two or more Levels of the same Category. This is a great option when you have a group of Songs in a Category that you want to play more or less often than another group in the same Category. It's even better if you need to *change* the relative scheduling proportions of those Song groups.

Let's say you want to increase the proportion of a Category's great testing Songs during important rating sweeps. This is an easy feat to accomplish. Organize your Categories so the best testing Songs are in Level 1, the secondary testing Songs in Level 2 and the marginally testing Songs in Level 3. Now, when you want to change the percentage of great testing music, you can simply adjust the Proportion of the Levels here on the **CATEGORIES** screen. Without the Proportion feature, you would have to build a series of Clocks calling for specific Levels; and change Clock Assignments every time you wanted to adjust Level Proportions.

Proportion

The Level Proportions are set in the three "Prop" columns on the **CATEGORIES** screen. If you are *not* using Level 2 and Level 3 in a particular Category, you should enter a Level 1 Proportion of "100%" for that Category. When you are adding a new Category, you may simply Tab through the Proportion fields, and **SELECTOR** will automatically assign "100%" to Level 1 when the screen is Saved.

Note that if you call for a specific Level in any Clock, the Proportion entered here makes no difference. Clock Levels always *override* any Level Proportions that you designate on the **CATEGORIES** screen.

There are two different ways to set Proportion - "Percentage" and "Turnover Ratio". We'll discuss the "Percentage" method first.

```
---- S E L E C T O R ------------------------------------- Categories ----
|                     |     Level 1    |     Level 2    |     Level 3    | CAT |
| CAT  Category Name  |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  I   IMAGE GOLD     | 60%   55#  134| 30%   25#   85| 10%   20#   60| 279|
|                     |                |                |                |     |
| WRCS-FM  The Songs You Love!      Policy 1 (1 2      6       )  Total  2185|
```

Category I, Image Gold, in our example **CATEGORIES** screen is set up for Proportional Percentage scheduling. Notice the figures in the "Prop" column. When Category I is scheduled, Level 1 Songs will be selected "60%" of the time, Level 2 Songs will be selected "30%" of the time and Level 3 Songs only "10%" of the time.

The Proportion column for Level 1 consists of two side-by-side fields. A number between "0" and "100" is entered in the left field. The right field is a Toggle Bar field with choices of "%" or "#". The "%" symbol specifies "Percentage" Proportions, while the "#" designates "Turnover Ratio" Proportions. When you select "#" or "%" in the Level 1 column, your choice is *copied* into the other two Level Proportion fields of the same Category. This means you cannot *mix* Percentage and Turnover Ratio Proportions in the same Category. For Category I in our example screen, the percentage symbol (%) indicates that the Proportions for the Levels are based on Percentages. It is important to note that the total of the Level Percentages you enter must equal *exactly* 100%. If they do not, **SELECTOR** will *adjust* the numbers when the screen is Saved, and you might not get the results you expected.

Percentage Proportions can be confusing. We'll illustrate with a simple example, using an imaginary Category with two Levels. Suppose Level 1 of our make believe Category contains 100 Songs, and Level 2 has 50 Songs. If you assign a percentage Proportion of 50% to both of the Levels, each *Level* will, indeed, be scheduled equally. However the *Songs* in Level 2 will, on the average, play twice as often as the Songs in Level 1. The Levels get scheduled equally, *but* there are twice as many Songs in Level 1. If you wanted equal rotation of the *Songs* in both Levels, you would need to assign a percentage Proportion of 66% to Level 1 and 34% to Level 2. Then Level 1, which contains twice as many Songs, would get scheduled twice as often as Level 2. In this scenario, the *Songs* in both Levels would get roughly equal play.

As our simple example illustrates, determining the *turnover of Songs* versus the *scheduling of Levels* can be tricky. If you want to set Level Proportions based on Song Turnover Ratios, **SELECTOR** makes it easy. Category S, Secondary Gold, in our example **CATEGORIES** screen is set up for Turnover Ratio Proportions.

```
---- S E L E C T O R --------------------------------------- Categories ----
|                        |    Level 1    |    Level 2    |    Level 3   | CAT |
| CAT   Category Name    |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  S   SECONDARY GOLD    | 2#   30%    35| 1#   30%    24| 1#   15#    72|  131|
|                        |               |               |              |     |
| WRCS-FM  The Songs You Love!      Policy 1 (1 2       6        )  Total  2185|
```

On the **CATEGORIES** screen excerpt shown above, the pound signs (#) indicates that the Proportions for Category S are expressed as a Turnover Ratio for the Songs in the Levels. The settings here mean we would like the Songs in Levels 2 and 3 to receive roughly equal play; and we want the Songs in Level 1 to play approximately *twice* as often as those in the other two Levels.

When you assign Turnover Ratio Proportions, the system calculates how often it needs to schedule each Level to achieve the Song Turnover Ratios you have requested. The beauty of this feature is that if you *change* the number of Songs in the Levels, the system *adjusts* the scheduling of the Levels to maintain your requested Turnover Ratio Proportions.

It's important to note that the system's calculation of Turnover Ratio Proportions is based *solely* on your requested ratios and the number of Songs in the Levels. The *actual* turnover of each Level's Songs will probably be different, depending on the Search Depth and the rules in effect for the Levels.

Search Depth

Search Depth is one of the most important settings in your system, from a music scheduling point of view. The number you enter here tells **SELECTOR** the *maximum* number of Songs to consider during the scheduling process. Consider Category H, Level 1 in our sample **CATEGORIES** screen.

```
---- S E L E C T O R --------------------------------------- Categories ----
|                      |     Level 1    |     Level 2    |     Level 3    | CAT  |
| CAT   Category Name  |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total |
|  H   HOT CURRENTS    |100%   2#     9 |                |                |    9 |
|                      |                |                |                |      |
| WRCS-FM  The Songs You Love!       Policy 1 (1 2      6      )  Total  2185 |
```

The "Depth" field for Category H Level 1 is set to "2#". This means the system will examine a maximum of two Songs from the Category/Level. When scheduling Category H Level 1, **SELECTOR** examines the first Song in the Stack. If that Song violates any rule, then the second Song is checked. Since the Search Depth is "2#", **SELECTOR** will *not* examine any more Songs in the Category/Level. The system only considers the *maximum* number of Songs specified in the Search Depth.

Let's say the system examines the maximum number of Songs within the Search Depth, that's two in our example, and *all* those Songs break at least one rule. **SELECTOR** then ignores, or "drops", the rule you have assigned the lowest Priority. Then the Songs are re-examined, in their Stack Order, to see if any can be scheduled. If all of the Songs *still* violate a rule, then the next lowest Priority rule is dropped, and the Songs are examined again. This process continues until either a Song is scheduled, or *all* of the Breakable Rules have been dropped. If all of the Songs in the Search Depth violate at least one Unbreakable Rule, **SELECTOR** will leave the position Unscheduled. The important point is that the system attempts to find the best Song *within* your specified Search Depth. It will *never* search deeper into the Level than you allow. For an illustration of the scheduling process, see "Audit Trail Scheduling Example" on Page 577 in Section 4 of this Manual.

Looking at Search Depth from another angle, it has a major influence on how soon a Song in a Level can repeat. In our example, **SELECTOR** is searching (we also call it "digging") two Songs deep in a Level containing nine Songs. Let's assume that all of our Clocks request one Category H Level 1 Song per hour. If *strictly* rotated, each Song in the Category/Level will repeat every nine hours. But our Search Depth says that we will allow a Category H Level 1 Song to repeat every seven hours, if need be, to prevent a rule from being broken. Our Search Depth of "2" is *really* saying that it is better to have a Song in this Category/Level repeat in seven hours, than to violate a rule assigned to the Category.

There are many factors that impact on Search Depth. Some Songs are easier to schedule than others. If you set the Search Depth too deep, the "easy" Songs will get a larger share of airplay than those that are harder to schedule. If you specify a Search Depth that's too shallow, the system might not be able to find a Song to meet your rule requirements.

SELECTOR completely schedules one Category at a time, and the *order* in which the Categories are scheduled is another consideration. There are fewer potential rule violations for the first two or three Categories scheduled, simply because there are less previously scheduled Songs with which to conflict. **SELECTOR** will not have to dig as deep when scheduling the first few Categories. As more Categories are scheduled, many rule conflicts can arise. The Songs in the Categories *already* scheduled can now present problems for the Songs in the Category *being* scheduled. Here's a good rule of thumb. The *later* a Category is scheduled, the *higher* its Search Depth should be.

In general, it's best to set Search Depth between 20% and 35% of the number of Songs in the Category/Level. You're trying to achieve a happy compromise with the Search Depth setting. If your Search Depth is too small, you're not giving **SELECTOR** a proper chance to find a Song that meets your scheduling rules. If your Search Depth is large, you will get uneven rotations. The Songs that are "easy" to schedule will get picked a lot, while the Songs that are "hard" to schedule will get passed by.

You do *not* need to enter a Search Depth for those Categories/Levels that are not scheduled. Simply leave the "Depth" field blank for all of your non-scheduled Levels. It's also important to note that Songs that are Dayparted out of the time period being scheduled do *not* count toward the Search Depth of the Level to which they're assigned.

If you wish *precisely* rotate a small Category/Level with a relatively quick turnover, you may assign Pass Order 1 to the Category, set its Search Depth to "1", and eliminate all scheduling rules on the Category's Priority List. This scheme provides a rotation in which every Song in the Category is laid into the schedule in the *exact* Stack Order

of the Category/Level. For a complete discussion of this scheduling concept, see "Kick" on Page 408 in Section 4 of this Manual.

You specify Search Depth for a Level in the "Depth" field associated with the Level. There are two different ways to set Search Depth - "Percentage"or "Fixed Count". Each Search Depth column consists of two side-by-side fields. A number is entered in the left-hand field . The right-hand field is a Toggle Bar field with choices of "%" or "#". The "%" symbol specifies a Search Depth based on a Percentage of the total Songs in the Level. The "#" symbol designates an absolute Fixed Count.   Note that you *can* mix Fixed Count and Percentage Search Depths in different Levels of the same Category.   In our example **CATEGORIES** screen, notice that Levels 1 and 2 for Category S use Percentage Search Depth, while Level 3 uses Fixed Count Search Depth.

First we'll show you how Fixed Count Search Depths work. It's really quite elementary.

```
---- S E L E C T O R --------------------------------------- Categories ----
|                     |        Level 1   |    Level 2     |    Level 3     | CAT |
| CAT   Category Name |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  H   HOT CURRENTS   |100%  2#     9|                |                |    9|
|                     |                |                |                |     |
| WRCS-FM  The Songs You Love!       Policy 1 (1 2     6     )  Total  2185|
```

Level 1 of Category H in the **CATEGORIES** screen excerpt shown above is set for a Fixed Count Search Depth. The "2#" setting specifies that **SELECTOR** must examine a *maximum* of two Songs when scheduling Category H, Level 1.

Now, here's an example of how Percentage Search Depths operate. This is an easy concept, also.

```
---- S E L E C T O R --------------------------------------- Categories ----
|                     |        Level 1   |    Level 2     |    Level 3     | CAT |
| CAT   Category Name |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  R   RECURRENTS     |100%  25%    45|                |                |   45|
|                     |                |                |                |     |
| WRCS-FM  The Songs You Love!       Policy 1 (1 2     6     )  Total  2185|
```

Level 1 of Category R in the **CATEGORIES** screen excerpt shown above has a Percentage Search Depth of "25%". In this case, **SELECTOR** will search a *maximum* of 11 Songs. The system determines the Search Depth by calculating the percentage of the Level's Count.   For the R Category, 25% of the 45 Songs in Level 1 is 11.25 Songs. The system rounds 11.25 to the nearest *whole* number, to yield a Search Depth of "11".

Using the Percentage option is easier than Fixed Count because you do not have to change the Search Depth when Songs are added to, or deleted from, the Level. Since the Search Depth is based on a *percentage* of the number of total Songs, as the number of total Songs changes, the Search Depth remains proportionally the same.

Pass Order

SELECTOR schedules on a Category-by-Category basis. One Category is scheduled for the entire scheduling period, then another Category is scheduled, and so on; until all Categories are scheduled. You define the order in which **SELECTOR** schedules the Categories by assigning a "Pass Order" to each scheduled Category.

Defining each Category's Pass Order allows you to schedule your most important music first. Most programmers consider the Songs in their small, high rotation Categories as the most important. If the tight Categories are scheduled early, there will be no, or few, pre-existing Songs to cause rule conflicts. For example, the latest Bruce Springsteen Song cannot conflict with a Springsteen "oldie" if the "current" Category is scheduled *before* the "oldie" Category.

The Category you want to rotate as evenly as possible should be assigned Pass Order 1. This does not *have* to be the smallest Category, but in most cases it will be. Pass Order 1 means that Category will be scheduled first. Likewise, your second most important Category should be assigned Pass Order 2, the second Category to be scheduled. You should continue assigning Pass Orders in this manner, until all of the Categories you wish to schedule have been assigned a Pass Order.

Pass Order can be set in the Schedulers subdivision of **SELECTOR** or here in Music Policy. From any location on the **CATEGORIES** screen, press the F5 Key to access the **PASS ORDER** screen.

```
---- S E L E C T O R ----------------------------------- Pass Order #1 ----
|                                                     |                       |
|     Pass  Cat Category Name                         |                       |
|      1     H  HOT CURRENTS                          |                       |
|      2     R  RECURRENTS                            |                       |
|      3     I  IMAGE GOLD                            |                       |
|      4     S  SECONDARY GOLD                        |                       |
|      5     G  GREAT EIGHTIES                        |                       |
|            P  PRIME OLDIES                          | F1 - Help             |
|            N  NO PLAY          Pass    Special      | F2 - Save             |
|            Y  YESTERDAY HOLD           Themes       | F3 - Previous Order   |
|            X  CONTROL                  Twofers      | F4 - Next Order       |
|                                        Timing       | F5 - Daily Assignments|
|                                                     | Alt(#) - Order #      |
|                                                     |                       |
|                                                     |                       |
|                                                     |                       |
|                                                     |                       |
|                                                     |                       |
|                                                     |                       |
|                                                     |                       |
------------------------------ F1-Help F2-Save ------------------------------
```

This is a fairly straightforward example. This station has five Categories that are scheduled. They are Categories H, R, I, S and G. The numbers in the "Pass" column determine the scheduling order of the associated Categories.

We'll provide one note of caution here. In order to be scheduled, a Category *must* have a Pass Order. Categories P, N, Y and X on this example **PASS ORDER** screen will *never* be scheduled, even if they are listed on assigned Clocks. If you want a Category to be scheduled, you must assign a Pass Order to that Category.

The **PASS ORDER** screen is discussed in greater detail on Page 420 in Section 4 of this Manual.

Dayparted Song Handling

If you assign Daypart Restrictions as an Unbreakable Rule for small or medium size Categories, this section is important. There is a potential problem involving Daypart Restrictions in these Categories. **SELECTOR** will never break an Unbreakable Rule. This means that Songs in Categories with an Unbreakable Daypart Restriction Rule will *never* be scheduled during their restricted time periods. Therefore, Dayparted Songs can pile up at the top of the Category Stack during these times. Then, as soon as the restriction period ends, they quickly get scheduled. This is OK the first time, but it will probably happen again tomorrow, and the next day, and the next day, and so on.

You might think that the Rotation or Yesterday rules can solve the problem. But remember, you are probably not digging very deep in these smaller Categories. It may be difficult, if not impossible, to keep the Song out of the same hour, day after day. **SELECTOR** has a feature that helps you avoid this problem. Press Alt-D to access the **DAYPARTED SONG HANDLING** window.

```
 ---- S E L E C T O R ------------------------------------ Categories ----
|                         | DAYPARTED SONG HANDLING  | Level 3   | CAT |
| CAT   Category Name     |                          |Prop Depth Count|Total|
|  H   HOT CURRENTS       |····Go to the Bottom      |                |    9|
|  R   RECURRENTS         |····Random Back           |                |   45|
|  I   IMAGE GOLD         |····Stay at the Top       | 10%   20#   60 |  279|
|  S   SECONDARY GOLD     |····Stay at the Top       |  1#   15#   72 |  131|
|  G   GREAT EIGHTIES     |····Stay at the Top       |                |   94|
|  P   PRIME OLDIES       |····Stay at the Top       |           108 |  232|
|  N   NO PLAY            |····Stay at the Top       |           350 | 1075|
|  Y   YESTERDAY HOLD     |····Stay at the Top       |            27 |  320|
|  X   CONTROL            |····Stay at the Top       |                |    0|
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
|                         |····                      |                |     |
| WRCS-FM  The Songs Y--------- F1-Help F2-Save --------- 6     ) Total  2185|
```

In this window you define how each Category's Dayparted Songs are to be treated when they are rejected due to their Daypart Restriction. Note that the fields in the window are aligned with the Categories on the underlying screen. Each field controls the Category to its left.

The **DAYPARTED SONG HANDLING** window contains Toggle Bar fields. Each field offers three choices:

> **1.   Go to the Bottom** means the system should place Songs rejected for Daypart Restriction at the bottom on the Stack.

> **2.   Random Back** means the system should place Songs rejected for Daypart Restriction in a random position between 20% and 100% deep in the Stack.

> **3.   Stay at the Top** means the system should take no action. Songs rejected for Daypart Restriction will remain in their current position in the Stack.

"Go to the Bottom" is a great choice for small Categories that rotate quickly. In this case, **SELECTOR** treats a Song that failed Daypart Rotation as if it had actually played. When a Song is rejected for Daypart Restriction, it will be moved from its *current* position in the Stack to the *bottom* of the Stack. This maintains its relative position in the Stack. When the Song works its way back to the top of the Stack, the Daypart Restriction will probably have passed, and the Song can then be scheduled. This will probably happen at different times on different days.

Note that the system *actually* moves the Song according to its Percentage Back setting. Most of your Songs should have Percentage Back settings of "100%". This means most will go 100% back to the bottom of the Stack. Those Songs with a Percentage Back setting *less* than 100% are placed at *that* depth back in the Stack.

"Random Back" is a wise choice for Categories with considerable, though not ultra-fast, turnovers. Many station's "Recurrent" or "Power Gold" Categories are good candidates for Random Back treatment. The rejected Song becomes eligible for scheduling *sooner* than if it was moved all the way at the bottom of the Stack. The intent here is to not "punish" the Song because of its Daypart Restriction. "Random Back" is also a good option for any Category in which Daypart Restriction is prioritized as a Breakable Rule.

"Stay at the Top" is the best choice for large, slowly-rotating Categories. Usually you search deep into your substantial Categories. This large Search Depth, coupled with other rules in the system, usually prevents Dayparted Songs in the larger Categories from appearing immediately after the Daypart Restriction lifts.

Note that Dayparted Songs in Diggable Packets are an *exception* to Dayparted Song Handling. These Songs are *never* moved if they are rejected for scheduling due to Daypart Restriction.

Reorder Categories

If you wish to change the order in which the Categories appear on the **CATEGORIES** screen, press Alt-R. The **REORDER CATEGORIES** window will pop onto the center of the screen.

Move the cursor until it is positioned on the Category Name you want to Move, then press Alt-M. Now move the cursor and notice that the Category Name is contained within, and moving with, the cursor. When the Category is positioned to your satisfaction, Press the Enter Key to lock it in place. If you have less than 20 Categories, you can also Move the blank lines in the window. This allows you to separate groups of your Categories with blank lines. Continue to Move Categories and blank lines until they are in the exact order you want. Remember to press F2 to Save the settings when you are finished.

```
------------------------------------
|       Reorder Categories         |
|   Category     Name              |
|      H    HOT CURRENTS           |
|      R    RECURRENTS             |
|      I    IMAGE GOLD             |
|      S    SECONDARY GOLD         |
|      G    GREAT EIGHTIES         |
|      P    PRIME OLDIES           |
|      N    NO PLAY                |
|      Y    YESTERDAY HOLD         |
|      X    CONTROL                |
|                                  |
--- F1-Help F2-Save Alt M-Move ----
```

Access Projected Turnovers

The F6 Key is used to access the Analysis screen pertinent to the current rule. When you press the F6 Key from any location on the **CATEGORIES** screen, the **PROJECTED TURNOVERS** screen from **SELECTOR**'s Analysis section will immediately appear. You will see a display somewhat like this.

```
--- S E L E C T O R ------------------------------- Projected Turnovers ----
|                                                                           |
|         From  5/30/90 at 12:00M to  6/ 5/90 at 11:59P (Wrap)              |
|                                                                           |
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day |Days|Hours| Mins|
|H 1  |    9|       0|       0|  0.0 |     9.0 |  1.6 |   37 |   0 |    5 |   42|
|R 1  |   45|       0|       0|  6.3 |    42.2 |  0.7 |   17 |   2 |    9 |    7|
|I 1  |  133|       0|       0|  3.1 |   128.8 |  2.7 |   65 |   1 |   23 |    3|
|I 2  |   85|       0|       0|  9.5 |    76.9 |  2.6 |   62 |   1 |    5 |   22|
|I 3  |   60|       0|       0|  9.2 |    54.5 |  0.0 |    0 |   0 |    0 |    0|
|S 1  |   35|       0|       0|  8.1 |    32.2 |  0.0 |    0 |   0 |    0 |    0|
|S 2  |   24|       0|       0|  7.7 |    22.2 |  0.0 |    0 |   0 |    0 |    0|
|S 3  |   72|       0|       0|  6.6 |    67.3 |  0.9 |   21 |   3 |    2 |   51|
|G 1  |   94|       8|       2|  8.8 |    80.3 |  1.3 |   32 |   2 |   11 |   41|
|P 1  |   45|       0|       0|  3.8 |    43.3 |  0.0 |    0 |   0 |    0 |    0|
|P 2  |   79|       0|       0|  7.6 |    73.0 |  0.0 |    0 |   0 |    0 |    0|
|P 3  |  108|       0|       0|  4.9 |   102.8 |  0.0 |    0 |   0 |    0 |    0|
|N 1  |  239|       0|       0|  7.6 |   220.9 |  0.0 |    0 |   0 |    0 |    0|
|N 2  |  486|       0|       0|  2.1 |   475.6 |  0.0 |    0 |   0 |    0 |    0|
|N 3  |  350|      38|       1|  1.1 |   309.4 |  0.0 |    0 |   0 |    0 |    0|
|Y 1  |  148|       0|       0|  0.3 |   147.5 |  0.0 |    0 |   0 |    0 |    0|
|Y 2  |  145|       0|       0|  0.5 |   144.2 |  0.0 |    0 |   0 |    0 |    0|
----------------------- Computed  5/30/90 at 10:28A -------------------------
```

The **PROJECTED TURNOVERS** screen provides rotation information about every Category/Level that contains at least one Song. The **PROJECTED TURNOVERS** screen can also be accessed from the Rotation Rule screens in Music Policy, and the Analysis section of **SELECTOR**. For complete details on the screen's data and operation, see "Projected Turnovers" on Page 696 in Section 6 of this Manual.

MUSIC POLICY SCREEN FEATURES

Most of **SELECTOR**'s Music Policy rule screens offer a variety of features and functions designed to simplify and accelerate your work in these areas of the system. The Help screens in Music Policy list these features and functions - where available - and any keystrokes required to access them. We'll now describe these features and functions in detail.

Policy Bar

The "Policy Bar" is a small block usually located in the lower-right screen border. It indicates which Policy is currently displayed, which other Policies contain rule settings that are *identical* to the current Policy, and which Policies are assigned.

The number following the word "Policy" indicates the Policy that is currently displayed. The numbers in parentheses following the currently-displayed Policy indicate those Policies that contain identical rule settings. To be considered identical, *all* rule settings must match. On the **CATEGORIES** screen, for example, the Priority Lists for *all* Categories must be exactly the same from Policy to Policy. For those rules that have a Preferred counterpart, *both* the rule screen *and* the Preferred rule screen must be exactly the same from Policy to Policy. The *bright* numbers in the parentheses indicate Policies which are assigned, while the dim numbers indicate unassigned Policies.

```
---- S E L E C T O R ------------------------------------------- Categories ----
|                     |       Level 1     |       Level 2     |      Level 3     | CAT |
| CAT   Category Name |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  H   HOT CURRENTS   |100%    2#      9|                   |                   |    9|
|  R   RECURRENTS     |100%   25%     45|                   |                   |   45|
|  I   IMAGE GOLD     | 60%   55#    134| 30%   25#     85| 10%   20#     60|  279|
|  S   SECONDARY GOLD | 2#    30%     35| 1#    30%     24| 1#    15#     72|  131|
|  G   GREAT EIGHTIES |100%   35%     94|                   |                   |   94|
|  P   PRIME OLDIES   |100%           45|              79|             108|  232|
|  N   NO PLAY        |100%          239|             486|             350| 1075|
|  Y   YESTERDAY HOLD |100%          148|             145|              27|  320|
|  X   CONTROL        |100%             |                   |                   |    0|
|                     |                   |                   |                   |     |
| WRCS-FM  The Songs You Love!        Policy 1 (1 2      6      )  Total  2185|
```

The Policy Bar in the **CATEGORIES** screen shown above indicates that this is the Policy 1 **CATEGORIES** screen. The **CATEGORIES** screens for Policies 1, 2 and 6 are entirely identical.

Move between Policies

Use the F4 Key to move to the *next* Policy. Press F3 to move to the *previous* Policy. You can also press Alt-#, where "#" is the number of the Policy you want to access.

Copying Rules

If you want to Copy the *current* rule's settings from one Policy to another Policy or Policies, press Alt-C. The **COPY RULE** window pops onto the center of the screen.

```
-------------------------------------------
|        COPY THIS RULE FROM ONE          |
|        POLICY TO OTHER POLICIES         |
|                        | You can copy   |
| Policy Name    from to | this rule      |
| 1 PM Drive         ´   | from one       |
| 2 Midday               | policy to      |
| 3 AM Drive             | any number     |
| 4 Nights               | of other       |
| 5 Overnights       ´   | policies.      |
| 6 Weekends             | Hit Enter      |
| 7 Twofers              | to mark a      |
| 8 No-Repeat            | policy, Tab    |
| 9 Holidays             | to skip one.   |
-------------------------------------------
|     F2-Copy   Esc-Previous Screen       |
-------------------------------------------
```

You use the **COPY RULE** window to specify the source and destination Policies for the system's Copy Rule feature. There are two columns in the window, labelled "from" and "to". When the window first appears, the cursor is located in the "from" column of the current Policy. Use the Up and Down Arrow Keys to position the cursor on the row of the Policy number and name you wish to Copy *from*, and press the Enter Key. The system marks the selected Policy with a check mark (´), and the cursor moves into the "to" column. Again, use the Up and Down Arrow Keys to position the cursor on the row of the Policy number and name you wish to Copy *to*, then press the Enter Key. The system marks the selected destination Policy with a check mark (´). You can select more than one "to" Policy. When you are finished selecting, press the F2 Key to Copy according to your instructions.

In the example **COPY RULE** window shown above, the current rule screen from Policy "1", "PM Drive", will be Copied to the same rule's "Overnights" Policy, which is Policy "5". To learn how to name your Policies, see "Policy Names" on Page 307 in this Section of the Manual.

The Copy Rule feature makes working with multiple Policies easy! Usually you only slightly alter rules in different Policies. By first Copying an existing rule from one Policy to another, then modifying the copied rule in the destination Policy, you can easily implement different settings for the rule in another Policy. This means you do not have to start from scratch when creating or revising Policies.

SELECTOR also provides a function that allows you to Copy *all* rule settings and Priority Lists from one Policy to another Policy or Policies. For complete details, see "Copy Policy" on Page 308 in this Section of the Manual.

Saving Rule Screens

As in all other areas of **SELECTOR**, you simply press the F2 Key to Save any changes you've made to the rule screen on which you are currently working. When you Save a rule screen, the system informs you if any of the other Policies for the rule were set *identically* to the current policy *before* your changes. If there were exact matches for the same rule in other Policies, **SELECTOR** gives you the option of copying the changes you've made in the current rule to the other Policies that were identical. This window pops onto the center of the screen.

```
-------------------------------------------------------------------------
|                                                                       |
|                                                                       |
|            This Rule was set identically in other Policies.           |
|                                                                       |
|     If you want us to copy the changes you made in this Policy to those |
|                    other Policies, press F2.                          |
|                                                                       |
|                      Otherwise, press Esc.                            |
|                                                                       |
|                                                                       |
-------------------------------------------------------------------------
```

If you want to copy your changes press the F2 Key, otherwise press the Escape Key. In either case, your changes on the rule screen underlying the message window will be Saved.

Policy Assignment Map

You can easily see where any or all of your Policies have been assigned. When you press the F7 Key, the **POLICY ASSIGNMENT MAP** window pops onto the center of the screen. You will see a display somewhat like this.

```
---- S E L E C T O R ---------------------------------------- Categories ----
|                    |    Level 1     |    Level 2     |    Level 3     | CAT |
| CAT  Category Name |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  H   HOT----------------------------------------------------------- |    9|
|  R   REC|              POLICY  ASSIGNMENT  MAP              |    |   45|
|  I   IMA|                                                  |0|  279|
|  S   SEC|    POLICY 1 PM Drive                             |2|  131|
|  G   GRE|        1                 1 1            1 1   |    |   94|
|  P   PRI|        2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1 |8|  232|
|  N   NO |        M A A A A A A A A A A A N P P P P P P P P P P P |0| 1075|
|  Y   YES|        ------------------------------------------- |7|  320|
|  X   CON| Monday    |              * * * * *          |  | |    0|
|         | Tuesday   |              * * * * *          |  | |     |
|         | Wednesday |              * * * * *          |  | |     |
|         | Thursday  |              * * * * *          |  | |     |
|         | Friday    |              * * * * *          |  | |     |
|         | Saturday  |                                 |  | |     |
|         | Sunday    |                                 |  | |     |
|         |           -------------------------------------- | | |
|         --- F1-Help F3/F4-Previous/Next Policy Esc-Previous Screen ---- |
|         |           |              |              |       | |     |
|         |           |              |              |       | |     |
|         |           |              |              |       | |     |
| WRCS-FM  The Songs You Love!        Policy 1 (1 2      6    )  Total  2185|
```

The **POLICY ASSIGNMENT MAP** indicates a Policy name and number near the upper-left corner. It displays the days of the week, assigned to rows, and the hours of the day, assigned to columns. Asterisks (*) are used to indicate the days and hours the Policy is assigned. Our example, **POLICY ASSIGNMENT MAP** shows that Policy 1, which is named "PM Drive", is in effect Monday through Friday from 3PM through and including 7PM. To learn how to name your Policies, see "Policy Names" on Page 307 in this Section of the Manual.

When you first access the **POLICY ASSIGNMENT MAP**, it displays the assignments for the *current* Policy on the underlying screen. In the example shown above, we were on Policy 1 when we called for the map, so the Assignment Map for Policy 1 appeared when we pressed the F7 Key.

You use the F3 and F4 Keys to access the Assignments for the other Policies. F3 displays the *previous* Policy and F4 shows the *next* Policy. You can also press Alt-#, where "#" is the number of the Policy whose Assignments you wish to view.

Rules Analysis

Pressing the F6 Key accesses pertinent screens and/or windows from the Analysis subdivision of **SELECTOR**. Most of these windows show the number and percentage of Songs in your library coded with each Characteristic of the current rule. They also display the Weighted Percentage of the Characteristics. The weighted figures take into account the Percentage of time each Category/Level is *scheduled* on your station.

From the Statistics windows, you can access the **CATEGORY/LEVEL DISTRIBUTION** screen. This display shows how a selected Characteristic is distributed through all of your Categories and Levels.

For complete details on these analysis features, see "Library Statistics" on Page 710 in Section 6 of this Manual.

Toggle Rule/Preferred Rule

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a "Preferred" version of the rule. For complete information, see "Preferred Rules" on Page 230 in this Section of the Manual. When working on a screen for a rule that has a Preferred Rule counterpart, simply press the F8 Key to access the Preferred Rule. Once the Preferred Rule screen has been accessed, you press F8 again to return to the regular rule screen.

Copy Rule to Preferred Rule

This function is available on all Preferred Rule screens in **SELECTOR**. Press Alt-F8 *while on the Preferred Rule screen* to copy the settings from the regular Rule to the Preferred Rule. You must press the F2 Key to Save the information after it has been copied.

Copy Preferred Rule to Rule

This function is available on all rule screens whose rule has a Preferred counterpart. Press Alt-F8 *while on the Rule screen* to copy the settings from the Preferred Rule to the regular Rule. You must press the F2 Key to Save the information after it has been copied.

PRIORITIES

In the Priorities section of **SELECTOR**, you assign the rules that the system uses when scheduling your music. You also define the *relative importance* of each rule you're using. If ever there was an appropriate time to "get your Priorities straight", this is it! This area of the system controls the heart and soul of **SELECTOR**'s music scheduling. It is one of the most important sections in the program.

If all of the rules you establish were given the same relative importance, **SELECTOR** would have a very difficult time scheduling music. If the system examined all the Songs eligible for scheduling in a particular position, and *all* of the available Songs violated one or more rules, and all the rules were equal, then what should happen? Should all the rules be ignored? Should the position be left unscheduled?

The Priorities section resolves this problem by allowing *you* to assign your scheduling rules different levels of importance. Then, if all of the Songs available to be scheduled violate one or more rules, **SELECTOR** ignores or "drops" your *least* important rule, and re-examines the Songs. If all the Songs *still* violate one or more rules, the system drops the *next* least important rule. This process continues until a Song is scheduled, or all of the Breakable Rules have been dropped. The philosophy is to find a Song that is the "best available", when a "perfect" Song cannot be located.

When you select Option #2 from the Music Policy Menu, the **PRIORITIES** screen pops on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------------ Priorities ----
|CAT Category Name -------------------------------------------|              |
| H HOT CURRENTS    |     UNBREAKABLE RULES (Unordered)       | F5-Edit Rule |
| R RECURRENTS      |Daypart Restriction                      |              |
| I IMAGE GOLD      |Title Separation                         | Alt M-Move   |
| S SECONDARY GOLD  |Artist Separation                        |      Rule    |
| G GREAT EIGHTIES  |Sound Code                               |              |
| P PRIME OLDIES    |Artist Group Separation                  | Ins-Insert an|
| N NO PLAY         |Minimum Separation                       |     Unused   |
| Y YESTERDAY HOLD  |Clock Mood                               |     Rule     |
| X CONTROL         |  BREAKABLE RULES (In Order of Importance)|              |
|                   |Clock Opener                             | Del-Delete a |
|                   |Yesterday Song                           |     Rule     |
|                   |Hour Rotation (1 other)                  |              |
|                   |  EDITING THRESHOLD (Important Rules Above)| F8-Change to |
|                   |Hour Rotation (2 other)                  |    another   |
|                   |Preferred Sound Code                     |    Category  |
|                   |Pref. Artist Separation                  |              |
|                   |Pref. Artist Group Sep.                  | Alt-Copy to  |
|                   |           END OF LIST                   |  F8 another  |
|                   |                                         |    Category  |
|                   -------------------------------------------|              |
| WRCS-FM  The Songs You Love!              Policy 1 (1 2 3 4 5 6     ) |
---------------------------- F1-Help F2-Save ---------------------------------
```

Two cursors are always visible on the **PRIORITIES** screen. The Category cursor, in the left-hand column, is used to select the Category whose Priorities you will edit. In the example screen shown above, the Category cursor indicates that we are working on Category H, the "Hot Currents" Category. We'll talk about the Category cursor in detail a bit later.

The Rules cursor, in the middle of the screen, operates in a scrolling region. It is used to Insert, Delete and Move the rules.

When you first enter the **PRIORITIES** screen, *only* the Rules cursor is active. It is positioned on the Unbreakable Rules Header. Use the Up and Down Arrow Keys or the Paging Keys to move this cursor through the Priority List.

The Priority List displays all the rules defined for the current Category. The Unbreakable Rules appear at the top of the list, immediately underneath the Unbreakable Rules Header. You *cannot* change the order of the Unbreakable Rules. It would make no sense to do so, since all Unbreakable Rules are equal.

The Breakable Rules appear next on the Priority List. They appear immediately underneath the Breakable Rules Header. Their positions, relative to each other, are meaningful and critical. The *higher* a Breakable Rule appears on the list, the *more* important it is. You can Move any Breakable Rule on the Priority List, in order to change the importance of that Rule.

The example **PRIORITIES** screen shown above indicates that "Clock Opener" is the most important Breakable Rule for Category H. The other rules for the Category are listed in *descending* order of their importance. Thus, "Yesterday Song" is less important than "Clock Opener", and "Preferred Artist Group Separation" is the *least* important Breakable Rule for Category H.

The "End of List" Marker serves as a simple reminder that there are no more rules in the Priority List.

Activating most of **SELECTOR**'s music scheduling rules is a two-step process. In addition to assigning a Priority for the rule, you must *also* specify rule settings on the specific Music Policy screen pertaining to the rule. If you place a rule on the Priority List, and its screen settings are blank, the system *ignores* the rule. Likewise, if a rule screen contains settings, but does not appear on the Priority Lists for your scheduled Categories, the rule is *not* implemented.

Be careful with those rules that operate on Song Characteristics. If Songs are *not* coded for a particular Characteristic, the rule is *disregarded* for those Songs. For example, even if you have prioritized the Energy Rule, and entered settings on the Energy Rule screen, the Rule is ignored for all Songs that do not contain an Energy Code.

CLOCK RULES

Several of **SELECTOR**'s scheduling rules work in conjunction with the system's Clocks. These rules are:

```
Clock Opener
Clock Sound Codes
Clock Mood
Clock Pattern
Clock Artist
```

For complete details see "Clock Rules" on Page 344 and "Clock Artist" on Page 354, both in Section 3 of this Manual.

RULES WITHOUT SCREENS

There are several **SELECTOR** music scheduling rules that do *not* have rule screens on which you establish settings for the rule. These rules are:

```
Daypart Restriction
Daypart Rotation
Hour Rotation
Perfect Harmony
Reasonable Harmony
Runtime Testing
```

We'll now provide complete details on the operation of each of these rules.

Daypart Restriction

The "Daypart Restriction" Rule provides a means to limit or eliminate specified Songs from playing during designated time periods. You assign Standard Daypart Restrictions to Songs in the Library Management section of the program. For details on how to do so, see "Daypart Restriction Grid" on Page 93 in Section 1 of this Manual.

When Daypart Restriction is prioritized as an Unbreakable Rule, **SELECTOR** will *never* schedule a Song during any of its restricted hours. Most programmers use Daypart Restriction in this fashion.

Others, however, assign Daypart Restriction as a Breakable Rule. In this case, the Daypart Restriction Rule can be dropped, in order to fulfill other scheduling rules considered to be of greater importance. In this scenario, Dayparted Songs are *limited* in, although not necessarily eliminated from, their restricted hours. The degree of limiting depends on the relative Priority of the Daypart Restriction Rule.

There is no right or wrong way to prioritize Daypart Restriction. As with just about everything else in **SELECTOR**, the choice is yours.

Daypart Rotation

You can define up to nine station "Dayparts" in the Rotation Rules section of Music Policy. For information on how to do this, see "Define Station Dayparts" on Page 254 in this Section of the Manual.

The "Daypart Rotation Rule" allows you to specify how Songs are to be rotated through your station's Dayparts. These requirements are assigned on a Category-by-Category basis. With the Daypart Rotation Rule, you can require that a Song play in up to five *other* Dayparts before returning to the *original* Daypart.

As you define the Daypart Rotation Rule, keep the requirements of the intended Category in mind. It makes no sense to use Daypart Rotation on a Category that is *supposed* to repeat in the same Daypart. For example, if your Dayparts are five hours long - and your "Power Currents" Category turns over every 90 minutes - then that Category is *not* a candidate for the Daypart Rotation Rule. Also, be sure to compensate for any Categories which are not scheduled in *all* of your Dayparts.

Small Categories with limited Search Depths present an obstacle to Daypart Rotation. For example, if a Category turns over every 12 hours, then the same Songs will naturally appear at roughly the same times every day. You will not get good Daypart Rotation for this Category, unless your Search Depth is set *high* enough to overcome the natural, mathematical rotation of the Category. Conversely, good rotation is practically guaranteed for a Category with a nine hour turnover. Here's a good rule of thumb. The *larger* the Category and the *deeper* the Search Depth, the *better* the candidate for the Daypart Rotation Rule.

You have the option of assigning Daypart Rotation as a Relaxing Rule. This is a feature that allows you to assign and prioritize different implementations of the Rule. There are five different versions of the Daypart Rotation Rule. They are:

```
Daypart Rotation (1 other)
Daypart Rotation (2 other)
Daypart Rotation (3 other)
Daypart Rotation (4 other)
Daypart Rotation (5 other)
```

The first Rule listed above means that you would like all the Songs in the Category to play in *one* other Daypart, before returning to the original Daypart. The last Rule on the list specifies that you would like all the Songs in the Category to play in *five* other Dayparts, before returning to the original Daypart.

When prioritizing the different versions of the Daypart Rotation Rule, place the "*easier*" variations *higher* on the Priority List. For example, if you would like a Category's Songs to play in four other Dayparts before repeating in the original Daypart, place the "Daypart Rot. (4 other)" Rule at whatever Priority you feel is appropriate. Then place the three "easier" versions of the Rule higher on the same Priority List. This way, if **SELECTOR** can't find a Song that satisfies your "toughest" requirement "(4 other)", it can probably find a Song that satisfies one of the *other* versions of the Rule. Consider this example Priority List.

```
---- S E L E C T O R ------------------------------------------- Priorities ----
|CAT Category Name  --------------------------------------------|               |
| H HOT CURRENTS    |      UNBREAKABLE RULES (Unordered)        | F5-Edit Rule  |
| R RECURRENTS      |Daypart Restriction                       |               |
| I IMAGE GOLD      |Title Separation                          | Alt M-Move    |
| S SECONDARY GOLD  |Artist Separation                         |       Rule    |
| G GREAT EIGHTIES  |Sound Code                                |               |
| P PRIME OLDIES    |Artist Group Separation                   | Ins-Insert an |
| N NO PLAY         |Minimum Separation                        |    Unused     |
| Y YESTERDAY HOLD  |Daypart Rot. (1 other)                    |     Rule      |
| X CONTROL         | BREAKABLE RULES (In Order of Importance) |               |
|                   |Mood                                      | Del-Delete a  |
|                   |Daypart Rot. (2 other)                    |     Rule      |
|                   |Yesterday Song                            |               |
|                   |Clock Opener                              | F8-Change to  |
|                   |Daypart Rot. (3 other)                    |    another    |
|                   |Preferred Sound Code                      |    Category   |
|                   | EDITING THRESHOLD (Important Rules Above)|               |
|                   |Pref. Artist Group Sep.                   | Alt-Copy to   |
|                   |Daypart Rot. (4 other)                    |  F8 another   |
|                   |Role                                      |    Category   |
|                   --------------------------------------------|               |
| WRCS-FM  The Songs You Love!             Policy 1 (1 2 3 4 5 6     ) |
------------------------------ F1-Help F2-Save -------------------------------
```

The **PRIORITIES** screen shown above illustrates an effective implementation of Daypart Rotation as a Relaxing Rule. The "easiest" version of the four Daypart Rotation Rules in use has been assigned the highest Priority. Because "Daypart Rotation (1 other)" is an Unbreakable Rule, *all* of the Category's Songs *must* play in at least *one* other Daypart before repeating in the original Daypart. Notice that the "tougher" versions of the Rule appear *lower* on the Priority List. Also observe that you have precise control over when the Rule relaxes.

SELECTOR intelligently adjusts the Daypart Rotation Rule for all Songs with Daypart Restrictions. For Dayparted Songs, the system *modifies* the Daypart Rotation requirement to *one less* than the number of Dayparts that the Song is actually available to be scheduled. Suppose that you have asked for the Songs in a Category to rotate through a maximum of four other Dayparts. Say that some of the Songs in the Category contain Daypart Restrictions such that they may only play in three Dayparts. For those Dayparted Songs, **SELECTOR** will ignore the "4 Other" and "3 Other" versions of the Daypart Rotation Rule.

The Daypart Rotation Rule has a minor limitation of which you should you be aware. Say that you have assigned 6AM through 9AM to Daypart 2, and 10AM through 3PM to Daypart 3. Now, suppose a Song that was scheduled yesterday at 9:55AM in Daypart 2, is being considered for play today at 10:05AM in Daypart 3. Further imagine that you have prioritized Daypart Rotation (1 other) as an Unbreakable Rule. In this case, the Song *could* be scheduled today just ten minutes from its play yesterday. In this example, both plays of the Song fall close to the *boundary* that separates Dayparts 2 and 3. Although the Song meets the requirement of the Daypart Rotation Rule, the scheduling of the Song is less than ideal. Of course, this type of scheduling will not happen *all* the time, but it *can* occur. If you want to protect against this potential problem, you can use the Play Window Rule in *combination* with the Daypart Rotation Rule. For complete details, see "Play Window" on Page 243 in this Section of the Manual.

Do not get too aggressive with Daypart Rotation. If you've defined only six Dayparts, it is unrealistic to demand that a Song play in five other Dayparts before returning to the original Daypart. In this example, four other Dayparts, or even three, will nicely accomplish your goal of moving the Song's scheduling through different Dayparts.

Hour Rotation

SELECTOR's "Hour Rotation Rule" is similar, in many ways, to the Daypart Rotation Rule. Hour Rotation allows you to specify how Songs are to be rotated through the individual hours of each Daypart. The Hour Rotation Rule allows you to specify that a Song must play in up to five *other* hours of a Daypart before repeating in the original hour of that Daypart. For example, you could specify that a Song that plays in the 7AM hour of your Morning Drive Daypart must play in two other Morning Drive hours before playing in the 7AM hour again.

As you define Hour Rotation Rules, keep your Dayparts in mind. For example, it makes no sense to use "Hour Rotation (4 other)" if one of your Dayparts is only 3 hours long.

As with Daypart Rotation, you have the option of assigning Hour Rotation as a Relaxing Rule. This allows you to prioritize different implementations of the Rule. Here are the five variations of the Hour Rotation Rule:

```
Hour Rotation (1 other)
Hour Rotation (2 other)
Hour Rotation (3 other)
Hour Rotation (4 other)
Hour Rotation (5 other)
```

The first listed Rule means you would like all the Songs in the Category to play in one *other* hour of the Daypart, before returning to the original hour of the Daypart. The last Rule on the list specifies that you would like all the Songs in the Category to play in *five* other hours of the Daypart, before returning to the original hour of the Daypart.

When prioritizing the different versions of the Hour Rotation Rules, place the "easier" variations higher on the Priority List. This way, if **SELECTOR** can't find a Song that satisfies your "toughest" requirement, it can probably find a Song that satisfies one of the other Rule specifications. Use the same priority scheme we showed previously for Daypart Rotation.

Unlike Daypart Rotation, Hour Rotation is an excellent choice for controlling small Categories. If Songs in your "Power Currents" Category play in every Daypart every day, the Hour Rotation Rule can help ensure the same Song doesn't play in the same hour - day after day.

In larger Categories, where you have a bigger Search Depth, you can be a bit more aggressive with the Hour Rotation Rules than in your smaller Categories. Just make sure that your requirements are at least one hour *less* than the number of hours in your *shortest* Daypart.

Like Daypart Rotation, the Hour Rotation Rule has a minor limitation concerning *hour* boundaries. Say that you have assigned 6AM through 9AM to Daypart 2, and that you have prioritized Hour Rotation (1 other) as an Unbreakable Rule. Suppose that a Song was last scheduled at 8:05AM in Daypart 2, and is now being considered for play at 9:05AM in the same Daypart. In this case, the Song *could* be scheduled just ten minutes away from the time it was last played in the Daypart. Both plays of the Song fall close to an hour *boundary* within the Daypart. Although the Song meets the requirement of the Hour Rotation Rule, the scheduling of the Song is less than ideal. Of course, this type of scheduling will not happen *all* the time, but it *can* occur. If you want to protect against this potential problem, you can use the Play Window Rule in *combination* with the Hour Rotation Rule. For complete details, see "Play Window" on Page 243 in this Section of the Manual.

Harmony

SELECTOR has the unique ability to match the opening musical Key/Chord of a Song with the closing Key/Chord of the previous, adjacent Song. "Harmony" is a Relaxing Rule that provides this capability.

There are two versions of the Harmony Rule, "Perfect Harmony" and "Reasonable Harmony". The system *knows* which Key/Chord segues represent Perfect Harmony and which provide Reasonable Harmony, therefore there is no Harmony Rule screen in the Music Policy subdivision of the system.
In order to activate either or both Harmony Rules, you need only assign a Priority for them on the applicable **PRIORITIES** screen. Of course, you must also enter opening and closing Key/Chord information on all of those Songs that you want the Rules to control.

If you implement Harmony as a Relaxing Rule, place Reasonable Harmony *higher* than Perfect Harmony on the Priority List. This way, if **SELECTOR** can't find a Song that satisfies the Perfect Harmony requirement, it might be able to find a Song that satisfies the Reasonable Harmony specification.

The Harmony Rules work best when there are *many* Songs from which to choose. You will *not* get good results if you assign the Harmony Rules to small Categories, or those with limited Search Depths.

Runtime Testing

One way to control the timing of your hours is to request the correct number of Songs. Your own experience with your music has taught you how many Songs, on the average, it takes to fill an hour. If you correctly design your Clocks, making sure to use the right amount of Songs and correctly include the Runtimes of all non-music events, you might be entirely satisfied with the results. Of course, not all of your hours will be *perfectly* timed, but you might be willing to let your Air Talent add or drop Songs to make up the differences.

On the other hand, you might regularly need to time into Network newscasts or Satellite feeds. Perhaps you have a requirement to time to specific events within the hour. Or maybe you simply want your scheduled hours to "fit" into real time, so Songs won't have to be added or dropped. If any of these cases apply, you might want to let **SELECTOR** take control of your timing requirements.

We strongly recommend that you *not* use the system's timing features when first starting out with **SELECTOR**. You will spend valuable time and effort worrying about timing, and miss the more important goals of good music scheduling. In the beginning, design your Clocks so that your scheduled hours are reasonably filled, and let your Air Talent adjust the schedule as necessary. Once you have the system performing to your satisfaction overall, *then* you can implement timing.

There are two ways to accomplish hour timing with **SELECTOR**. They are the "Runtime Testing Rule" and the "Timing Special Scheduler". With Runtime Testing, Songs scheduled on the last, or last two, scheduling Passes are tested for Runtime. This testing is in *addition* to all the other rules in effect. When you use the Runtime Testing Rule, you set a Priority for - and hence the importance of - the Rule.

The Timing Special Scheduler involves a *separate* scheduling pass. Specific Clock positions, which you define as "Timing Positions", are scheduled during the last pass of the Day Scheduler. You specify which Categories/Levels may be used to schedule these positions. The Timing Special Scheduler prioritizes hour timing as an absolute goal. In addition to all the other rules, each Song's Runtime is tested. Any Song failing this test will not be scheduled. For all practical purposes, the Timing Special Scheduler considers timing as an Unbreakable Rule.

Each method has advantages and disadvantages. Here is some guidance to help you decide which one is right for you.

> ´ Runtime Testing is sufficient for most situations. Use Runtime testing for *desirable*, not critical, timing. With Runtime Testing you can protect other rules that you consider to be of greater importance. Runtime Testing, although very effective, is less precise than the Timing Special Scheduler. On the other hand, it is simpler to implement, and provides faster scheduling.

> ´ The Timing Special Scheduler is designed for *very strict* timing requirements. If you want to time to within 10 or 15 seconds of an event, this is the way to go. The Timing Special Scheduler requires a *substantial* number of Songs. Since the Timing Special Scheduler is a separate scheduling pass, scheduling a day takes longer when this option is used.

If you're still confused about which method to use, select Runtime Testing. It works best in most situations. If you later find you need greater timing precision, then you can try the Timing Special Scheduler. To learn more about this option, see "Timing Special Scheduler" on Page 453 in Section 4 of this Manual.

Runtime Testing will *always* attempt to schedule your hours so they are 60 minutes long. You can *also* request the system to time to specified Clock Events. Runtime Testing takes into account the total duration of Songs that have previously been scheduled, *and* the Runtimes of all *Events* in the Clock being used.

The duration of the scheduled music has an obvious effect on how hours are timed. Therefore, it is important that each Song's Runtime be *accurate*. But the length of your non-music elements is of nearly equal importance. To achieve proper timing, it is imperative that those Clock Items relating to time have a solid foundation in reality. When designing Clocks, consider the Average Runtimes of the Songs in all scheduled Categories/Levels. Make sure you're not using too many, or too few, Song positions. You also need to specify the *correct* Runtimes of all Clock Events. If you're smart, you'll design Clocks for light, average and heavy spot loads.

If you do not define accurate Clocks, in light of your actual timing requirements, it is pointless to make **SELECTOR** work hard to find Songs with the correct Runtime. If you really want Runtime Testing to work, design your Clocks with accuracy, thought and care!

Here are five specific steps that you must follow to implement Runtime Testing:

> **1.** If you just want to time to the end of each hour, you can immediately skip to Step 2. If you *also* want to time to specific Events within the hour, you must enter times for each such Event in the "Event Exact Time" column of all applicable Clocks. For details on how to do so, see "Event Exact Time" on Page 344 in Section 3 of this Manual. When you implement Runtime Testing, **SELECTOR** will *always* time to the end of the hour, and also time to any Event Exact Times defined in your Clocks.

> **2.** You *must* use Runtime Testing on the last, or last two, Pass Order Categories. There is a simple, logical reason for this. It doesn't make sense to look for Songs of a specific length on Pass Order 5, then schedule Songs of any duration on Pass Orders 6 and 7. If timing is to work, it must be applied to the Category occupying the *final* Pass Order, or perhaps the last two such Categories. We'll call these your "Timing Categories". The Runtime Testing Rule works best with *large* Timing Categories. Bigger Categories are usually scheduled on the last scheduling Passes. When you add Runtime Testing to all your other rules, you're adding an additional layer of complexity. You cannot time using a Category containing, say, 13 Songs. There are simply not enough options in a Category that small. Use large Timing Categories, so **SELECTOR** can find Songs of the needed length.

> **3.** Refer to *all* your Clocks in which you will be using the Runtime Testing Rule for this step. If you are timing to Clock Events, you must make sure your Timing Categories appear at least once, preferably twice, between the last timed Event (or the top of the hour) and the next timed Event. If you are only timing to the end of the hour, make sure your Timing Categories appear at least twice on the Clock.

> **4.** You must set the "Seconds Underscheduled" and "Seconds Overscheduled" fields on the **STATION PARAMETERS** screen in the Utilities subdivision. Since it is highly unlikely that **SELECTOR** will be able to find a Song that is *exactly* the needed length, these settings allow you to establish limits within which the Rule can effectively operate. For details, see "Seconds Underscheduled/Overscheduled" on Page 593 in Section 5 of this Manual.

> **5.** Assign the Runtime Testing Rule on the Priority Lists of your Timing Categories *only*. Do *not* assign the Rule to any other Categories. Place the Rule *relatively high* within your Breakable Rules.

Runtime Testing Operation

Runtime Testing is fairly complex. You do not need to know exactly how the Rule operates in order to use it, so we'll provide a simplified explanation. We'll assume that the Clocks contain *no* Timed Events. We are, therefore, using the Runtime Testing Rule to time to the ends of hours *only*.

SELECTOR schedules all of your Categories, using all the rules you have assigned on the Priority Lists. When it's time for your Timing Categories to be scheduled, the system considers the Runtime Testing Rule *in addition to* all the other rules assigned to the Timing Category. Songs will be rejected if they do not have acceptable Runtimes. For our discussion, we will focus on the Runtime Testing Rule only.

Suppose that all of your non-Timing Categories have been scheduled in an hour, and there are nine "open" minutes and two Song positions remaining. Further suppose that both Seconds Underscheduled and Seconds

Overscheduled are set to "30". This means an acceptable hour will be between 59:30 and 60:30 long. **SELECTOR** knows that more music must be scheduled to fill the hour to your specified limits.

In our example, if a Song being tested for Runtime is between 8:30 and 9:30, the system has an easy decision. Assuming the Song fulfills all the other required rules, it is scheduled and the hour is now filled to specification. Any remaining positions are left unscheduled, and **SELECTOR** moves on to the next hour. In this case, the Unscheduled positions are *desirable*, because they prevent the hour from being over-scheduled. It's obvious that this situation is extremely unlikely. Most Songs are considerably shorter than nine minutes. However it's good to know that the Runtime Testing Rule can, and will, take advantage of unusual opportunities.

Typically, the system faces a variety of obstacles as it applies the Runtime Testing Rule. Since **SELECTOR** is scheduling the remaining Song positions sequentially, it must perform some tricky calculations, estimations and predictions to properly meet your timing requirements.

When testing a Song for Runtime, the system calculates the "Average Search Depth Duration". This is the average Runtime of all the Songs currently available to be scheduled. This calculation provides the ability to make a fair prediction of *how many* of the available Songs will be required to fill the hour. It also allows **SELECTOR** to estimate Song Runtimes that will likely cause *later* problems in timing the hour. Such Songs will be rejected when they're tested for Runtime.

Continuing with our example, let's say that the Average Search Depth Duration is four minutes. Knowing that a maximum of two Song positions remain, the system would reject a six minute Song. If a six minute Song *was* scheduled, the total time of the hour would then be 57 minutes. In order to fill the hour to specification, the one remaining position would require a Song with a Runtime between 2:30 and 3:30. Knowing that the Average Search Depth Duration is four minutes, the system predicts it would be unlikely to find a Song of the required length. **SELECTOR** avoids this problem by not scheduling the six minute Song in the first place.

Essentially, the Runtime Testing Rule prevents relatively short *or* long Songs from scheduling, *if* such scheduling will cause later timing problems, when Songs with average lengths are considered.

Once a Song is scheduled, the remaining time in the hour is recalculated. If more Unscheduled Song Positions remain, and more music is needed, the Average Search Depth Duration is recalculated, the estimates and predictions are updated, and the next Song is tested. This process continues until the hour is filled to specification. Once that happens, any remaining Song positions are left unscheduled, and the system moves on to the next hour.

To summarize, Runtime Testing uses the Average Search Depth Duration to intelligently meet an hour's timing requirements. The system's estimations and predictions are elegant. They are based on the current timing needs of the hour, the number of Unscheduled Timing Category positions and the Average Runtime of all the Songs available to be scheduled.

Runtime Testing Summary

Here we offer some closing remarks on Runtime Testing. You probably should *not* prioritize Runtime Testing as an Unbreakable Rule. If you do, and all the Songs fail the Runtime Test, you will end up with Unscheduled Positions. That defeats the whole purpose of using the Rule in the first place. We suggest that the Rule be prioritized as the *highest* Breakable Rule.

Keep the number of timed Events within the hour at a reasonable minimum. We suggest you use no more than three Event Exact Times within any hour.

You can use different Timing Categories on different days. This is perfectly acceptable, but requires multiple Policies and Pass Orders. To do this, first assign the Runtime Rule to different Categories in different Policies. Then assign those Policies according to the days you want to use their particular Timing Categories. Of course, you must also ensure that the Pass Orders for your Timing Categories are correctly set for the different days. For details on how to do so, see "Pass Order" on Page 420 in Section 4 of this Manual.

DEFINING PRIORITIES

Let's now return to the **PRIORITIES** screen to show you how to design a Priority List from scratch. Here we've switched to Policy 9, which in this case is an unused Policy. Here is how a fresh, unused **PRIORITIES** screen appears.

```
---- S E L E C T O R ------------------------------------- Priorities ----
|CAT Category Name  --------------------------------------- |
|  H HOT CURRENTS   |      UNBREAKABLE RULES (Unordered)    | F5-Edit Rule  |
|  R RECURRENTS     | BREAKABLE RULES (In Order of Importance) |             |
|  I IMAGE GOLD     |             END OF LIST               | Alt M-Move    |
|  S SECONDARY GOLD |                                       |      Rule     |
|  G GREAT EIGHTIES |                                       |               |
|  P PRIME OLDIES   |                                       | Ins-Insert an |
|  N NO PLAY        |                                       |     Unused    |
|  Y YESTERDAY HOLD |                                       |      Rule     |
|  X CONTROL        |                                       |               |
|                   |                                       | Del-Delete a  |
|                   |                                       |      Rule     |
|                   |                                       |               |
|                   |                                       | F8-Change to  |
|                   |                                       |    another    |
|                   |                                       |    Category   |
|                   |                                       |               |
|                   |                                       | Alt-Copy to   |
|                   |                                       |  F8 another   |
|                   |                                       |    Category   |
|                   --------------------------------------- |               |
| WRCS-FM  The Songs You Love!              Policy 9 (          9) |
--------------------------- F1-Help F2-Save ---------------------------
```

When you first access the **PRIORITIES** screen, the Category cursor is positioned on the first Category in this list. In the example screen shown above, Category H is highlighted. Since there are no rules assigned to Category H in Policy 9, the middle portion of the screen is blank, except for three markers.

All of the Categories listed on the left-hand side of the **PRIORITIES** screen are bright. Whenever another Category contains the exact same Priority List as the Category in which you're working, it is brightened. In this example, *none* of the Categories in Policy 9 have been assigned rules, therefore they are all identical, and *all* of the Category names are bright.

Let's Insert an Unbreakable Rule. We want the rule to appear *below* the Unbreakable Rules Header, so we first move the cursor down one line. Now it is immediately *below* the Unbreakable Rules Header. Then we press the Insert Key. The **RULES** window pops onto the right-hand of the screen.

```
 ---- S E L E C T O R ------------------------------------------------------
|CAT Category Name  ----------------|         FALLBACK POINT               |
| H HOT CURRENTS    |    UNBREAKAB  |     MAXIMUM SEPARATION OVERRIDE       |
| R RECURRENTS      | BREAKABLE RULE| EDITING THRESHOLD (Important Rules Above)|
| I IMAGE GOLD      |             E |AM/PM Drive Protection                 |
| S SECONDARY GOLD  |              |Album Separation                       |
| G GREAT EIGHTIES  |              |Artist Group Separation                |
| P PRIME OLDIES    |              |Artist Separation                      |
| N NO PLAY         |              |Beats Per Minute                       |
| Y YESTERDAY HOLD  |              |Clock Artist                           |
| X CONTROL         |              |Clock Mood                             |
|                   |              |Clock Opener                           |
|                   |              |Clock Pattern                          |
|                   |              |Clock Sound Code                       |
|                   |              |Content Quota                          |
|                   |              |Daypart Restriction                    |
|                   |              |Daypart Rot. (1 other)                 |
|                   |              |Daypart Rot. (2 other)                 |
|                   |              |Daypart Rot. (3 other)                 |
|                   |              |Daypart Rot. (4 other)                 |
|                   |              |Daypart Rot. (5 other)                 |
|                   ---------------|Energy                                 |
| WRCS-FM  The Songs You Love!      |Era                                    |
 ---------------------------- F1-H-------- F1-Help F8-Preferred Rules -------
```

The **RULES** window contains a scrolling, alphabetical list of every rule that has *not* been assigned in the current Priority List. Since the Priority List is empty for Policy 9 in our example, the **RULES** window currently lists *every* rule in the system. In addition to the scheduling rules, three Markers appear at the top of the list in the **RULES** window. These Markers can be placed on the Priority List. Here are descriptions of their uses:

Fallback Point is used in conjunction with several scheduling features. You should place the Marker immediately *below* your most *important* rules. The Fallback Point determines when the scheduler will begin to use the Clock Fallback options for Pattern and/or Category/Level. For complete information, see "Pattern Fallback" on Page 347 and "Category/LevelFallback" on Page 351, both in Section 3 of this Manual. The Fallback Point is also used during Twofer, Themes and Timing Special Scheduling. For details, see "Twofer/Theme/Timing" on Page 303 in this Section of the Manual. The Fallback Point Marker also plays a role if you define a Clock position that instructs **SELECTOR** to search through a Category's Levels. For complete information, see "Search through Levels" on Page 326 in Section 3 of this Manual.

Maximum Separation Override is used in conjunction with the Maximum Separation Rule. When testing a Song that has not played in the length of time specified in the Maximum Separation Rule, all rules below the Maximum Separation Override Marker are *dropped* in order for the Song to be scheduled. For complete details, see "Maximum Separation" on Page 238 in this Section of the Manual.

Editing Threshold controls special features in the Manual Scheduler and the Day Scheduler. When viewing or editing your music in the Manual Scheduler, you can quickly move to the next Song whose "Highest Rule Dropped" is *above* Editing Threshold. For further details, see "Next Song that Dropped a Rule" on Page 476 in Section 4 of this Manual. **SELECTOR**'s Day Scheduler has an optional feature in which it activates the Manual Scheduler whenever a Song is about to be scheduled that violates a rule above Editing Threshold. This allows you to resolve the problem before any other Songs are scheduled. For details on this feature, see "Manual Scheduler" on Page 429 in Section 4 of this Manual. The Editing Threshold Marker should be placed immediately *below* the rules that you consider most important. For example, if you are only concerned about Unscheduled Positions, then place the Marker *immediately below* the Breakable Rules Header. When any rule *above* the Threshold is broken, the special features described above are activated. Note that you *cannot* place the Editing Threshold Marker *above* the Breakable Rules Header.

Back to our example, let's make Daypart Restriction an Unbreakable Rule. Simply place the **RULES** window cursor on the Daypart Restriction Rule and press the Enter Key. The Rule is *removed* from the **RULES** window, which closes, and is Inserted at the current cursor position on the Priority List. Since we previously positioned the Priority List cursor in the Unbreakable Rules region, Daypart Restriction is now assigned as an Unbreakable Rule for Category H. Don't fret if you Insert a rule in the wrong position because it is very easy to Move rules. Here is how the **PRIORITIES** screen appears now.

```
---- S E L E C T O R ---------------------------------------- Priorities ----
|CAT Category Name  ----------------------------------------|                 |
| H  HOT CURRENTS   |      UNBREAKABLE RULES (Unordered)     | F5-Edit Rule    |
| R  RECURRENTS     |Daypart Restriction                     |                 |
| I  IMAGE GOLD     | BREAKABLE RULES (In Order of Importance)| Alt M-Move      |
| S  SECONDARY GOLD |            END OF LIST                  |      Rule       |
| G  GREAT EIGHTIES |                                        |                 |
| P  PRIME OLDIES   |                                        | Ins-Insert an   |
| N  NO PLAY        |                                        |     Unused      |
| Y  YESTERDAY HOLD |                                        |     Rule        |
| X  CONTROL        |                                        |                 |
|                   |                                        | Del-Delete a    |
|                   |                                        |     Rule        |
|                   |                                        |                 |
|                   |                                        | F8-Change to    |
|                   |                                        |     another     |
|                   |                                        |     Category    |
|                   |                                        |                 |
|                   |                                        | Alt-Copy to     |
|                   |                                        | F8  another     |
|                   |                                        |     Category    |
|                   ----------------------------------------|                 |
| WRCS-FM  The Songs You Love!              Policy 9 (          9) |
---------------------------- F1-Help F2-Save ----------------------------------
```

Now we'll Insert several other Unbreakable Rules, following the procedure described above. Here's how the **PRIORITIES** screen appears after three additional Unbreakable Rules have been Inserted.

```
---- S E L E C T O R ---------------------------------------- Priorities ----
|CAT Category Name  ----------------------------------------|                 |
| H  HOT CURRENTS   |      UNBREAKABLE RULES (Unordered)     | F5-Edit Rule    |
| R  RECURRENTS     |Yesterday Song                          |                 |
| I  IMAGE GOLD     |Minimum Separation                      | Alt M-Move      |
| S  SECONDARY GOLD |Artist Separation                       |      Rule       |
| G  GREAT EIGHTIES |Daypart Restriction                     |                 |
| P  PRIME OLDIES   | BREAKABLE RULES (In Order of Importance)| Ins-Insert an   |
| N  NO PLAY        |            END OF LIST                  |     Unused      |
| Y  YESTERDAY HOLD |                                        |     Rule        |
| X  CONTROL        |                                        |                 |
|                   |                                        | Del-Delete a    |
|                   |                                        |     Rule        |
|                   |                                        |                 |
|                   |                                        | F8-Change to    |
|                   |                                        |     another     |
|                   |                                        |     Category    |
|                   |                                        |                 |
|                   |                                        | Alt-Copy to     |
|                   |                                        | F8  another     |
|                   |                                        |     Category    |
|                   ----------------------------------------|                 |
| WRCS-FM  The Songs You Love!              Policy 9 (          9) |
---------------------------- F1-Help F2-Save ----------------------------------
```

We're not finished yet, but let's Save our work so far. Press the F2 Key to Save.

When you Save the **PRIORITIES** screen, the system informs you if any of the other Categories were set *identically* to the current Category *before* your changes to the current Category. If there *were* exact matches in other Categories, **SELECTOR** gives you the option of Copying the changes you've made in the current Category, to the other Categories that were identical. This window pops onto the center of the screen.

```
-------------------------------------------------------------------------------
|                                                                             |
|                                                                             |
| The Priority List for this Category was set identically to other Categories.|
|                                                                             |
|       If you want us to copy the changes you made in this Priority List to  |
|                    those other Categories, press F2.                        |
|                                                                             |
|                         Otherwise, press Esc.                               |
|                                                                             |
|                                                                             |
-------------------------------------------------------------------------------
```

If you want the system to Copy your changes press the F2 Key, otherwise press the Escape Key. In either case, your changes on the screen underlying the message window are Saved. Here we will *not* Copy our new Priorities for Category H to the other Categories, so we'll press the Escape Key.

Keep in mind that the order of the Unbreakable Rules may change after the screen is Saved. As mentioned earlier, you *cannot* change the order of the Unbreakable Rules. Their order is unimportant, since all Unbreakable Rules are equal.

```
---- S E L E C T O R ------------------------------------------ Priorities ----
|CAT Category Name  ------------------------------------------               |
| H HOT CURRENTS     |      UNBREAKABLE RULES (Unordered)     | F5-Edit Rule  |
| R RECURRENTS       |Yesterday Song                          |               |
| I IMAGE GOLD       |Minimum Separation                      | Alt M-Move    |
| S SECONDARY GOLD   |Artist Separation                       |      Rule     |
| G GREAT EIGHTIES   |Daypart Restriction                     |               |
| P PRIME OLDIES     |  BREAKABLE RULES (In Order of Importance) | Ins-Insert an |
| N NO PLAY          |            END OF LIST                  |     Unused    |
| Y YESTERDAY HOLD   |                                        |      Rule     |
| X CONTROL          |                                        |               |
|                    |                                        | Del-Delete a  |
|                    |                                        |     Rule      |
|                    |                                        |               |
|                    |                                        | F8-Change to  |
|                    |                                        |     another   |
|                    |                                        |     Category  |
|                    |                                        |               |
|                    |                                        | Alt-Copy to   |
|                    |                                        |  F8 another   |
|                    |                                        |     Category  |
|                    -------------------------------------------               |
| WRCS-FM  The Songs You Love!              Policy 9 (            9) |
---------------------------- F1-Help F2-Save ----------------------------------
```

Notice that all the *other* Categories displayed on the left-hand side of the screen are no longer brightened. Their Priority Lists remain empty, so they no longer match Category H.

Now we'll Insert several Breakable Rules for Category H. We want these rules to appear *below* the Breakable Rules Header, so we move the cursor until it is immediately *below* the Header, then press the Insert Key. The **RULES** window pops onto the right-hand side of the screen. We'll select rules exactly as we did before. Here's how the screen looks *after* Inserting three Breakable Rules.

```
---- S E L E C T O R ---------------------------------- Priorities ----
|CAT Category Name  ----------------------------------- |              |
| H HOT CURRENTS    |      UNBREAKABLE RULES (Unordered) | F5-Edit Rule |
| R RECURRENTS      |Minimum Separation                  |              |
| I IMAGE GOLD      |Yesterday Song                      | Alt M-Move   |
| S SECONDARY GOLD  |Artist Separation                   |      Rule    |
| G GREAT EIGHTIES  |Daypart Restriction                 |              |
| P PRIME OLDIES    | BREAKABLE RULES (In Order of Importance) | Ins-Insert an |
| N NO PLAY         |Era                                 |    Unused    |
| Y YESTERDAY HOLD  |Sound Code                          |     Rule     |
| X CONTROL         |Clock Opener                        |              |
|                   |            END OF LIST             | Del-Delete a |
|                   |                                    |     Rule     |
|                   |                                    |              |
|                   |                                    | F8-Change to |
|                   |                                    |    another   |
|                   |                                    |    Category  |
|                   |                                    |              |
|                   |                                    | Alt-Copy to  |
|                   |                                    | F8 another   |
|                   |                                    |    Category  |
|                   -------------------------------------|              |
| WRCS-FM  The Songs You Love!             Policy 9 (          9) |
---------------------------- F1-Help F2-Save ---------------------------
```

Here we have added Era, Sound Code and Clock Opener as Breakable Rules. The order of Breakable Rules is meaningful. Rules that are *higher* on the list are *more important*. In this example, we've informed the system that Era is more important than Sound Code, which is more important than Clock Opener. When scheduling your music, **SELECTOR** drops Breakable Rules, if need be, starting at the *bottom* of the Priority List.

Next we'll Insert several Preferred Rules for Category H. Before we do, though, let's explain what Preferred Rules are, and how they operate.

PREFERRED RULES

Some of **SELECTOR**'s rules have two "versions" - the rule itself, and a Preferred version of the rule. These are the system rules that have Preferred versions:

```
Album Separation
Artist Separation
Artist Group Separation
Beats per Minute
Energy
Era
Mood
Role
Sound Code
Tempo
Texture
Title Separation
Type
```

Using Preferred Rules wisely can increase the flexibility and effectiveness of your music scheduling. You do not *have* to use the Preferred option of a rule. However, if you do, the Preferred Rule must contain the settings you would *like* to achieve. The rule itself should contain the settings you'll *settle for* if things get tight. The Preferred version of a rule should always be "*tougher*", and should always be set to a *lower* Priority.

Here's an example using Artist Separation, which is a key requirement of most stations. Let's say you would *prefer* to separate repeat appearances of an Artist by at least 90 minutes. Let's further suppose that you would be willing to *settle* for a bottom-line, *absolute* minimum 55 minute Artist Separation, in order for other more important rules to be followed.

In this case, set Artist Separation to 55 minutes and, since this is an *absolute* requirement, prioritize it as an *Unbreakable Rule*. Then set the Preferred Artist Separation to 90 minutes, and place it *lower* on the Priority List. See "Preferred Artist Separation" on Page 279 in this Section of the Manual to see how the actual Rules are defined.

SELECTOR can now drop Preferred Artist Separation, if need be, to maintain other important rules above it on the Priority List. Yet the Artist Separation rule itself can never be violated, because it is an Unbreakable Rule. It acts as a "backstop" in the event the Preferred Rule has to be dropped. Using both the rule and its Preferred counterpart increases the flexibility of your music scheduling, without sacrificing your absolute Artist Separation requirement.

Often a rule is prioritized as Unbreakable when its Preferred counterpart is used, but that is not an absolute requirement. Just remember, the Preferred Rule must always be "*tougher*", and *lower in Priority* than its counterpart.

To illustrate, let's assign Relaxed Artist Separation to our Priority List for Category H in Policy 9. First we place the **PRIORITIES** screen Rules cursor on the position where we want to Insert the Rule. In our example, we want the Rule to appear immediately *above* Clock Opener, so we'll place the cursor *on* Clock Opener. Next we press the Insert Key to access the **RULES** window, then we press the F8 Key to obtain the **PREFERRED RULES** window. Here's how the display appears now.

```
 ---- S E L E C T O R ---------------------------------------------------
|CAT Category Name  ----------------|Pref. Album Separation               |
| H HOT CURRENTS    |      UNBREAKAB|Pref. Artist Group Sep.              |
| R RECURRENTS      |Daypart Restric|Pref. Artist Separation              |
| I IMAGE GOLD      |Yesterday Song |Pref. Beats Per Minute               |
| S SECONDARY GOLD  |Artist Separati|Pref. Title Separation               |
| G GREAT EIGHTIES  |Minimum Separat|Preferred Energy                     |
| P PRIME OLDIES    | BREAKABLE RULE|Preferred Era                        |
| N NO PLAY         |Era            |Preferred Mood                       |
| Y YESTERDAY HOLD  |Sound Code     |Preferred Role                       |
| X CONTROL         |Clock Opener   |Preferred Sound Code                 |
|                   |              E|Preferred Tempo                      |
|                   |               |Preferred Texture                    |
|                   |               |Preferred Type                       |
|                   |               |future rule                          |
|                   |               |                                     |
|                   |               |                                     |
|                   |               |                                     |
|                   |               |                                     |
|                   |               |                                     |
|                   |               |                                     |
|                   ----------------|                                     |
| WRCS-FM  The Songs You Love!      |                                     |
 ---------------------------- F1-H-------- F1-Help F8-Preferred Rules --------
```

The **PREFERRED RULES** window cursor is highlighting the first rule in the window. We simply move the cursor to the Preferred Artist Separation Rule and press Enter. The Preferred Artist Separation Rule is *removed* from the **PREFERRED RULES** window, which closes, and is assigned as a Breakable Rule for Category H on the **PRIORITIES** screen.

```
 ---- S E L E C T O R ------------------------------------ Priorities ----
|CAT Category Name  ----------------------------------------|               |
| H HOT CURRENTS    |      UNBREAKABLE RULES (Unordered)    | F5-Edit Rule  |
| R RECURRENTS      |Daypart Restriction                   |               |
| I IMAGE GOLD      |Yesterday Song                        | Alt M-Move    |
| S SECONDARY GOLD  |Artist Separation                     |     Rule      |
| G GREAT EIGHTIES  |Minimum Separation                    |               |
| P PRIME OLDIES    | BREAKABLE RULES (In Order of Importance) | Ins-Insert an |
| N NO PLAY         |Era                                   |    Unused     |
| Y YESTERDAY HOLD  |Sound Code                            |     Rule      |
| X CONTROL         |Pref. Artist Separation               |               |
|                   |Clock Opener                          | Del-Delete a  |
|                   |            END OF LIST                |     Rule      |
|                   |                                      |               |
|                   |                                      | F8-Change to  |
|                   |                                      |    another    |
|                   |                                      |    Category   |
|                   |                                      |               |
|                   |                                      | Alt-Copy to   |
|                   |                                      |  F8 another   |
|                   |                                      |     Category  |
|                   ------------------------------------------|             |
| WRCS-FM  The Songs You Love!              Policy 9 (        9) |
 ---------------------------- F1-Help F2-Save -----------------------------
```

In this example, Preferred Artist Separation can be *dropped* in order to satisfy the Era and Sound Code Rules. Artist Separation is an Unbreakable Rule, and therefore will *always* be respected. It provides backup protection, in the event the Preferred Artist Separation Rule has to be dropped.

Some of **SELECTOR**'s rules with Preferred versions allow you to apply your own unique names to the rule's characteristics. These rules are:

```
                         Energy
                         Era
                         Mood
                         Role
                         Sound Code
                         Texture
                         Type
```

When working with these rules and their Preferred counterparts, it is important to understand that you may use different rule *settings* for the Preferred version of the rule, but not different rule *names*. We'll use the Energy Rule for illustration. Consider this example **ENERGY** screen.

```
---- S E L E C T O R ----------------------------------- Energy ----
|                                                                   |
|                                                                   |
|                                                                   |
|                                  Maximum in                       |
|        Energy          Name      a Row                            |
|                                            Maximum                |
|        1 .... DEAD               2         Energy Total 13        |
|                                            Any 3 Songs            |
|        2 .... SOFT               2                                |
|                                            Minimum                |
|        3 .... MEDIUM             2         Energy Total  7        |
|                                            Any 3 Songs            |
|        4 .... HARD               2                                |
|                                             Maximum Step:         |
|        5 .... CHAINSAW           2                                |
|                                               Down    Up          |
|                                                2      3           |
|                                                                   |
|                                                                   |
| WRCS-FM  The Songs You Love!          Policy 1 (1 2 3 4 5 6 7 8 9) |
---------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

The **ENERGY** screen shown above displays each point on the Energy scale, which is numbered from "1" through "5". Each of the Energy Codes has been named. The names that appear in the "Name" column are "Dead", "Soft", "Medium", "Hard" and "Chainsaw".

Now let's compare the **ENERGY** screen above to the **PREFERRED ENERGY** screen, below.

```
---- S E L E C T O R ----------------------------------- Energy ----
|                                                                   |
|                            P R E F E R R E D                      |
|                                                                   |
|                                  Maximum in                       |
|        Energy          Name      a Row                            |
|                                            Maximum                |
|        1 .... DEAD               1         Energy Total 14        |
|                                            Any 3 Songs            |
|        2 .... SOFT               1                                |
|                                            Minimum                |
|        3 .... MEDIUM             1         Energy Total  9        |
|                                            Any 3 Songs            |
|        4 .... HARD               1                                |
|                                             Maximum Step:         |
|        5 .... CHAINSAW           1                                |
|                                               Down    Up          |
|                                                1      2           |
|                                                                   |
|                                                                   |
| WRCS-FM  The Songs You Love!          Policy 1 (1 2 3 4 5 6 7 8 9) |
---------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

Note that all of the rule *settings* on the **PREFERRED ENERGY** screen are *different* from those on the **ENERGY** screen. Also notice that the *name* of each Energy Code is the *same* on both screens. If you were to change the Energy names on *either* screen, the other screen would inherit the changes. The important point is that you may only define a single set of names when switching between a rule screen and the Preferred screen for the same rule. The rule settings can, and should be, different from screen to screen.

Note that the Beats per Minute Rule operates somewhat differently than the example shown above. **SELECTOR** allows you to optionally create BPM "ranges". If you do, you may define only *one* series of ranges. It will be used for *both* the Beats per Minute *and* Preferred Beats per Minute Rules. The actual Rule and Preferred Rule settings can, and should be, different from each other.

Category Cursor

To edit the Priority List of a different Category, press the F8 Key or the Left Arrow Key from any location on the **PRIORITIES** screen. This activates the Category cursor on the left-hand side of the screen. It can now be freely moved through all the Categories. Simply move this cursor to the Category whose Priority List you wish to work on, then press the Enter Key or the Right Arrow Key. We'll select Category R.

```
     ---- S E L E C T O R --------------------------------------- Priorities ----
    |CAT Category Name  ------------------------------------------ |
    | H HOT CURRENTS     |       UNBREAKABLE RULES (Unordered)     | F5-Edit Rule  |
    | R RECURRENTS       | BREAKABLE RULES (In Order of Importance) |               |
    | I IMAGE GOLD       |              END OF LIST                 | Alt M-Move    |
    | S SECONDARY GOLD   |                                          |     Rule      |
    | G GREAT EIGHTIES   |                                          |               |
    | P PRIME OLDIES     |                                          | Ins-Insert an |
    | N NO PLAY          |                                          |     Unused    |
    | Y YESTERDAY HOLD   |                                          |     Rule      |
    | X CONTROL          |                                          |               |
    |                    |                                          | Del-Delete a  |
    |                    |                                          |     Rule      |
    |                    |                                          |               |
    |                    |                                          | F8-Change to  |
    |                    |                                          |     another   |
    |                    |                                          |     Category  |
    |                    |                                          |               |
    |                    |                                          | Alt-Copy to   |
    |                    |                                          | F8 another    |
    |                    |                                          |     Category  |
    |                    ------------------------------------------ |
    | WRCS-FM  The Songs You Love!                   Policy 9 (          9) |
     ---------------------------- F1-Help F2-Save --------------------------------
```

Note that all of the Categories, except Category H, are bright. At this moment the brightened Categories all have identical Priority Lists.

Now you can assign the rules you wish to use for Category R. Use the same actions described above for Category H. When you finish with Category R, move on to the other Categories. Remember that you must assign Priorities for *every* scheduled Category in *each* assigned Policy.

PRIORITY SCREEN FEATURES

In addition to the Insert Rule function, **SELECTOR** provides a number of other features that can really speed your work in the **PRIORITIES** screen. We'll discuss them now.

Edit Rule

While the **PRIORITIES** screen is active, place the cursor on any rule and press the F5 Key. The system will immediately display the Rule screen for the selected rule. Here you can view or change the settings for the selected rule. Press the Escape Key to return to the **PRIORITIES** screen.

Delete Rule

While the **PRIORITIES** screen is active, place the cursor on any rule you want to remove from the current Priority List, and press the Delete Key. The rule is immediately Deleted and replaced in the **RULES** window. This means a Deleted rule can be easily reinserted, if you make a mistake and Delete the wrong rule. Remember to press the F2 Key to Save the **PRIORITIES** screen after Deleting rules.

Move Rule

While the **PRIORITIES** screen is active, place the cursor on any rule you want to Move, then press Alt-M. Now move the cursor and notice the rule is contained within, and moving with, the cursor. When the rule is positioned to your satisfaction, Press the Enter Key to lock it in place. Remember to press the F2 Key to Save the **PRIORITIES** screen after Moving rules.

Copy Category Priority List

If you want to Copy a Priority List from one Category to another Category or Categories, press Alt-F8 from any location on the **PRIORITIES** screen. The **COPY CATEGORY PRIORITY LIST** window pops onto the center of the screen.

```
---------------------------------------------------
|          COPY CATEGORY PRIORITY LIST            |
|    Category          from   to  |               |
| H HOT CURRENTS            ´      | You can copy the |
| R RECURRENTS                    | Priority List for|
| I IMAGE GOLD                    | one Category to  |
| S SECONDARY GOLD                | any of the other |
| G GREAT EIGHTIES          ´     | Categories within|
| P PRIME OLDIES                  | this Policy.     |
| N NO PLAY                       |                  |
| Y YESTERDAY HOLD                | Use the Arrow    |
| X CONTROL                       | keys to find the |
|                                 | Category you want|
|                                 | to copy. Press   |
|                                 | Enter. On the    |
|                                 | "To" side press  |
|                                 | Enter on the     |
|                                 | categories you   |
|                                 | want to copy to. |
|                                 | A second Enter   |
|                                 | deletes the "´". |
|                                 | F2 to Copy.      |
|                                 |                  |
---------------------------------------------------
```

You use the **COPY CATEGORY PRIORITY LIST** window to specify the source and destination Categories. There are two columns in the window, labelled "from" and "to". When the window first appears, the cursor is located in the "from" column. Use the Up and Down Arrow Keys to place the cursor on the row of the Category you wish to Copy *from*, and press the Enter Key. The system marks the selected Category with a check mark (´), and the

cursor moves into the "to" column. Again, use the Up and Down Arrow Keys to position the cursor on the row of the Category you wish to Copy *to*, and press the Enter Key. The system marks the selected destination Category with a check mark (´). You can select more than one "to" Category. When you are finished selecting, press the F2 Key to Copy the Priority Lists according to your instructions.

In our example **COPY CATEGORY PRIORITY LIST** window shown above, the Priority List for Category H will be copied to Category G in the current Policy.

It is important to note the Copy Category Priority List feature operates only on the Policy in which you are *currently* working,

Copy Priority Lists to Other Policies

From any location on the **PRIORITIES** screen, press Alt-C to Copy the Priority Lists of *all* Categories from one Policy to another Policy or Policies. The **COPY RULE** window pops onto the center of the screen. For complete details on this feature, see "Copying Rules" on Page 213 in this Section of the Manual.

Analysis

The F6 Key is used throughout the Music Policy section of the program to access the Analysis screen pertinent to the current rule. Pressing the F6 Key from the **PRIORITIES** screen accesses the **PROJECTED TURNOVERS** screen from **SELECTOR**'s Analysis section.

The **PROJECTED TURNOVERS** screen provides rotation information about every Category and Level that contains at least one Song. You can use this information to help you prioritize the Daypart Rotation, Hour Rotation and Play Window Rules.

The **PROJECTED TURNOVERS** screen can also be accessed from the Rotation Rule screens in Music Policy, and the Analysis section of **SELECTOR**. For complete details on the screen's data and operation, see "Projected Turnovers" on Page 696 in Section 6 of this Manual.

PRIORITY SUMMARY

The concept of rule Priorities is very important in **SELECTOR**. We'll offer some closing thoughts on the subject that, hopefully, will reinforce some important points and tie-up any "loose ends".

When setting Priorities for a Category, just ask yourself, "If I have to give up a rule, which rule am I willing to give up first? Second? Next?" Then assign those rules starting at the *bottom* of the Category's Priority List. Keep in mind that your Priorities are not necessarily permanent. As you schedule music, you will probably change your mind about the relative importance of the rules you're using. This is no big deal. It takes only a few seconds to change **SELECTOR**'s Priorities.

Just because a rule is last on the Priority List does not mean it is not important. It just means it is the *least* important in *relation* to the other rules used in scheduling a particular Category.

Remember that Priorities are set on a Category-by-Category basis. The Tempo Rule, for instance, need not have the same Priority for every Category - but it can if you want. Since the Search Depths of your Categories are probably different, set the Priorities of the Rotation Rules based on the particular needs of each Category. Keep in mind that Segue and Characteristic Rules are less important for the Categories scheduled *first*. When Songs from Categories with low Pass Order numbers are scheduled, there will be few or no previously scheduled Songs to cause rule conflicts.

As your Clocks and/or music library change, it might become necessary to revise your rules and Priorities. For example, if your Energy Rule is set at a high Priority, and demands a great amount of "exciting" music, you will need to reconsider the Rule and its Priority if you add many "unexciting" Songs to your library. It's a good idea to review your rules and Priorities on a regular basis.

PRIORITY SUGGESTIONS

When it comes to Priorities, there are no hard and fast rules. Your station is different from every other station because you have your own ideas about what is important. Your **SELECTOR** system performs differently than the next person's because *you* implement the rules and decide their relative importance.

We are certainly not about to tell you how you should set Priorities in the system. There are no universal guidelines that work in every situation. But our experience has taught us that a few suggestions might be in order. So we're going to stick our necks out - just a little - and offer some advice.

Our first suggestion is to use Unbreakable Rules to protect against scheduling problems that you consider critical. Do so even if it means you get an occasional Unscheduled Position. Why? It's better that you *know* there's a problem, than to have vital music rules violated. Also, resist any temptation to make *all* of your rules Unbreakable. Remember, Unbreakable Rules are reserved for your absolute, *bottom-line* scheduling concerns.

Many Unscheduled Positions are an indication of a serious problem. They indicate that your music library cannot support your scheduling goals, or that your rules are incorrectly set or that your Songs are not properly coded. Whichever the case, the Unscheduled Positions exist to make you *aware* of a problem. Then you can analyze and deal with the situation, rather than blindly accepting poor music scheduling. If there is a serious conflict, *you* must resolve it, **SELECTOR** cannot.

Our next suggestion is to use Editing Threshold. Place it immediately below the Breakable Rules that concern you the most. Then use the Alt-F4 function in the Manual Scheduler to see where, and why, the rules above the Threshold are being broken. Maybe only one Category or one Policy has a problem. Analyze the situation. It could be that your rules are just a bit too restrictive, or that you need a slightly larger Search Depth in one or two Categories. Pay attention to the details. You'll be amazed at what you'll learn. Both your personal confidence, and command of **SELECTOR**, will grow as you isolate and solve the problems.

Finally, we strongly suggest that you use the tools **SELECTOR** provides to troubleshoot your scheduling. Use the Scheduling Summary to spot problems. It provides valuable insight. Run the Rotation History Analysis to check Total Plays, Daypart Rotation and Hour Rotation. Use the Library Statistics features in the Analysis section, or from the rule screens in Music Policy, to check the coding of your Song library. It could be that your rules are fine, but the Songs have missing or erroneous codes.

If you need help, particularly in defining rules or setting Priorities, call us. We can help you set the system to accomplish your programming goals. Some of the best features of **SELECTOR** are there because you (or a predecessor) made a suggestion, explained your programming goals or came up with a new and better idea.

ROTATION RULES

In this section of Music Policy, you define and maintain the rules that control the rotation of the Songs in your library. Selecting Option #3 from the Music Policy Menu takes you to the Rotation Rules Menu. Here is how the Menu appears on your screen.

```
---- S E L E C T O R (R) -------------------- Rotation Rules Menu ----
_                                                                    _
_                                                                    _
_                                                                    _
_     1. Minimum-Maximum Separation     5. AM/PM Drive Protection    _
_                                                                    _
_     2. Rotation/Play Window           6. Define Station Dayparts   _
_                                                                    _
_     3. Yesterday Rules                7. Standard Dayparting       _
_                                                                    _
_     4. Prior Day Rules             Esc - Music Policy Menu         _
_                                                                    _
_                                                                    _
_ WRCS-FM   12.00                              The Songs You Love!   _
-------------- (C) 1979-1990 Radio Computing Services ----------------
```

MINIMUM-MAXIMUM SEPARATION

This section of **SELECTOR** allows you to define the Minimum Separation and Maximum Separation Rules, which allow you to control how often the Songs in your Categories repeat. Select Option #1 from the Rotation Rules Menu. The **MINIMUM-MAXIMUM SEPARATION** screen will appear on your monitor.

CAT Category Name	Minimum Separation Level 1 Day Hr Mn	Level 2 Day Hr Mn	Level 3 Day Hr Mn	Maximum Separation Level 1 Day Hr Mn	Level 2 Day Hr Mn	Level 3 Day Hr Mn
H HOT CURRENTS	3			_		
R RECURRENTS	1 4			_		
I IMAGE GOLD	20	20		_ 3 9	3 9	
S SECONDARY GOLD	1 11 20	1 11 20	1 11 20_	_		
G GREAT EIGHTIES	20			_ 5 9		
P PRIME OLDIES				_		
N NO PLAY				_		
Y YESTERDAY HOLD				_		
X CONTROL				_		

WRCS-FM The Songs You Love!   Policy 1 (1   )

The **MINIMUM-MAXIMUM SEPARATION** screen controls two related Rules, Minimum Separation and Maximum Separation. These Rules are defined on a Category-by-Category basis. There are three major screen divisions. The left-hand area displays the Categories defined in the Database. The middle section contains settings for the Minimum Separation Rule. The right-hand area contains settings for the Maximum Separation Rule. We'll discuss each Rule separately.

Minimum Separation

Minimum Separation is an absolute minimum amount of time that you define, and which must elapse, before a Song in a Category/Level may repeat. This rule is designed to be used as a "backstop" for Search Depth. Take heed that Minimum Separation should *not* be the Song turnover you would *like* to achieve. Rather, it should specify the minimum turnover you will *allow*, in order that rules lower in Priority will not be dropped.

In most cases, a Minimum Separation set from 33% to 50% *less* than the natural turnover of the Category/Level is an effective setting. Then, assuming you're using a Search Depth of somewhere between 20% and 35% of the number of Songs in the Category/Level, Songs will not often be rejected for Minimum Separation. The Rule would primarily come into play when scheduling Alternate Category Songs, after Category Shuffles, or during Themes, Twofer and/or Timing Special Scheduling.

If Minimum Separation is set too *close* to the natural turnover of a Category/Level, and is assigned as an Unbreakable Rule, it will negate the Search Depth for that Category/Level. In this case, **SELECTOR** will constantly examine and reject Songs for violating the Minimum Separation Rule. This would simply waste time during scheduling. Remember, you can press the F6 Key from the **MINIMUM-MAXIMUM SEPARATION** screen to see the **PROJECTED TURNOVERS** screen.

Enter the Minimum Separation in the middle portion of the **MINIMUM-MAXIMUM SEPARATION** screen. Each Category has three columns, for the three Levels of that Category.

You define Minimum Separation in days ("Day"), hours ("Hr") and minutes ("Mn"). Use only those columns needed to specify the separation. For example, if you want a Minimum Separation of 20 hours, then simply enter "20" in the appropriate "Hr" field and leave the "Day" and "Mn" fields blank.

```
--- S E L E C T O R ---- Minimum Separation ------
|                   | Level 1 | Level 2 | Level 3 |
|CAT Category Name  |Day Hr Mn|Day Hr Mn|Day Hr Mn|
| I IMAGE GOLD      |   20    |   20    |         |
--------------------------------------------------
```

In the example **MINIMUM-MAXIMUM SEPARATION** screen excerpt shown above, Levels 1 and 2 of Category I are each set for a "20" hour Minimum Separation. The *longest* Minimum Separation you can enter is 45 days.

In order to activate the Minimum Separation Rule, you must enter the Rule settings on the **MINIMUM-MAXIMUM SEPARATION** screen, *and* assign a Priority for the Rule on the **PRIORITIES** screen.

Maximum Separation

Maximum Separation provides special scheduling attention to Songs in a Category that have *not* repeated within a time period you specify. Think of Maximum Separation as the opposite of Minimum Separation. How much time can pass before it has been "too long" since a Song in a Category/Level has played?

You might be wondering why it would ever be necessary to take special action to schedule a Song. Simply put, some Songs are "harder" to schedule than others. Perhaps they are performed by "core" Artists with lots of Songs in your library. In this case, Songs by these Artists in the last Categories scheduled are often rejected, due to Artist conflicts with music scheduled on earlier passes. Or perhaps the "Soft" Songs in your library are continually rejected to meet the requirements of your Energy Rule.

Whatever the reason, Songs that are "hard" to schedule usually play less often than most of the other Songs in the same Category/Level. Now this may be *exactly* what you want. But, if it isn't, then Maximum Separation allows you to overcome the problem, without losing total control of your music scheduling.

Your first step in using Maximum Separation is to define the "time between repeat plays" that will trigger special scheduling attention. In most cases, this should be from 50% to 100% *longer* than the average turnover of the Category/Level. Remember, you can press the F6 Key from the **MINIMUM-MAXIMUM SEPARATION** screen to see the **PROJECTED TURNOVERS** screen.

You enter the Maximum Separation time limit in the right-hand portion of the **MINIMUM-MAXIMUM SEPARATION** screen. Each Category has three columns for the three Levels of that Category.

You define Maximum Separation in days ("Day"), hours ("Hr") and minutes ("Mn"). Use only those columns needed to specify the separation. For example, if you want a Maximum Separation of 10 days, then simply enter "10" in the appropriate "Day" column and leave the "Hr" and "Mn" columns blank.

```
--- S E L E C T O R ----- Maximum Separation -----
|                     |  Level 1  |  Level 2  |  Level 3  |
|CAT Category Name    |Day Hr Mn|Day Hr Mn|Day Hr Mn|
|  I IMAGE GOLD       |  3  9     |  3  9     |           |
|                     |           |           |           |
--------------------------------------------------
```

In the example **MINIMUM-MAXIMUM SEPARATION** screen excerpt shown above, Levels 1 and 2 of Category I are each set for a "3" day, "9" hour Maximum Separation. The *longest* Maximum Separation you can enter is 45 days.

You must also decide *how much* attention you are willing to give a Song that is not playing as often as you'd like. When **SELECTOR** encounters a Song eligible for Maximum Separation treatment, it drops rules, that you define, to schedule the Song. You specify which rules will be dropped by positioning the "Maximum Separation Override Marker" on the **PRIORITIES** screen. All rules *below* the marker will be dropped to schedule the Song.

In order to activate Maximum Separation, you must enter the rule settings here on the **MINIMUM-MAXIMUM SEPARATION** screen, *and* assign a Priority for the Maximum Separation Override Marker on the **PRIORITIES** screen.

We'll illustrate how Maximum Separation works using an example rule setting and Priority List for a hypothetical Category/Level. We'll call it Category X, Level 1.

```
------ Maximum Separation -----          -------------------------------------------
|  Level 1  |  Level 2  |  Level 3  |    |        UNBREAKABLE RULES (Unordered)      |
|Day Hr Mn|Day Hr Mn|Day Hr Mn|    |Daypart Restriction                        |
|           |           |           |    |Title Separation                           |
|     20    |           |           |    |Artist Separation                          |
------------------------------          |Sound Code                                 |
                                         |Artist Group Separation                    |
                                         |Minimum Separation                         |
                                         |Clock Mood                                 |
                                         |  BREAKABLE RULES (In Order of Importance) |
                                         |Clock Opener                               |
                                         |       MAXIMUM SEPARATION OVERRIDE         |
                                         |Yesterday Song                             |
                                         |Hour Rotation (1 other)                    |
                                         |  EDITING THRESHOLD (Important Rules Above)|
                                         |Preferred Sound Code                       |
                                         |Hour Rotation (2 other)                    |
                                         |Pref. Artist Separation                    |
                                         |Pref. Artist Group Sep.                    |
                                         |              END OF LIST                  |
                                         -------------------------------------------
```

When **SELECTOR** considers a Song from Category X, Level 1 that has *not* played for "20" hours or more, it first *drops all rules* below the Maximum Separation Override Marker. In this example, "Yesterday Song", "Hour Rotation (1 other)", "Preferred Sound Code", "Hour Rotation (2 other)", "Preferred Artist Separation" and "Preferred Artist Group" will be totally *ignored*.

The Song is then tested, in the usual manner, for all of the rules *above* the Maximum Separation Override Marker. If the Song fails any of those rules, the system moves on to the next Song in the Stack. Otherwise, the Maximum Separation candidate Song is scheduled.

Since Priority Lists are defined on a Category-by-Category basis, you can set the Maximum Separation Override Marker relatively high for those Categories where precise rotation is very important, and relatively low for other Categories where precise rotation is not as important. Of course, you can also use multiple Policies to implement different Overrides during different time periods. Note that you *cannot* position the Maximum Separation Override Marker in the Unbreakable Rules portion of the Priority List.

When you are first setting up your system, *do not* use Maximum Separation. If you do, every Song will get special scheduling attention, because none of them has *ever* played. Wait until you've scheduled at least as many days as the *longest* Maximum Separation you plan to use.

SELECTOR provides a complete array of features and functions to speed your work in this, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

ROTATION/PLAY WINDOW

This section of **SELECTOR** displays how you have prioritized the Daypart Rotation, Hour Rotation and Play Window Rules for your Categories/Levels. It also provides access to the Play Window Rule settings. When you select Option #2 from the Rotation Rules Menu, the **ROTATION/PLAY WINDOW** screen appears on your monitor. You'll see a display more or less like this.

```
---- S E L E C T O R --------------------------------- Rotation/Play Window ----
|                   | Rotate Thru | Rotate Thru | Last Play Window    Plays |
|Cat Category Name  |Other Dayparts| Other Hours | Hr:Mn -/+ Hr:Mn     Back  |
|  H HOT CURRENTS   |             |      2       |                           |
|  R RECURRENTS     |      2      |      2       |                           |
|  I IMAGE GOLD     |      2      |      2       |                           |
|  S SECONDARY GOLD |      2      |      2       |                           |
|  G GREAT EIGHTIES |      3      |      3       |     2        2         3   |
|  P PRIME OLDIES   |      2      |      2       |                           |
|  N NO PLAY        |      2      |      2       |                           |
|  Y YESTERDAY HOLD |      2      |      2       |                           |
|  X CONTROL        |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
|                   |             |              |                           |
| WRCS-FM  The Songs You Love!              Policy 2 (  2            ) |
```

The **ROTATION/PLAY WINDOW** screen provides information about three related rules. The "Rotate Through Other Dayparts" column refers to Daypart Rotation. The "Rotate Through Other Hours" column pertains to Hour Rotation. The "Last Play Window" area of the screen allows you to specify the actual length of the Play Window. The "Plays Back" column concerns Play Window. We'll discuss each of the screen's three divisions separately.

Rotate Thru Other Dayparts

The Daypart Rotation Rule is assigned directly on the Priority List. The "Rotate Thru Other Dayparts" column merely displays the *maximum* number of Dayparts assigned there. You cannot *change* the rule requirements on this screen. To illustrate, here is a comparison of the Priority List for Category G, and the pertinent portion of the **ROTATION/PLAY WINDOW** for the same Policy.

```
  -------------------------------------------
 |        UNBREAKABLE RULES (Unordered)      |
 |Daypart Rot. (1 other)                     |
 |Minimum Separation                         |
 |Artist Separation                          |
 |Artist Group Separation                    |
 |Hour Rotation (1 other)                    |
 |Daypart Restriction                        |
 |  BREAKABLE RULES (In Order of Importance) |
 |Mood                                       |
 |Pref. Artist Separation                    |
 |Hour Rotation (2 other)                    |
 |Daypart Rot. (2 other)                     |
 |  EDITING THRESHOLD (Important Rules Above)|
 |Pref. Artist Group Sep.                    |
 |Hour Rotation (3 other)                    |
 |Daypart Rot. (3 other)                     |
  -------------------------------------------
```

```
 ---- S E L E C T O R ----------------------------
 |                     | Rotate Thru  | Rotate Thru |
 |Cat Category Name    |Other Dayparts| Other Hours |
 | H  HOT CURRENTS     |              |     2       |
 | R  RECURRENTS       |     2        |     2       |
 | I  IMAGE GOLD       |     2        |     2       |
 | S  SECONDARY GOLD   |     2        |     2       |
 | G  GREAT EIGHTIES   |     3        |     3       |
 | P  PRIME OLDIES     |     2        |     2       |
 | N  NO PLAY          |     2        |     2       |
 | Y  YESTERDAY HOLD   |     2        |     2       |
 | X  CONTROL          |              |             |
 -------------------------------------------------
```

Notice that "Daypart Rot. (3 other)" is the *toughest* version of the Daypart Rotation Rule assigned to the Priority List for Category G. The Rule specifies that you would like Songs in the G Category to play in *three* other Dayparts, before repeating in the original Daypart. The number "3" that appears in the "Rotate Thru Other Dayparts" field for Category G shows that the maximum number of Dayparts requested on the Category G Priority List is three.

Keep in mind that the "Rotate Through Other Dayparts" information in the **ROTATION/PLAY WINDOW** screen simply *displays* the maximum number of Dayparts called for on the Priority List. If you want to *change* the Daypart Rotation requirement, do so on the Priority List for the appropriate Category and Policy. For complete details, see "Daypart Rotation" on Page 219 in this Section of the Manual.

Rotate Thru Other Hours

The Hour Rotation Rule is also assigned directly on the Priority List. The "Rotate Thru Other Hours" column merely displays the *maximum* number of Hours assigned there. You cannot *change* the rule requirements on this screen. To illustrate, here is a comparison of the Priority List for Category G, and a pertinent portion of the **ROTATION/PLAY WINDOW** for the same Policy.

```
          -------------------------------------------
          |       UNBREAKABLE RULES (Unordered)     |
          |Daypart Rot. (1 other)                   |
          |Minimum Separation                       |
          |Artist Separation                        |
          |Artist Group Separation                  |
          |Hour Rotation (1 other)                  |
          |Daypart Restriction                      |
          | BREAKABLE RULES (In Order of Importance)|
          |Mood                                     |
          |Pref. Artist Separation                  |
          |Hour Rotation (2 other)                  |
          |Daypart Rot. (2 other)                   |
          | EDITING THRESHOLD (Important Rules Above)|
          |Pref. Artist Group Sep.                  |
          |Hour Rotation (3 other)                  |
          |Daypart Rot. (3 other)                   |
          -------------------------------------------

      ---- S E L E C T O R ----------------------------
      |                    | Rotate Thru | Rotate Thru |
      |Cat Category Name   |Other Dayparts| Other Hours |
      | H  HOT CURRENTS    |             |      2       |
      | R  RECURRENTS      |     2       |      2       |
      | I  IMAGE GOLD      |     2       |      2       |
      | S  SECONDARY GOLD  |     2       |      2       |
      | G  GREAT EIGHTIES  |     3       |      3       |
      | P  PRIME OLDIES    |     2       |      2       |
      | N  NO PLAY         |     2       |      2       |
      | Y  YESTERDAY HOLD  |     2       |      2       |
      | X  CONTROL         |             |              |
      -------------------------------------------------
```

Notice that "Hour Rotation (3 other)" is the *toughest* version of the Hour Rotation Rule assigned to the Priority List for Category G. The Rule specifies that like you would like Songs in the G Category to play in *three* other Hours of a Daypart before repeating in the original Hour of that Daypart. The number "3" that appears in the "Rotate Thru Other Hours" field for Category G shows that the maximum number of Hours requested on the Category G Priority List is three.

Keep in mind that the "Rotate Through Other Hours" information in the **ROTATION/PLAY WINDOW** screen simply *displays* the maximum number of Hours called for on the Priority List. If you want to *change* the Hour Rotation requirement, do so on the Priority List for the appropriate Category and Policy. For complete details, see "Hour Rotation" on Page 221 in this Section of the Manual.

Play Window

The Play Window Rule provides Song rotation control that is different from the Daypart Rotation and Hour Rotation Rules. The Play Window Rule allows you to prevent a Song from playing within a window of time relative to the times the Song was previously scheduled. The goal is to keep a Song from repeating from within a certain time period, or "window", of its last play or plays. There are eight different versions of the Play Window Rule. They are:

```
                    Play Window (1 Back)
                    Play Window (2 Back)
                    Play Window (3 Back)
                    Play Window (4 Back)
                    Play Window (5 Back)
                    Play Window (6 Back)
                    Play Window (7 Back)
                    Play Window (8 Back)
```

The first Rule listed above means you would like to protect only the last play of Songs in the Category. The last Rule on the list specifies that you would like to protect the last eight plays of the Songs. The actual Play Window time is defined on the **ROTATION/PLAY WINDOW** screen.

We'll illustrate a simple implementation of the Play Window Rule using this Priority List for Category G, and an excerpt of the **ROTATION/PLAY WINDOW** screen from the same Policy.

```
-------------------------------------------
|       UNBREAKABLE RULES (Unordered)       |
|Minimum Separation                         |
|Artist Separation                          |
|Play Window (1 Back)                       |
|Artist Group Separation                    |
|Daypart Restriction                        |
| BREAKABLE RULES (In Order of Importance)  |
|Mood                                       |
|Pref. Artist Separation                    |
| EDITING THRESHOLD (Important Rules Above) |
|Pref. Artist Group Sep.                    |
-------------------------------------------
```

```
---- S E L E C T O R --- Rotation/Play Window ----
|                     | Last Play Window    Plays |
|Cat Category Name    | Hr:Mn -/+ Hr:Mn     Back  |
| H HOT CURRENTS      |                           |
| R RECURRENTS        |                           |
| I IMAGE GOLD        |                           |
| S SECONDARY GOLD    |                           |
| G GREAT EIGHTIES    |  2 15       2 15      1    |
| P PRIME OLDIES      |                           |
| N NO PLAY           |                           |
| Y YESTERDAY HOLD    |                           |
| X CONTROL           |                           |
--------------------------------------------------
```

On the example Priority List shown above, "Play Window (1 Back)" has been prioritized as an Unbreakable Rule. Whenever a Song in Category G is considered for scheduling, **SELECTOR** will examine the time of day that the Song was previously scheduled.

You define a time window for protection in the "Last Play Window" columns on the **ROTATION/PLAY WINDOW** screen. There are "Hr:Mn -" fields and "Hr:Mn +" fields, in which you specify your desired protection in hours and minutes. The "-" fields specify "time before" and the "+" fields designate the "time after" the last play or plays of the Songs in the Category.

In our Category G example, both the "-" and "+" "Last Play Window" fields are set at "2:15". This means that a Song in Category G cannot be scheduled closer than "2" hours and "15" minutes *before* and "2" hours and "15" minutes *after* the time it was previously scheduled. This *really* means that a *total* protection window of four hours and 30 minutes has been defined for each Song in the Category, based on the *time* it was last scheduled.

In the "Plays Back" column of the **ROTATION/PLAY WINDOW** screen excerpt shown above, you see the number "1" on the Category G row. This is simply a *display* of the maximum number of plays back assigned on the Priority List. You cannot *change* the numbers in the "Plays Back" column on this screen. If you want to change the number of Plays Back protection, you must do so on the Priority List for the appropriate Category and Policy.

Let's say that the system is considering a Song from Category G for scheduling. Suppose the last time the Song was scheduled it played at 3:15PM. **SELECTOR** subtracts the "Hr:Mn -" setting of "2:15" from the previously scheduled time to determine that the Song may *not* be scheduled from 1:00PM to 3:15PM. Similarly, the system adds the "Hr:Mn +" setting of "2:15" to the previously scheduled time to determine that the Song may also *not* be scheduled from 3:15PM to 5:30PM. Essentially, the Play Window Rule has excluded the Song from scheduling within four and a half hours of the last time it scheduled. The Song may *not* be played from 1:00PM to 5:30PM.

Now we'll illustrate a slightly more restrictive use of the Play Window Rule. Once again, we'll use an example Priority List for Category G, and a section of the **ROTATION/PLAY WINDOW** screen from the same Policy.

```
---------------------------------------------
|       UNBREAKABLE RULES (Unordered)       |
|Minimum Separation                         |
|Artist Separation                          |
|Play Window (2 Back)                       |
|Artist Group Separation                    |
|Daypart Restriction                        |
| BREAKABLE RULES (In Order of Importance)  |
|Mood                                       |
|Pref. Artist Separation                    |
| EDITING THRESHOLD (Important Rules Above) |
|Pref. Artist Group Sep.                    |
---------------------------------------------
```

```
---- S E L E C T O R --- Rotation/Play Window ----
|                      | Last Play Window   Plays |
|Cat Category Name     | Hr:Mn -/+ Hr:Mn    Back  |
| H HOT CURRENTS       |                          |
| R RECURRENTS         |                          |
| I IMAGE GOLD         |                          |
| S SECONDARY GOLD     |                          |
| G GREAT EIGHTIES     |    2        2        2    |
| P PRIME OLDIES       |                          |
| N NO PLAY            |                          |
| Y YESTERDAY HOLD     |                          |
| X CONTROL            |                          |
--------------------------------------------------
```

On the example Priority List shown above, "Play Window (2 Back)" has been prioritized as an Unbreakable Rule. The last *two* play times of the Songs in Category G will be considered during scheduling. The "Plays Back" column of the **ROTATION/PLAY WINDOW** screen excerpt displays the number "2" on the Category G row to indicate the maximum number of plays back assigned on the Priority List.

In this example, both the "-" and "+" "Last Play Window" fields of the **ROTATION/PLAY WINDOW** screen are set at "2" hours. This means that a Song in Category G cannot be scheduled closer than "2" hours *before* and "2" hours *after* the last *two* times it was previously scheduled. This is a *total* protection window of eight hours for each Song in the Category.

Let's say that the system is considering a Song from Category G for scheduling. Suppose the last *two* times the Song was scheduled it played at 3:15PM and 8:45AM. **SELECTOR** subtracts the "Hr:Mn -" setting of two hours from the previously scheduled times to determine that the Song may *not* be scheduled from 1:15PM to 3:15PM *or* from 6:45AM to 8:45AM. Similarly, the system adds the "Hr:Mn +" setting of two hours to the previously scheduled times to determine that the Song may also *not* be scheduled from 3:15PM to 5:15PM *or* from 8:45AM to 10:45AM. Here the Play Window Rule has excluded the Song from scheduling within four hours of the last two times it was scheduled. The Song may not be played from 1:15PM to 5:15PM *or* from 6:45AM to 10:45AM.

You have the option of assigning Play Window as a Relaxing Rule. You do so by prioritizing *different* versions of the Rule on the *same* Priority List. If you do, place the *lower* "# Back" variations *higher* on the Priority List. Consider this example.

```
---------------------------------------------
|      UNBREAKABLE RULES (Unordered)         |
|Minimum Separation                          |
|Artist Separation                           |
|Play Window (1 Back)                        |
|Artist Group Separation                     |
|Daypart Restriction                         |
| BREAKABLE RULES (In Order of Importance)   |
|Mood                                        |
|Play Window (2 Back)                        |
|Pref. Artist Separation                     |
| EDITING THRESHOLD (Important Rules Above)  |
|Play Window (3 Back)                        |
|Pref. Artist Group Sep.                     |
---------------------------------------------
```

```
---- S E L E C T O R --- Rotation/Play Window ----
|                   | Last Play Window   Plays   |
|Cat Category Name  | Hr:Mn -/+ Hr:Mn    Back    |
| H HOT CURRENTS    |                            |
| R RECURRENTS      |                            |
| I IMAGE GOLD      |                            |
| S SECONDARY GOLD  |                            |
| G GREAT EIGHTIES  |    2         2       3     |
| P PRIME OLDIES    |                            |
| N NO PLAY         |                            |
| Y YESTERDAY HOLD  |                            |
| X CONTROL         |                            |
--------------------------------------------------
```

In this example, the last three plays of the Songs in Category G will be examined during scheduling. This is true because "Play Window (3 Back)" is the *toughest* requirement of the Rule assigned to the Priority List for Category G.

In the "Plays Back" column of the **ROTATION/PLAY WINDOW** screen, you see the number "3" on the Category G row. This is the maximum number of plays back assigned on the Priority List.

In this example, Play Window (1 Back) has been prioritized as an Unbreakable Rule. If **SELECTOR** cannot find a Song - within the Search Depth of Category G - that meets the Play Window requirement for the most recent play of the Song, the position will be left unscheduled.

The most recent play of the Song (1 Back) is, obviously, the most important such play to protect. Set "Play Window (1 Back)" at whatever Priority you feel is appropriate. Then place other "less important" versions of the Rule *lower* on the same Priority List. By using this priority scheme, the more important versions of the Play Window Rule receive greater attention during scheduling.

Using the example above, suppose that a Song in Category G last played at 8AM, 12 Midnight and 2PM. In this case, the Song cannot be scheduled from 6AM to 10AM - protecting the 8AM play; from 10PM to 2AM - protecting the 12 Midnight play; and from 12 Noon to 4PM - protecting the 2PM play. A total exclusion of 12 hours has been specified for the Songs in the Category. This means that each Song in the Category has been *excluded* from *one half* of the available hours in a day! This fact clearly illustrates a major trap lurking in the Play Window Rule. Since the Rule can protect up to the last *eight* plays of a Song, scheduling limitations can easily become unreasonable and overbearing.

SELECTOR provides some compensation for restrictive definitions of the Play Window Rule. If the combination of the protection =time window, and the number of Play Window Rules used, creates a *total* exclusion *greater* than 16 hours, then special action is taken. In this case, the protection time window is automatically reduced by half, for each successive Play Back. The reduction will never go lower than +/- 15 minutes, however.

You can access an analysis of the Play Window Rule's operation. Simply position the **ROTATION/PLAY WINDOW** cursor on the Category whose Play Window Rule you wish to analyze, and press the F5 Key. The **PLAY WINDOW ANALYSIS** window pops onto the left-hand side of the screen. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------- Rotation/Play Window ----
|  ---------------------------------------------u | Last Play Window    Plays |
|Ca|          PLAY WINDOW ANALYSIS            |s |  Hr:Mn -/+ Hr:Mn     Back  |
| H|                                          |  |                           |
| R|        Category G GREAT EIGHTIES         |  |                           |
| I|                                          |  |                           |
| S|         # of Plays Back  3               |  |                           |
| G|                                          |  |      4 45      4 45     3  |
| P|             Window Size                   |  |                           |
| N|            -  /  +       Exclusion        |  |                           |
| Y|          Hr Mn|Hr Mn       Hr Mn          |  |                           |
| X|  Last Play   4 45| 4 45        9 30       |  |                           |
|  |  2 Plays Ago 2 22| 2 22        4 44       |  |                           |
|  |  3 Plays Ago 1 11| 1 11        2 22       |  |                           |
|  |  4 Plays Ago     |                        |  |                           |
|  |  5 Plays Ago     |                        |  |                           |
|  |  6 Plays Ago     |                        |  |                           |
|  |  7 Plays Ago     |                        |  |                           |
|  |  8 Plays Ago     |                        |  |                           |
|  |                                          |  |                           |
|  |                    Total  16 36          |  |                           |
|  |                                          |  |                           |
|  ------- F1-Help Esc-Previous Screen -------- |  |                           |
| WRCS-FM  The Songs You Love!                  |  Policy 2 (  2          ) |
```

Above you see the **PLAY WINDOW ANALYSIS** window for Category G. The highest requirement of the Rule (3 Plays Back) is displayed underneath the Category description. The "-/+ Window Sizes" for each Play Back are shown, along with the "Exclusion" resulting from the addition of the "-/+ Window Sizes". The "Total" Exclusion appears in the lower-right portion of the window.

Since the Total Exclusion in this example *exceeds* 16 hours, the Play Window Rule for 2 Plays Back and 3 Plays Back is automatically adjusted. For 2 Plays Back, Songs in Category G will be protected from 2 hours and 22 minutes before the second Play Back, to 2 hours and 22 minutes after the second Play Back, for a total protection of 4 hours and 44 minutes. For 3 Plays Back, Songs in Category G will be protected from 1 hour and 11 minutes before the third Play Back, to 1 hour and 11 minutes after the third Play Back, for a total protection of 2 hours and 22 minutes. If the Total Exclusion did *not* exceed 16 hours, then all three Window Sizes would be identical.

We highly recommend that you check the **PLAY WINDOW ANALYSIS** window when defining the Play Window Rule. This will let you know if the Rule will be collapsed and, if so, to what degree. Keep in mind that it is possible, even with **SELECTOR**'s automatic compensation, to define Play Window Rule settings that are so restrictive it will become *impossible* for Songs to be scheduled. Be sure to check the "Exclusion" column carefully, and remember to consider the size and Search Depth of the Category to which you are assigning the Rule.

SELECTOR provides a complete array of features and functions to speed your work in this, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

The F6 Analysis feature is particularly appropriate for your work in this area of the system. Pressing F6 on the **ROTATION/PLAY WINDOW** screen accesses the **PROJECTED TURNOVERS** screen from **SELECTOR**'s Analysis section. This screen provides rotation information about every Category and Level that contains at least one Song. We strongly urge you to consider the Projected Turnover of a Category when defining the Play Window Rule for that Category. For complete details on the screen's data and operation, see "Projected Turnovers" on Page 696 in Section 6 of this Manual.

Rotation History Cut-Off

There might be a limit to how far back in actual time you want to enforce your Daypart Rotation, Hour Rotation and Play Window Rules. For example, suppose you reactivate a Song that has been in a "No Play" Category for the past nine months. You might not care if the Song schedules in the same Daypart or Hour in which it last played nine months ago. If this is the case, you can *limit* how far back the Daypart Rotation, Hour Rotation and Play Window Rules will be enforced.

From any location on the **ROTATION/PLAY WINDOW** screen, press Alt-H to access the **ROTATION HISTORY CUT-OFF** window. Here's an example of what you'll see.

```
---- S E L E C T O R---------------------------------- Rotation/Play Window ----
|               |ROTATION HISTORY CUT-OFF|ru | Last Play Window      Plays |
|Cat Category Name |        Days         |rs |  Hr:Mn -/+ Hr:Mn       Back |
| H HOT CURRENTS   |..........           |   |                             |
|                            45          |   |                             |
| I IMAGE GOLD     |.........  45        |   |                             |
| S SECONDARY GOLD |.........  60        |   |                             |
| G GREAT EIGHTIES |.........  45        |   |      2         2        3   |
| P PRIME OLDIES   |.........            |   |                             |
| N NO PLAY        |.........            |   |                             |
| Y YESTERDAY HOLD |.........            |   |                             |
| X CONTROL        |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
|                  |.........            |   |                             |
| WRCS-FM  The Songs---- F1-Help F2-Save -----   Policy 2 (  2           ) |
```

The **ROTATION HISTORY CUT-OFF** window allows you to limit, on a Category-by-Category basis, how many days in the past **SELECTOR** will check when testing Songs for Daypart Rotation, Hour Rotation and Play Window Rule violations. You can enter numbers between "1" and "250" in all of the fields of this window.

The example window shows that the system will ignore any plays earlier than "45" days ago for Categories R, I and G. Any plays earlier than "60" days ago will be ignored for Category S.

Notice that the "Days" fields for Categories H, P, N, Y and X are blank. This means that **SELECTOR** will always check the Songs in these Categories for Daypart Rotation, Hour Rotation and Play Window Rule violations - no matter how long ago the Songs were last scheduled.

YESTERDAY RULES

This section of **SELECTOR** allows you to define rules that separate day-to-day repeats of Songs, Titles and/or Artists. Select Option #3 from the Rotation Rules Menu to access the **YESTERDAY RULES** screen.

```
---- S E L E C T O R ---------------------- Yesterday Rules ----
|                          |    Song   |   Title   |  Artist  |
| CAT   Category Name      |   Hr Mn   |   Hr Mn   |  Hr Mn   |
|  H  HOT CURRENTS         |    1 15   |           |          |
|  R  RECURRENTS           |           |   3 30    |   1  5   |
|  I  IMAGE GOLD           |           |   3 30    |   1  5   |
|  S  SECONDARY GOLD       |           |   3 30    |   1  5   |
|  G  GREAT EIGHTIES       |           |   3 30    |   1  5   |
|  P  PRIME OLDIES         |           |           |          |
|  N  NO PLAY              |           |           |          |
|  Y  YESTERDAY HOLD       |           |           |          |
|  X  CONTROL              |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
|                          |           |           |          |
| WRCS-FM  The Songs You Love!      Policy 1 (1              ) |
```

The **YESTERDAY RULES** screen is divided into four sections. The left-hand column lists your Categories. The three remaining columns are used to define the rules for Yesterday Song, Yesterday Title and Yesterday Artist. All three rules check the specified times from yesterday's schedule to separate Songs, Titles and/or Artists scheduled today from the times they scheduled yesterday. The "Hr" (hour) and "Mn" (minute) fields are used to designate your desired time protection. The *maximum* separation you can designate is "7" hours and "59" minutes. We'll discuss each of these Rules separately.

Yesterday Song

This rule is designed to protect day-to-day Song repetitions in small Categories. This is the perfect choice for your "Power Current" Categories, *if* they turn over *more* than once a day. Proper use of this Rule prevents the same Song from playing at the same time day after day.

```
---- S E L E C T O R ---------------------- Yesterday Rules ----
|                          |  **Song**  |   Title   |  Artist  |
| CAT   Category Name      |  **Hr Mn**  |   Hr Mn   |  Hr Mn   |
|  H  HOT CURRENTS         |  **1 15**  |           |          |
|                          |           |           |          |
----------------------------------------------------------------
```

The **YESTERDAY RULES** screen excerpt shown above specifies a "1" hour and "15" minute Yesterday Song protection for Category H. This means that any play of a Song from Category H *today*, must be separated by at least 1 hour and 15 minutes from the time that Song played *yesterday*. Note that this represents a total protection of 2 hours and 30 minutes. The Yesterday Rules provide protection before *and* after the play yesterday.

The Yesterday Song Rule is an *illogical* choice for Categories that turn over more *slowly* than once a day. Remember, you can press the F6 Key from any location on the **YESTERDAY RULES** screen to view the **PROJECTED TURNOVERS** screen. There you can see how quickly your Categories/Levels rotate.

In order for the Yesterday Song Rule to work, you must make sure that the Search Depth of the intended Category is large enough for **SELECTOR** to find a Song that meets your protection requirement.

Yesterday Title

Yesterday Title allows you to prevent a different *version* of a Song from playing at the same time *today* that its counterpart played *yesterday*. In order for the rule to operate properly, the spelling and punctuation of the Titles of different Song versions must be *exactly* the same.

We'll use our example **YESTERDAY RULES** screen, and the Song "I Heard It Through the Grapevine", to illustrate the Rule's operation.

```
---- S E L E C T O R ---------------------- Yesterday Rules ----
|                         |   Song   |   Title   |  Artist   |
| CAT   Category Name     |  Hr Mn   |   Hr Mn   |  Hr Mn    |
|  I    IMAGE GOLD        |          |   3 30    |   1  5    |
|  S    SECONDARY GOLD    |          |   3 30    |   1  5    |
|                         |          |           |           |
----------------------------------------------------------------
```

Suppose that the Creedence Clearwater Revival version of the Song is in Category I, and the Gladys Knight version is in Category S. Let's say the Gladys Knight version of the Song played yesterday. According to the Yesterday Title Rule assigned to Categories I and S, the C.C.R. version of the Song cannot play today within "3" hours and "30" minutes before *and* after the time the Gladys Knight version played yesterday.

You might want the Yesterday Title Rule to *ignore* two *different* Songs with the same Title. In this case, use a punctuation character in one of the two Titles - so **SELECTOR** can distinguish the difference. For example, if you do not want the Yesterday Title Rule to operate on Neil Diamond and Simon & Garfunkel's versions of "America", then change one of the two Song Titles to, say, "America *". The system will then consider them as two different Songs.

Yesterday Artist

The Yesterday Artist Rule allows you to prevent the same Artist from appearing at the same time on *successive* days. It operates in the same manner as the other Yesterday Rules.

```
---- S E L E C T O R ---------------------- Yesterday Rules ----
|                         |   Song   |   Title   |  Artist   |
| CAT   Category Name     |  Hr Mn   |   Hr Mn   |  Hr Mn    |
|  H    HOT CURRENTS      |   1 15   |           |           |
|  R    RECURRENTS        |          |   3 30    |   1  5    |
|  I    IMAGE GOLD        |          |   3 30    |   1  5    |
|  S    SECONDARY GOLD    |          |   3 30    |   1  5    |
|  G    GREAT EIGHTIES    |          |   3 30    |   1  5    |
|                         |          |           |           |
----------------------------------------------------------------
```

The Yesterday Artist Rule in the example **YESTERDAY RULES** screen excerpt shown above will prevent Artists in Categories R, I, S and G from scheduling today within "1" hour and "5" minutes before *and* after the times they scheduled yesterday. In order for the rule to operate properly, you must use consistent spelling and punctuation for the Artists in your Database. We recommend that you use this rule conservatively, particularly in your small Categories/Levels.

Remember, in order to activate the Yesterday Rules, you must define the Rule settings on the **YESTERDAY RULES** screen, *and* assign a Priority for the Rules on the **PRIORITIES** screen.

SELECTOR provides a complete array of features and functions to speed your work in this, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

PRIOR DAY RULES

This section of **SELECTOR** allows you to define rules that separate day-to-day repeats of Songs, Titles and/or Artists. These Rules differ from the Yesterday Rules in that *you* define the Prior Day. Select Option #4 from the Rotation Rules Menu to access the **PRIOR DAY RULES** screen.

```
---- S E L E C T O R ---------------------- Prior Day Rules ----
|                              |   Song   |   Title   |   Artist  |
| CAT   Category Name          |  Hr Mn   |   Hr Mn   |   Hr Mn   |
|  H   HOT CURRENTS            |   1 15   |           |           |
|  R   RECURRENTS              |          |   3 30    |   1   5   |
|  I   IMAGE GOLD              |          |   3 30    |   1   5   |
|  S   SECONDARY GOLD          |          |   3 30    |   1   5   |
|  G   GREAT EIGHTIES          |          |   3 30    |   1   5   |
|  P   PRIME OLDIES            |          |           |           |
|  N   NO PLAY                 |          |           |           |
|  Y   YESTERDAY HOLD          |          |           |           |
|  X   CONTROL                 |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
|                              |          |           |           |
| WRCS-FM   The Songs You Love!       Policy 1 (1            ) |
```

The **PRIOR DAY RULES** screen is divided into four sections. The left-hand column lists your Categories. The three remaining columns are used to define the rules for Prior Day Song, Prior Day Title and Prior Day Artist. All three rules check the specified times from a Prior Day's schedule to separate Songs, Titles and/or Artists scheduled today from the times they scheduled on the Prior Day. The "Hr" (hour) and "Mn" (minute) fields are used to designate your desired time protection. The *maximum* separation you can designate is "7" hours and "59" minutes. This screen operates exactly like the **YESTERDAY RULES** screen described in the preceding pages of this Manual.

Prior Day Song

In the example **PRIOR DAY RULES** screen shown above, Category H is set for a "1" hour and "15" minute Prior Day Song protection. This means that any play of a Song from Category H *today* must be separated by at least 1 hour and 15 minutes before *and* after the time that the Song played on the *Prior Day*. This represents a total protection of 2 hours and 30 minutes.

In order for the Prior Day Song Rule to work, you must make sure that the Search Depth of the intended Category is large enough for **SELECTOR** to find a Song that meets your protection requirement.

One possible use of Prior Day Song involves using the Rule in tandem with the Yesterday Song Rule to protect Songs in small Categories from playing at the same time *two days* in a row. Consider these example screen excerpts.

```
---- S E L E C T O R ---------------------- Yesterday Rules ----
|                          |   Song   |   Title   |   Artist   |
| CAT   Category Name      |  Hr Mn   |  Hr Mn    |   Hr Mn    |
|  H   HOT CURRENTS        |   1 30   |           |            |
|                          |          |           |            |
---------------------------------------------------------------

---- S E L E C T O R ---------------------- Prior Day Rules ----
|                          |   Song   |   Title   |   Artist   |
| CAT   Category Name      |  Hr Mn   |  Hr Mn    |   Hr Mn    |
|  H   HOT CURRENTS        |     45   |           |            |
|                          |          |           |            |
---------------------------------------------------------------
```

The **YESTERDAY RULES** screen excerpt shown above specifies that any play of a Song from Category H *today*, must be separated by at least 1 hour and 30 minutes from the time that Song played *yesterday*. The **PRIOR DAY RULES** screen specifies that any play of a Song from Category H *today*, must be separated by at least 45 minutes from the time that Song played on the *Prior Day*. In order for this scheme to work, each "On" Day in the **DEFINE PRIOR DAY** window should be set to refer to *two* days ago. For details on how to do this, see "Define Prior Day" below.

Prior Day Title

Prior Day Title allows you to prevent a different version of a Song from playing at the same time *today* that its counterpart played on the *Prior Day*. In order for the rule to operate properly, the spelling and punctuation of the Titles of different Song versions must be *exactly* the same.

You might want the Prior Day Title Rule to *ignore* two *different* Songs with the same Title. In this case, use a punctuation character in one of the two Titles - so **SELECTOR** can distinguish the difference. See "Yesterday Title" on Page 249 in this Section of the Manual for an example.

Prior Day Artist

The Prior Day Artist Rule allows you to prevent an Artist from scheduling at the same time *today* that the Artist was scheduled on the *Prior Day*. In order for the rule to operate properly, you must use consistent spelling and punctuation for the Artists in your Database.

This Rule is an excellent choice if you want to prevent your "Twofer Tuesday" Artists from appearing at the same times from week to week.

Define Prior Day

Press the F5 Key from any location on the **PRIOR DAY RULES** screen to access the **DEFINE PRIOR DAY** window. Here's an example of what you'll see.

```
---- S E L E C T O R ---------------------- Prior Day Rules ----
|       ------------------------------------   Artist  |
| CAT   Category|       DEFINE PRIOR DAY      |   Hr Mn |
|  H  HOT CURRE |                             |         |
|  R  RECURRENT |   On:          Prior Day is:|   1  5  |
|  I  IMAGE GOL |                             |   1  5  |
|  S  SECONDARY |   Monday       Friday       |   1  5  |
|  G  GREAT EIG |                             |   1  5  |
|  P  PRIME OLD |   Tuesday                   |         |
|  N  NO PLAY   |                             |         |
|  Y  YESTERDAY |   Wednesday                 |         |
|  X  CONTROL   |                             |         |
|              |   Thursday                  |         |
|              |                             |         |
|              |   Friday                    |         |
|              |                             |         |
|              |   Saturday     Saturday     |         |
|              |                             |         |
|              |   Sunday       Sunday       |         |
|              |                             |         |
|              - F1-Help F2-Save Spacebar-Options -- |
|              |          |          |       |         |
|              |          |          |       |         |
| WRCS-FM  The Songs You Love!     Policy 1 (1          ) |
```

The **DEFINE PRIOR DAY** window is the major difference between the Yesterday Rules and the Prior Day Rules. You make settings in this window that *define* which days are the Prior Days. On the left side of the window there is a column labelled "On:" that displays the days of the week. On the right, in the "Prior Day is:" column are Toggle Bar fields, where you select the Prior Day for the day on the left.

In our example **DEFINE PRIOR DAY** window, the Prior Day Rules on the underlying screen will be in effect on Mondays, Saturdays and Sundays *only*. On Monday, **SELECTOR** will protect against repeat plays at the same time from the previous *Friday*. On Saturday and Sunday, the system will protect against repeat plays at the same time from the Saturday and Sunday of the previous *weekend*.

One of the Toggle Bar choices is a blank field. Select this option for those days where you do *not* want the Prior Day Rules to operate, as in Tuesday through Friday on the example **DEFINE PRIOR DAY** window.

Note that you *can* define a Prior Day that is actually Yesterday. For example, you could define Wednesday's Prior Day as Tuesday. You might want to do this if you want "Yesterday" protection on some days and Prior Day protection on other days. This way, the Prior Day Rules can cover both situations.

Remember, in order to activate the Prior Day Rules, you must define the Rule settings on the **PRIOR DAY RULES** screen, *and* assign a Priority for the Rule on the **PRIORITIES** screen. Also, don't forget to enter settings in the **DEFINE PRIOR DAY** window.

SELECTOR provides a complete array of features and functions to speed your work in this, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

AM/PM DRIVE PROTECTION

In this subdivision of the system you can define "corresponding hours" where a Song may not repeat. The most common use for this feature is to prevent Songs that were scheduled in the "Morning Drive" time period from repeating in the "Afternoon Drive" time period, hence the name. Choose Option #5 from the Rotation Rules Menu to access the **AM/PM DRIVE PROTECTION** screen. Here's an example of what you'll see.

```
---- S E L E C T O R ---------------------------- AM/PM Drive Protection ---
|                                                                           |
|     1                          1 1 1                               1 1   |
|     2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1 |
|     M  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P   |
|     ---------------------------------------------------------------       |
|YSTDY|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |A |B |  |  |  |  |  ||   |
|     ---------------------------------------------------------------       |
|TODAY|  |  |  |  |  |  |C |AD|BE|  |  |  |  |  |  |C |D |E |  |  |  |  ||   |
|     ---------------------------------------------------------------       |
|                                                                           |
|                                                                           |
| WRCS-FM  The Songs You Love!              Policy 1 (1 2 3 4 5 6 7 8 9) |  |
-------------------- F1-Help F2-Save F6-Projected Turnovers ------------------
```

The **AM/PM DRIVE PROTECTION** screen features a grid with rows labelled "YSTDY" - meaning Yesterday - and "TODAY". The grid's columns are labelled with the hours of the day. You define protection periods by entering letter codes in the blocks of the grid. Each grid block accepts up to two letter codes. When the same code letter is entered in more than one block, a protection period is defined. You may use letters from "A" through and including "H". This means that up to eight protection periods can be established.

In our example screen the TODAY row contains the "D" code in the 8AM and 5PM hours. This means that a Song that played in the 8AM hour today may not be scheduled in the 5PM hour today. A listener who heard a Song during the 8AM hour while driving to work, will *not* hear the same Song in the 5PM hour while driving home. Likewise the "C" code in the 7AM and 4PM columns of the TODAY row prevent a Song that was scheduled in the 7AM hour today from repeating in the 4PM hour today. The "E" letter code establishes identical protection for the 9AM and 6PM hours.

You can also prevent a Song that was scheduled in a particular hour, or hours yesterday, from repeating in a selected hour or hours when today's music is scheduled. The "A" codes on our example screen specify that Songs scheduled in the 5PM hour yesterday may not be scheduled in the 8AM hour today. A listener who heard a Song during the 5PM hour while driving home from work yesterday, will *not* hear the same Song driving to work during the 8AM hour today. Likewise, the "B" codes stipulate that Songs that scheduled in the 6PM hour yesterday may not be scheduled in the 9AM hour today.

Although this feature is primarily intended for "Drive Time" repeat protection, you can use it to protect Songs in any corresponding hours you choose. The full range of 24 hours is available and functional. Do note, however, that this Rule is appropriate *only* for those Categories/Levels with six to twelve hour turnovers.

Remember, in order to activate the AM/PM Drive Protection Rule, you must define the Rule settings here on the **AM/PM DRIVE PROTECTION** screen, *and* assign a Priority for the Rule on the **PRIORITIES** screen.

This rule should be used *only* for Categories/Levels with turnovers between six and twelve hours. The F6 Analysis feature is particularly helpful in this regard. Press the F6 Key from any location on the on the **AM/PM DRIVE PROTECTION** screen to access the **PROJECTED TURNOVERS** screen from **SELECTOR**'s Analysis section. By using this feature, you can ascertain the average turnovers of all your Categories/Levels. For complete details on the screen's data and operation, see "Projected Turnovers" on Page 696 in Section 6 of this Manual.

SELECTOR provides a complete array of features and functions to speed your work in this, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

DEFINE STATION DAYPARTS

In this section of the system you define Dayparts that are used by **SELECTOR**'s Daypart Rotation and Hour Rotation Rules. Select Option #6 from the Rotation Rules Menu. The DEFINE STATION DAYPARTS screen will appear on your monitor. You'll see a display somewhat like this.

```
---- S E L E C T O R -------------------------- Define Station Dayparts ----
|                                                                            |
|            ------------------------------------------------                |
|            |1                     1 1 1                       1 1|         |
|            |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|                |
|            |M A A A A A A A A A A A N P P P P P P P P P P P|                |
|       --------------------------------------------------------             |
|  Mon  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|  Tue  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|  Wed  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|  Thu  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|  Fri  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|  Sat  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|  Sun  |1|1|1|1|1|2|2|2|2|2|3|3|3|3|3|4|4|4|4|4|5|5|5|5|                     |
|       --------------------------------------------------------             |
|                                                                            |
| WRCS-FM  The Songs You Love!                                               |
-------- F1-Help F2-Save F5-Daypart Regions F8-Copy all of Previous Day -----
```

The DEFINE STATION DAYPARTS screen is a grid with the days of the week assigned to rows, and the hours of the day assigned to columns. You can create up to nine Dayparts by entering numbers between "1" and "9" into the blocks of the grid. Those days and hours containing the same number are all part of the same Daypart. In our example screen, Daypart "1" is defined as Monday through Sunday from the 12 Midnight hour through and including the 4AM hour.

The Dayparts you define need have nothing to do with those dayparts used by the ratings services, your Sales Department, or even your Talent shifts - although they could. Dayparts simply divide a week into separate sections, so you can specify how Songs should rotate through the sections you define. Use whatever division scheme makes the most sense to you. You can change your Daypart definitions at any time.

We *strongly* recommend that you make your Dayparts continuous and consistent from day to day. If you're using the Daypart Rotation Rule, you will get the best results if you construct your Dayparts so that they each contain roughly the same Clock Requests per Category. If you're using the Hour Rotation Rule, you will get the best results if each Daypart contains approximately the same number of hours.

Daypart Regions

Daypart Regions provide the ability to achieve *independent* Song rotation within the Daypart Regions you define. For example, you probably consider weekend listening patterns to be very different from those of weekdays. In this case, you may *not* want the scheduling of Songs during the Weekend to affect the rotation pattern for those Songs during Weekdays. You are looking for independent rotation control.

Consider this scenario. You have defined the Daypart Rotation Rule saying a Song must play in two *other* Dayparts before repeating in the original Daypart. On Friday, a Song is scheduled in your afternoon Daypart. The Song is scheduled again on Saturday during your overnight Daypart, and again on Sunday during your midday Daypart. The system is now considering this Song for scheduling on Monday during your afternoon Daypart. In this case, the same Song can be scheduled in the same Daypart in which it played on Friday. The Song has played in two other Dayparts since its play on Friday. Your Daypart Rotation Rule is fulfilled, but is this good *Weekday* rotation? Hardly. Daypart Regions can solve this problem.

SELECTOR allows you to create up to four Daypart Regions. Press the F5 Key from any location on the **DEFINE STATION DAYPARTS** screen to access the **DEFINE DAYPART REGIONS** screen. Here's an example of what you'll see.

```
---- S E L E C T O R ---------------------------- Define Daypart Regions ----
|                                                                            |
|              ----------------------------------------------                |
|              |1                    1 1 1                   1 1|            |
|              |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|            |
|              |M A A A A A A A A A A N P P P P P P P P P P P P|            |
|        --------------------------------------------------------            |
|        |  Mon  |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|            |
|        --------------------------------------------------------            |
|        |  Tue  |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|            |
|        --------------------------------------------------------            |
|        |  Wed  |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|            |
|        --------------------------------------------------------            |
|        |  Thu  |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|            |
|        --------------------------------------------------------            |
|        |  Fri  |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|            |
|        --------------------------------------------------------            |
|        |  Sat  |B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|            |
|        --------------------------------------------------------            |
|        |  Sun  |B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|            |
|        --------------------------------------------------------            |
|                                                                            |
| WRCS-FM  The Songs You Love!                                               |
-------------- F1-Help F2-Save F5-Rules Esc-Daypart Definitions --------------
```

The **DEFINE DAYPART REGIONS** screen is a grid with the days of the week assigned to rows, and the hours of the day assigned to columns. Daypart Regions are defined by entering an UPPER case letter between "A" and "D" into the blocks of the grid. Those days and hours containing the same letter are all part of the same Daypart Region.

The example **DEFINE DAYPART REGIONS** screen shown above is set up to address the Weekday rotation problem described earlier. The weekdays, defined as Region "A", and the weekends, defined as Region "B", are now two *separate* entities. Your Daypart Rotation Rule *now* means that a Song must play in two other Dayparts *within the Region* before repeating in the original Daypart. Since Region "A" spans Monday through Friday, the system will *ignore* a Song's scheduling during the Weekend, when testing the Rotation Rules for the Song during Weekday scheduling.

When you create or modify Daypart Regions, you might have to *adjust* your Daypart Rotation and Hour Rotation Rules. Since Songs will rotate within *Regions*, you might have to *reduce* the minimum number of other Dayparts and/or Daypart hours in which a Song must be scheduled before it may repeat in the original Daypart or Daypart hour.

Asterisks (*) and blank grid locations have special significance on the **DEFINE DAYPART REGIONS** screen. We'll illustrate with another example.

```
---- S E L E C T O R ---------------------------- Define Daypart Regions ----
|                                                                            |
|              ------------------------------------------------              |
|              |1                      1 1 1                1 1|             |
|              |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|             |
|              |M A A A A A A A A A A A A N P P P P P P P P P P P|            |
|         ------------------------------------------------------             |
|   Mon   |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|                   |
|         ------------------------------------------------------             |
|   Tue   |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|                   |
|         ------------------------------------------------------             |
|   Wed   |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|                   |
|         ------------------------------------------------------             |
|   Thu   |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|                   |
|         ------------------------------------------------------             |
|   Fri   |A|A|A|A|A|A|A|A|A|A|A|A|A|A|A|*|*|*|*|*|*|*|*|*|                   |
|         ------------------------------------------------------             |
|   Sat   |B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|B|                   |
|         ------------------------------------------------------             |
|   Sun   |B|B|B|B|B|B|B|B| | | | |B|B|B|B|B|B|B|B|B|B|B|B|                   |
|         ------------------------------------------------------             |
|                                                                            |
| WRCS-FM   The Songs You Love!                                              |
-------------- F1-Help F2-Save F5-Rules Esc-Daypart Definitions --------------
```

An asterisk (*) means the corresponding day and hour is a part of *all* Regions. In the example **DEFINE DAYPART REGIONS** screen shown above, Friday from 3PM through and including 11PM has been defined as a part of *both* Region "A" and Region "B". In this example, a Song that is scheduled on Friday between 3PM and 12 Midnight counts as a play in both Region "A" and Region "B".

Blank grid positions mean that the scheduling of a Song during those hours should be *completely ignored* when the Song's Rotation Rules are considered during scheduling of that Song *elsewhere*. This is a useful option for special programming. Say that you schedule a "Countdown" Show, and do not want the scheduling of Songs in that Show to influence how those Songs are otherwise rotated. In this case, *blank* the hours of the "Countdown" Show on the **DEFINE DAYPART REGIONS** screen. The example screen above is used by a station that schedules special programming on Sunday from the 8AM hour through the 11AM hour.

Blank grid positions *also* instruct the system to *ignore* the Rotation Rules when scheduling Songs during the associated days and hours. These blank positions are *always* respected, regardless of the Rotation Rule settings and their assignment on your Priority Lists. This means that the blank positions *override* any Rotation Rules assigned to the associated days and hours.

SELECTOR offers another level of control with Daypart Regions. You can select *which* Rotation Rules will operate independently within the Regions. Press the F5 Key from any location on the **DEFINE DAYPART REGIONS** screen. The **ROTATION RULES** window will pop onto the center of the screen. Here's what you'll see.

```
---- S E L E C T O R ----------------------------- Define Daypart Regions ----
|                                                                             |
|              -----------------------------------------------                |
|              |1                     1 1 1                 1 1|              |
|              |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|              |
|              |M A A A A A A A A A A A N P P P P P P P P P P P|              |
|     ---------------------------------------------------------------         |
|     | Mon  |A|A-----------------------------------------------|A|          |
|     -----------|  Should this Rotation Rule be respected  |---            |
|     | Tue  |A|A|        from Region to Region ???          ||A|            |
|     -----------|                                          |---            |
|     | Wed  |A|A|    Daypart Rotation ··········· No        ||A|            |
|     -----------|                                          |---            |
|     | Thu  |A|A|    Hour Rotation ············· No         ||A|            |
|     -----------|                                          |---            |
|     | Fri  |A|A|    Play Window ··············· No         ||A|            |
|     -----------|                                          |---            |
|     | Sat  |B|B|    Minimum/Maximum Separation · No        ||B|            |
|     -----------|                                          |---            |
|     | Sun  |B|B- F1-Help F2-Save Spacebar-Toggle Yes/No -|B|              |
|     ---------------------------------------------------------------         |
|                                                                             |
| WRCS-FM  The Songs You Love!                                                |
-------------- F1-Help F2-Save F5-Rules Esc-Daypart Definitions --------------
```

The **ROTATION RULES** window lists the system's Rotation Rules. To the right of each Rule is a Toggle Bar field with choices of "Yes" or "No". If you choose "No", you're telling **SELECTOR** to operate the corresponding Rule *independently* within the Regions. Song scheduling in other Regions will be *ignored*.

"No" is the normal setting, but you might want to specify that a Song's scheduling in other Regions *should* be considered for some of the Rotation Rules. If you do, set the field for those Rules to "Yes". Note that if you set *all* the Rules to "Yes", you are essentially *negating* the operation of your Daypart Regions.

SELECTOR's Grid Screen Speed Keys operate on both the **DEFINE STATION DAYPARTS** and **DEFINE DAYPART REGIONS** screens. Following is complete information on the use of these Keys.

GRID SCREEN SPEED KEYS

SELECTOR provides "keyboard shortcuts" to speed your work in grids. They are listed in the Help screens where applicable. We call these Grid Screen Speed Keys. Here is a summary of the functions they provide.

> **Copy Upper Row of Same Column** - The F3 Key is used to copy *one* grid entry from the grid position *above* into the current position. Place the cursor in any grid position *below* another grid position, and press the F3 Key. The code from the upper grid position is immediately copied into the current grid position. The cursor then moves down to the next row. You can continue to press F3 to copy data from the above grid position *down* the screen.

> **Copy Previous Column** - The F4 Key is used to copy *one* grid entry from the grid position on the *left* into the current position. Place the cursor in any grid position to the *right* of another grid position, and press the F4 Key. The code from the grid position on the left is immediately copied into the current grid position. The cursor then moves one column to the right. You can continue to press F4 to copy data from the left-hand grid position *across* the screen.

> **Copy All of Upper Row** - The F8 Key is used to copy an *entire* grid row to the row directly underneath it. Place the cursor in any grid row *below* another grid, and press the F8 Key. *All* of the codes from the upper row are immediately copied into the current row. The cursor then moves down to the next row. You can continue to press F8 to generate duplicate rows *down* the screen.

STANDARD DAYPARTING

This section of **SELECTOR** allows you to add or edit Standard Daypart Restrictions. It also provides the "Directory of Dayparting by Daypart Number", which may be Printed, Viewed or Filed. When you select Option #7 from the Rotation Rules Menu, the **STANDARD DAYPARTING** screen appears on your monitor.

```
---- S E L E C T O R --------------------------------------------------
|                                          | Standard Dayparting  |
|                                          |  1 No AM Drive       |
|                                          |  2 No Night Play     |
|                                          |  3 No Weekday Drives |
|                                          |  4 No AM Drive/Nights|
|                                          |  5 No Early Midday   |
|                                          |  6 No Midday         |
|      You can define up to 250 Standard Daypart   |  7 No 9A-1P          |
|                                          |  8 No 6A-8A,No 5P-6P |
|      Restriction Grids.  Arrow to the number     |  9 No 9A-2P,No 8P-11P|
|                                          | 10 No 6A-8A,No 5P-7P |
|      of the Grid you want to Edit and press      | 11 No 9A-4P          |
|                                          | 12 No 6A-8A,No 5P-7P |
|      F5.  You can also access this section       | 13 No 6A-11A         |
|                                          | 14 No 6A-2P,No 8P-11P|
|      from the Song Information Screen.    | 15 No 6A-6P          |
|                                          | 16 Day Play          |
|                                          | 17 Night Play        |
|                                          | 18 No 10A-7P         |
|                                          | 19                   |
|                                          | 20                   |
|                                          | 21                   |
------------------------------------------------------- F1-Help F5-Edit Grid -
```

As noted on the screen itself, most of the functions here can also be accessed from the **SONG INFORMATION** screen in the Add Songs or Show/Change sections of the system. For complete information about working on the **STANDARD DAYPARTING** screen, see "Daypart Restriction Grid" on Page 93 in Section 1 of this Manual.

Print/File Analysis

Press the F9 Key from any location on the **STANDARD DAYPARTING** screen to obtain a printed copy of the "Directory of Dayparting by Daypart Number". The **PRINT OPTIONS** window will pop onto the center of your screen. For complete information about the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

If you select the "Print" option, a copy of the "Directory of Dayparting by Daypart Number" is sent to your printer. Here is an excerpt of the printed Directory.

```
Directory of Dayparting by Daypart Number as of  7/ 9/90              Page  1

1518 songs have no Dayparting

                                              1          111        11
                                              212345678901212345678901
                                              MAAAAAAAAAAANPPPPPPPPPPP
                                    Monday        NNN
                                    Tuesday       NNN
Number Daypart Name    Songs with Daypart  Wednesday     NNN
    1 No AM Drive            268             Thursday      NNN
                                            Friday        NNN
                                            Saturday
                                            Sunday

                                    Monday                      NNNN
                                    Tuesday                     NNNN
Number Daypart Name    Songs with Daypart  Wednesday                  NNNN
    2 No Night Play          175            Thursday                  NNNN
                                            Friday                    NNNN
                                            Saturday
                                            Sunday

                                    Monday        NNN        NN
                                    Tuesday       NNN        NN
Number Daypart Name    Songs with Daypart  Wednesday     NNN        NN
    3 No Weekday Drives      149            Thursday      NNN        NN
                                            Friday        NNN        NN
                                            Saturday
                                            Sunday

                                    Monday        NNN        NNNN
                                    Tuesday       NNN        NNNN
Number Daypart Name    Songs with Daypart  Wednesday     NNN        NNNN
    4 No AM Drive/Lovers      18            Thursday      NNN        NNNN
                                            Friday        NNN        NNNN
                                            Saturday
                                            Sunday
```

The first line of the "Directory of Dayparting by Daypart Number" displays the date the Directory was generated. The next line shows the number of Songs in your Database that do *not* contain a Standard Daypart Restriction. The Directory is sorted according to Grid Numbers. For each Standard Daypart Restriction in your Database, the Directory shows the Daypart Grid Number, the Grid name, the number of Songs to which the Grid is assigned and a representation of the actual Grid.

View Analysis

Press the F6 Key from any location on the **STANDARD DAYPARTING** screen to view the "Directory of Dayparting by Daypart Number". When you press F6, the system displays this message at the upper-left corner of the screen: "*Printing Dayparts, Please Wait*". When the Directory is generated, it will be displayed in the **FILE VIEW UTILITY** screen. The Directory itself is described above. For complete information about how to use the View Utility, see "View File" on Page 647 in Section 5 of this Manual.

SEGUE RULES

In this section of Music Policy, you define and maintain the rules that control the scheduling of music segues, according to the Characteristics of your Songs. Select Option #4 from the Music Policy Menu to access the Segue Rules Menu. Here is what you'll see.

```
---- S E L E C T O R (R) ----------------------- Segue Rules Menu ----
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_          1. Energy                 4. Texture (Timbre)            _
_                                                                    _
_          2. Mood                    5. Beats per Minute            _
_                                                                    _
_          3. Tempo                   Esc - Music Policy Menu        _
_                                                                    _
_                                                                    _
_                                                                    _
_ WRCS-FM    12.00                         The Songs You Love!       _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

ENERGY

In this section of **SELECTOR** you define the Energy Rule, which can control the scheduling of your music based on the overall intensity or excitement of the Songs. Energy is a very flexible Rule that can be used to control any of a number of different Song Characteristics. Select Option #1 from the Segue Rules Menu. The **ENERGY** screen will appear on your monitor.

```
---- S E L E C T O R ------------------------------------- Energy ----
|                                                                     |
|                                                                     |
|                             Maximum in                              |
|     Energy        Name       a Row                                  |
|                                          Maximum                    |
|     1 .... DEAD               1          Energy Total 13            |
|                                          Any 3 Songs                |
|     2 .... SOFT               1                                     |
|                                          Minimum                    |
|     3 .... MEDIUM             2          Energy Total  7            |
|                                          Any 3 Songs                |
|     4 .... HARD               2                                     |
|                                            Maximum Step:            |
|     5 .... CHAINSAW           1                                     |
|                                            Down    Up               |
|                                             2       3               |
|                                                                     |
|                                                                     |
| WRCS-FM  The Songs You Love!            Policy 1 (1 2 3 4 5 6 7 8 9) |
| ---------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal ----------
```

The Energy Rule works on a five point scale, numbered from "1" through "5". You define what these numbers mean to you in the "Name" column of the **ENERGY** screen. In the example screen shown above, the Energy names clearly indicate that the Rule is being used to control this station's overall music intensity.

SELECTOR applies the Energy Rule by examining the Energy Codes of five adjacent Songs, the Song being tested, the preceding two Songs and the following two Songs. The system divides these five Songs into three "Triplets". Here's how this works:

```
                              Song #1
                              Song #2
                              Song #3 - Song being scheduled
                              Song #4
                              Song #5

         Triplet #1              Triplet #2              Triplet #3
         ----------              ----------              ----------
         Song #1                 Song #2                 Song #3
         Song #2                 Song #3                 Song #4
         Song #3                 Song #4                 Song #5
```

The system *adds* the Energy Characteristic of the three Songs in each Triplet, and checks to ensure that *all* Triplet Energy totals fall within the "Maximum Energy Total" and "Minimum Energy Total" that you define on the **ENERGY** screen.

The "Maximum Energy Total" is the largest Triplet sum that you will permit. "Minimum Energy Total" is the smallest such sum you will allow. **SELECTOR** will reject a Song during scheduling if its Energy Value causes *any* of the Triplet sums to fall *below* the Minimum Energy Total. In this case the system is trying to prevent a grouping of Songs that you consider too "Soft". Similarly, the system rejects Songs whose Energy Values cause *any* of the Triplet sums to rise *above* the Maximum Energy Total. Here **SELECTOR** is prohibiting a sequence of Songs that you consider too "Hard".

The "Maximum In a Row" column contains fields that allow you to define how many Songs of each Energy Characteristic may be scheduled back-to-back. You may leave the field blank, or enter a "1" or "2". A blank Maximum in a Row field means there are no restrictions as to how many Songs with the associated Energy Characteristic may be scheduled back-to-back. The numbers "1" or "2" specify that a maximum of either one or two Songs with the associated Energy Characteristic may be scheduled back-to-back. This aspect of the Energy Rule prevents the system from repeatedly scheduling Songs with the same Energy Characteristic.

The "Maximum Step Down" and "Maximum Step Up" fields each accept a number between "0" and "4". These fields allow you to specify Song transitions which you consider too abrupt. On our example **ENERGY** screen, Maximum Step Up is defined as "3" and Maximum Step Down as "2". This means that a Song with an Energy code of "1" could *not* follow a Song with an Energy code of "4". The "Step Down" from 4 to 1 is three "Steps" (4 - 1 = 3), and exceeds the Maximum Step Down setting. However, a Song with an Energy Code of "4" *could* follow a Song with an Energy Code of "1". In this case, the "Step Up" from 4 to 1 is three "Steps", but within the Maximum Step Up setting of "3". Many programmers prefer to let Energy increase quickly but decrease slowly.

To illustrate how the Energy Rule operates overall, consider this example. **SELECTOR** is about to schedule a Song in a position that is surrounded by Songs that have been previously scheduled. We'll refer to the following diagram, as we explain the operation of the Rule.

```
              Position    Energy Value
              --------    ------------
                  #1      2
                  #2      1
                  #3      Not scheduled yet
                  #4      4
                  #5      5
```

We'll assume we're using the Energy Rule as defined on this example **ENERGY** screen.

```
---- S E L E C T O R ------------------------------------- Energy ----
|                                                                      |
|                                                                      |
|                              Maximum in                              |
|     Energy        Name        a Row                                  |
|                                           Maximum                    |
|       1 .... DEAD               1          Energy Total 13           |
|                                            Any 3 Songs               |
|       2 .... SOFT               1                                    |
|                                           Minimum                    |
|       3 .... MEDIUM             2          Energy Total  7           |
|                                            Any 3 Songs               |
|       4 .... HARD               2                                    |
|                                             Maximum Step:            |
|       5 .... CHAINSAW           1                                    |
|                                             Down    Up               |
|                                              2       3               |
|                                                                      |
| WRCS-FM  The Songs You Love!          Policy 1 (1 2 3 4 5 6 7 8 9)   |
----------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

When scheduling Position #3, **SELECTOR** adds the Energy Value of the Song being tested to the Energy Values of the Songs in Positions #1 and #2. Here the system is checking Triplet #1. Since Positions #1 and #2 have a total, combined Energy of "3", this means that the Song in Position #3 must be *at least* an Energy "4" in order to meet the Minimum Total Energy requirement of "7". Notice that an Energy "5" Song would meet the Minimum Energy Total, but would be rejected because the Maximum Step Up would be exceeded. If Triplet #1 is to meet the Energy Rule requirements, it *must* have an Energy Value of "4".

Next **SELECTOR** checks Triplet #2, that is Positions #2, #3 and #4. An Energy Value of "4" works here also. There would be two Energy "4" Songs back-to-back, but the Maximum in a Row for Energy "4" Songs is "2". The Energy Total for the Triplet would be "9", and the Maximum Step Down and Up requirements would also be met.

The system then checks Triplet #3 - Positions #3, #4 and #5. Here, too, an Energy Value of "4" would meet the requirements for Maximum and Minimum Energy Total. Also, the Maximum in a Row, Maximum Step Up and Maximum Step Down requirements would all be satisfied with an Energy "4" Song.

For Position #3, then, **SELECTOR** must find a Song with an Energy code of "4". In this instance, no *other* Energy Value is acceptable. If the system cannot find an Energy "4" Song within the Search Depth, the Energy Rule is dropped. If Energy is an Unbreakable Rule, the position will remain unscheduled.

If you suspect that impossible scheduling conditions can arise with the Energy Rule, you are absolutely correct. We'll refer to the following diagram, as we describe a hopeless scheduling situation.

```
            Position    Energy Value
            -------     ------------
                #1      1
                #2      2
                #3      Not scheduled yet
                #4      1
                #5      4
```

Once again, we'll use the Energy Rule defined on this example **ENERGY** screen.

```
---- S E L E C T O R ----------------------------------- Energy ----
|                                                                    |
|                                                                    |
|                                                                    |
|                                  Maximum in                        |
|      Energy          Name         a Row                            |
|                                             Maximum                |
|        1 .... DEAD               1          Energy Total 13        |
|                                             Any 3 Songs            |
|        2 .... SOFT               1                                 |
|                                             Minimum                |
|        3 .... MEDIUM             2          Energy Total  7        |
|                                             Any 3 Songs            |
|        4 .... HARD               2                                 |
|                                               Maximum Step:        |
|        5 .... CHAINSAW           1                                 |
|                                                 Down    Up         |
|                                                  2      3          |
|                                                                    |
|                                                                    |
| WRCS-FM  The Songs You Love!            Policy 1 (1 2 3 4 5 6 7 8 9) |
----------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

When **SELECTOR** schedules Position #3, Songs with Energy Values of "1", "2" or "3" will all be rejected because they violate the Minimum Energy requirement for Triplet #1. Additionally, Songs with Energy Values of "4" or "5" violate the Maximum Step Down requirement from Position #3 to Position #4. Essentially, Position #3 *cannot* be scheduled according to the requirements of our example Energy Rule. If Energy is a Breakable Rule, the Rule is dropped. If Energy is an Unbreakable Rule, the position is left unscheduled.

Keep in mind that this hind of hopeless situation usually arises if the Energy Rule had to be dropped previously during the scheduling process, or if you have manually scheduled some Songs in disregard of your own rules or if the system has been otherwise outflanked. When **SELECTOR** is testing Songs for the Energy Rule, it considers all possible permutations. It also contemplates Unscheduled positions. The system will *not* schedule a Song on an early scheduling pass if its Energy Value will cause problems in later scheduling passes.

Preferred Energy

The Energy Rule has a counterpart, Preferred Energy. Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Energy is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Press the F8 Key from any location on the **ENERGY** screen to access the **PREFERRED ENERGY** screen. Here is an example of what you'll see.

```
 ---- S E L E C T O R ---------------------------------- Energy ----
|                                                                   |
|                        P R E F E R R E D                          |
|                                                                   |
|                              Maximum in                           |
|        Energy         Name     a Row                              |
|                                          Maximum                  |
|         1 .... DEAD            1         Energy Total 13           |
|                                          Any 3 Songs               |
|         2 .... SOFT            1                                   |
|                                          Minimum                  |
|         3 .... MEDIUM          2         Energy Total  8           |
|                                          Any 3 Songs               |
|         4 .... HARD            1                                   |
|                                            Maximum Step:           |
|         5 .... CHAINSAW        1                                   |
|                                              Down    Up            |
|                                               2      3             |
|                                                                   |
|                                                                   |
| WRCS-FM  The Songs You Love!          Policy 1 (1 2 3 4 5 6 7 8 9) |
 ----------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

This screen is very similar to the **ENERGY** screen, but there are several important differences. The word "Preferred" is prominently displayed across the top of this screen, and the Preferred Energy Rule settings differ from those of the Energy Rule. You can easily spot the differences between them by repeatedly pressing the F8 Key, which switches between the **ENERGY** and **PREFERRED ENERGY** screens.

The Maximum in a Row value for "Hard" is set to "1" for the Preferred Energy Rule. This value is "2" for the Energy Rule. Also, the Preferred Energy "Minimum Energy Total" is set to "8". This setting is "7" for the Energy Rule. Here the Preferred Energy Rule defines the settings we would *like* to achieve. The Energy Rule itself contains the settings we'll *settle for* if things get tight.

Remember, the Preferred version of any rule should always be "*tougher*". In this case, the Preferred Energy Rule is more restrictive than the Energy Rule, due to the number of Energy "4" Songs allowed in a Row, and the higher Minimum Energy Total.

For correct operation, it is important that the Preferred Energy Rule be set to a *lower* Priority than the Energy Rule. Then the Preferred Energy Rule can be dropped, if need be, to protect other rules considered to be of greater importance. Even if the Preferred Energy Rule is dropped, the Energy Rule will still be active at a higher Priority, providing reduced protection.

Energy Analysis

Press the F6 Key from any location on the **ENERGY** or **PREFERRED ENERGY** screen to access the **ENERGY ANALYSIS** window. Here is an example of what you'll see.

```
---- S E L E C T O R ----------------------------------- Energy ----
|                                                                     |
|                                                                     |
|          ---- S E L E C T O R ----- Energy Analysis ----           |
|         |                                                 |         |
|    Ene  |                                  Weighted       |         |
|         | Energy Designates     Count    %       %        |         |
|    1    |    1 DEAD              172     7%      7%        | 3       |
|         |    2 SOFT              465    21%     31%        |         |
|    2    |    3 MEDIUM            664    30%     31%        |         |
|         |    4 HARD              635    29%     24%        |         |
|    3    |    5 CHAINSAW          248    11%      7%        | 7       |
|         |      No Energy          0     0%      0%         |         |
|    4    |                                                 |         |
|         |         Total Songs in Library  2184            |         |
|    5    |                                                 |         |
|          --------- Computed  6/12/90 at  4:44P ---------           |
|                                                 2      3            |
|                                                                     |
|                                                                     |
| WRCS-FM  The Songs You Love!          Policy 1 (1 2 3 4 5 6 7 8 9) |
----------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

The **ENERGY ANALYSIS** window shows the number and percentage of Songs in your library coded with each Energy Characteristic. For example, there are 248 "Chainsaw" Energy Songs in our example Database. Since the total library is 2,184 Songs, the 248 "Chainsaw" Energy Songs represent 11% of the total library. The **ENERGY ANALYSIS** window *also* shows the *Weighted* Percentages of the Energy Characteristics. These figures take into account the percentage of time each Category/Level is *scheduled* on your station. The 248 "Chainsaw" Energy Songs comprise approximately 7% of this station's scheduled music.

You can move the cursor to any Characteristic in the **ENERGY ANALYSIS** window, then Press the Enter Key, to see how the selected Characteristic is distributed through all of your Categories and Levels. From our example window, we'll select the "Chainsaw" Energy and press Enter. The **CATEGORY/LEVEL DISTRIBUTION** screen immediately appears. The display looks more or less like this.

```
---- S E L E C T O R ----------------------- Category/Level Distribution ----
|                        | -Codes in Level-   Codes  Songs   % of           |
|CAT Category Name       |  1     2     3     in CAT in CAT   CAT            |
|  H  HOT CURRENTS       |                        0      9     0%  Energy     |
|  R  RECURRENTS         |  3                     3     45     7%  5 CHAINSAW |
|  I  IMAGE GOLD         | 15     1     1        17    278     6%            |
|  S  SECONDARY GOLD     |  5     1    12        18    131    14%            |
|  G  GREAT EIGHTIES     |  9                     9     94    10%            |
|  P  PRIME OLDIES       |  4     2     9        15    232     6%            |
|  N  NO PLAY            | 18    64    65       147   1075    14%            |
|  Y  YESTERDAY HOLD     | 16    21     2        39    320    12%            |
|  X  CONTROL            |                        0      0     0%            |
|                        |                                   %  Codes in Library: |
|                        |                                   %        248     |
|                        |                                   %                |
|                        |                                   %  Songs in Library: |
|                        |                                   %        2184    |
|                        |                                   %                |
|                        |                                   %  Code% of Library: |
|                        |                                   %         11%     |
|                        |                                   %                |
|                        |                                   %                |
|                        |                                   %                |
----------------------- Computed  6/12/90 at  4:44P -------------------------
```

The example **CATEGORY/LEVEL DISTRIBUTION** screen shown above shows how the "Chainsaw" Energy code is distributed through all of the Categories/Levels. For example, Category R has three "Chainsaw" Energy Songs. There is a total of 45 Songs in Category R, so 7% of the Category is comprised of "Chainsaw" tunes.

These statistics can be very helpful when you're setting up or adjusting the Energy Rule. Because you can see the totals and percentages of each Energy type available in your library, you can easily determine what can - and what can't - be accomplished with the Energy Rule.

Most of the other rule screens in **SELECTOR** provide access to Analysis displays similar to the **ENERGY ANALYSIS** window and the **CATEGORY/LEVEL DISTRIBUTION** screen. We will *not* show them here in the Policy Section of the Manual. For complete details on all of the system's Analysis screens and windows that pertain to the coding of your Songs, see "Library Statistics" on Page 710 in Section 6 of this Manual.

Remember, in order to activate the Energy and Preferred Energy Rules, you must enter the Rule settings on the **ENERGY** and **PREFERRED ENERGY** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Energy Codes on those Songs you want the Rules to control.

SELECTOR provides other features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

Triplet Sequences and Optimum Energy Analyses

Press the F9 Key from any location on the **ENERGY** or **PREFERRED ENERGY** screen to obtain the "Triplet Sequences" and "Optimum Energy" Analyses for the settings of the current Energy or Preferred Energy Rule. The **PRINT OPTIONS** window will pop onto the center of your screen. For complete information about the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

If you select the "Print" option, both analyses are sent to your printer. Here is an excerpt of the printed analyses.

```
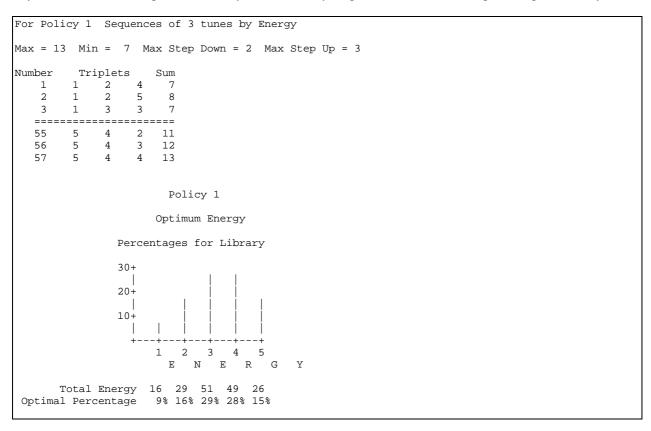For Policy 1  Sequences of 3 tunes by Energy

Max = 13  Min =  7  Max Step Down = 2  Max Step Up = 3

Number    Triplets    Sum
    1    1    2    4    7
    2    1    2    5    8
    3    1    3    3    7
    ====================
   55    5    4    2   11
   56    5    4    3   12
   57    5    4    4   13



                 Policy 1

              Optimum Energy

           Percentages for Library

      30+
       |                   |   |
      20+                  |   |
       |         |   |   |   |
      10+        |   |   |   |
       |    |    |   |   |   |
       +---+---+---+---+---+
            1   2   3   4   5
            E   N   E   R   G   Y

      Total Energy   16  29  51  49  26
   Optimal Percentage  9% 16% 29% 28% 15%
```

The Header at the top of the analyses displays the Policy number and the Energy Rule requirements you have defined for that Policy. The "Triplet Sequences" Analysis shows *all* of the possible Energy Triplet combinations allowed by the Energy Rule's settings. In this example, there are 57 Triplet combinations that fulfill the Rule's requirements. To conserve space, we have eliminated combination numbers 4 through 54.

The "Optimum Energy" Analysis consists of a graph and two rows of numerical data. The "Total Energy" row below the graph shows the number of times each of the five Energy Codes appear in the "Triplet Sequences" Analysis above. The "Optimal Percentage" row of data shows the *optimum* Song library percentages for each of the five Energy Codes in numeric form. The graph provides a visual display of the optimum Song library percentages.

You should compare the *optimum* Song library percentages shown in this Analysis with the *weighted* percentages displayed in the **ENERGY ANALYSIS** window. The closer your on-air library matches the optimum percentages, the easier it will be for **SELECTOR** to fulfill your Energy Rule requirements during scheduling. If there is a large disparity between the optimum and weighted percentages, you will get either Unscheduled Positions, or uneven Category/Level rotations, depending on how you have prioritized the Energy Rule.

MOOD

In this section of **SELECTOR** you define the Mood Rule, which can control the scheduling of your music based on an emotional quality of the Songs. Mood is a very flexible Rule that can be used to control any of a number of different Song Characteristics. When you select Option #2 from the Segue Rules Menu, the **MOOD** screen appears on your monitor.

```
---- S E L E C T O R ------------------------------------- Mood ----
|                                                                    |
|                                                                    |
|                              Maximum in                            |
|      Mood          Name       a Row                                |
|                                         Maximum                     |
|      1 .... SUICIDAL           1        Mood Total  12              |
|                                         Any 3 Songs                 |
|      2 .... SAD                1                                    |
|                                         Minimum                     |
|      3 .... NEUTRAL            1        Mood Total   9              |
|                                         Any 3 Songs                 |
|      4 .... HAPPY              2                                    |
|                                          Maximum Step:             |
|      5 .... ECSTATIC           2                                    |
|                                          Down    Up                |
|                                            2       4               |
|                                                                    |
|                                                                    |
| WRCS-FM  The Songs You Love!            Policy 1 (1    3    6    ) |
----------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

The Mood Rule works on a five point scale, numbered from "1" through "5". You define what these numbers mean to you in the "Name" column of the **MOOD** screen. In the example screen shown above, the "Names" clearly indicate that this Mood Rule is being used to control the overall "Joviality" of the station's music.

The Mood Rule works exactly like the Energy Rule described above. For complete details, see "Energy" starting on Page 260 in this Section of the Manual.

Preferred Mood

The Mood Rule has a counterpart, Preferred Mood. Press the F8 Key from any location on the **MOOD** screen to access the **PREFERRED MOOD** screen. Here is an example of what you'll see.

```
---- S E L E C T O R ------------------------------------ Mood ----
|                                                                  |
|                         P R E F E R R E D                        |
|                                                                  |
|                              Maximum in                          |
|      Mood          Name        a Row                             |
|                                          Maximum                 |
|      1 .... VERY SLOW            1       Mood Total   12          |
|                                          Any 3 Songs             |
|      2 .... SLOW                 1                                |
|                                          Minimum                 |
|      3 .... MEDIUM               1       Mood Total    9          |
|                                          Any 3 Songs             |
|      4 .... FAST                 1                                |
|                                           Maximum Step:          |
|      5 .... VERY FAST            1                                |
|                                            Down    Up            |
|                                             2      2             |
|                                                                  |
|                                                                  |
| WRCS-FM  The Songs You Love!           Policy 1 (1   3     6    ) |
---------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Mood is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Mood and Preferred Mood Rules, you must enter the Rule settings on the **MOOD** and **PREFERRED MOOD** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Mood Codes on those Songs you want the Rules to control.

The system provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

Clock Mood

SELECTOR allows you to schedule Songs with particular Mood values in specified Clock positions. This feature is implemented in your Clocks. For complete details, see "Mood" on Page 346 in Section 3 of this Manual.

Triplet Sequences and Optimum Mood Analyses

Press the F9 Key from any location on the **MOOD** or **PREFERRED MOOD** screen to obtain the "Triplet Sequences" and "Optimum Mood" Analyses for the settings of the current Mood or Preferred Mood Rule. The **PRINT OPTIONS** window will pop onto the center of your screen. For complete information about the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

If you select the "Print" option, both analyses are sent to your printer. Here is an excerpt of the printed analyses.

```
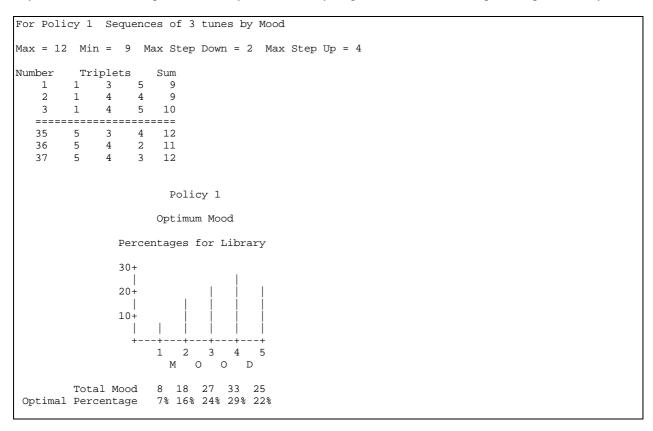For Policy 1   Sequences of 3 tunes by Mood

Max = 12  Min =  9  Max Step Down = 2  Max Step Up = 4

Number     Triplets     Sum
    1     1    3    5     9
    2     1    4    4     9
    3     1    4    5    10
    ====================
   35     5    3    4    12
   36     5    4    2    11
   37     5    4    3    12



                    Policy 1

                 Optimum Mood

              Percentages for Library

           30+
            |                 |
           20+          |   |   |
            |      |    |   |   |
           10+     |    |   |   |
            |  |   |    |   |   |
            +---+---+---+---+---+
               1   2   3   4   5
               M    O    O    D

         Total Mood    8  18  27  33  25
    Optimal Percentage 7% 16% 24% 29% 22%
```

The Header at the top of the analyses displays the Policy number and the Mood Rule requirements you have defined for that Policy. The "Triplet Sequences" Analysis shows *all* of the possible Mood Triplet combinations allowed by the Mood Rule's settings. In this example, there are 37 Triplet combinations that fulfill the Preferred Rule's requirements. To conserve space, we have eliminated combination numbers 4 through 34.

The "Optimum Mood" Analysis consists of a graph and two rows of numerical data. The "Total Mood" row below the graph shows the number of times each of the five Mood Codes appear in the "Triplet Sequences" Analysis above. The "Optimal Percentage" row of data shows the *optimum* Song library percentages for each of the five Mood Codes in numeric form. The graph provides a visual display of the optimum Song library percentages.

You should compare the *optimum* Song library percentages shown in this Analysis with the *weighted* percentages displayed in the **MOOD ANALYSIS** window. The closer your on-air library matches the optimum percentages, the easier it will be for **SELECTOR** to fulfill your Mood Rule requirements during scheduling. If there is a large disparity between the optimum and weighted percentages, you will get either Unscheduled Positions, or uneven Category/Level rotations, depending on how you have prioritized the Mood Rule.

TEMPO

In this section of **SELECTOR** you define the Tempo Rule, which can be used to control either the Tempo segues in your music scheduling, or the scheduling sequence of your Songs based on their Tempo Characteristics. Select Option #3 from the Segue Rules Menu. The **TEMPO** screen will appear on your monitor.

```
---- S E L E C T O R ------------------------------------- Tempo ----
|                                                                     |
|                                                                     |
|                                                                     |
|                          Following Song                             |
|                              Tempo                                  |
|                                                                     |
|                   SS SM SF MS MM MF FS FM FF                         |
|                SS                   N  N  N                          |
|                SM                                                    |
|      Previous  SF  N  N  N                                           |
|                MS                   N  N  N                          |
|        Song    MM                                                    |
|                MF  N  N  N                                           |
|       Tempo    FS                   N  N  N                          |
|                FM                                                    |
|                FF  N  N  N                                           |
|                                                                     |
|                                                                     |
|                                                                     |
| WRCS-FM  The Songs You Love!              Policy 1 (1            ) | 
------------ F1-Help F2-Save F6-Analysis F8-Preferred/Normal ----------
```

The **TEMPO** screen displays rows that refer to the Tempos of the previous Song and columns that refer to the Tempo of the following Song. You to restrict Song adjacencies by entering an "N" for "No" appears at Tempo intersections. A blank space at a Tempo intersection means that transition is allowed. The Codes on the left of the screen refer to the *previous* adjacent Song. The Codes across the top of the screen apply to the *following* adjacent Song.

In the example **TEMPO** screen shown above, an "FS" Tempo Song cannot follow an "SS" Tempo Song because of the "N" that appears in the "FS following" column of the "SS previous" row. The Tempo Rule can be used to control Tempo Segues or Tempo Sequences. The differences between these uses are most evident in the actual coding of the Songs. We'll show examples of both ways this Rule can be used.

Controlling Segues

Let's start with Tempo segues. When using the Tempo Rule in this manner, you usually want to prevent "train wrecks" - the glaring clash that occurs when Songs with unlike Tempos play back-to-back. When coding your library for Tempo segues, the first letter of a Song's Tempo Characteristic represents the Tempo of the Song's beginning, while the second represents the Tempo of the Song's ending. In this case, a record that is coded "SM" starts with a "Slow" Tempo and ends in a "Medium" Tempo. An example of this type of Song is "While You See a Chance" by Steve Winwood. Here's one of many possible ways to set the **TEMPO** screen for controlling Tempo segues.

```
---- S E L E C T O R -------------------------------- Tempo ----
|                                                              |
|                                                              |
|                      Following Song                          |
|                         Tempo                                |
|                                                              |
|              SS SM SF MS MM MF FS FM FF                       |
|           SS                   N  N  N                        |
|           SM                                                 |
|  Previous SF  N  N  N                                         |
|           MS                   N  N  N                        |
|    Song   MM                                                 |
|           MF  N  N  N                                         |
|   Tempo   FS                   N  N  N                        |
|           FM                                                 |
|           FF  N  N  N                                         |
|                                                              |
|                                                              |
|                                                              |
| WRCS-FM  The Songs You Love!          Policy 1 (1         ) |
------------ F1-Help F2-Save F6-Analysis F8-Preferred/Normal ----------
```

In the example **TEMPO** screen shown above, any Song that ends "Fast" may *not* be followed by a Song that begins "Slow". Likewise, a Song that ends "Slow" may *not* be followed by a Song that begins "Fast".

Controlling Sequence

When used to control overall Tempo, a three-point, five-point or nine-point Tempo scale can be used to code your Songs. Consider these examples:

```
3-Point Scale            5-Point Scale            9-Point Scale
-------------            -------------            -------------
SS   Slow                SS    Slow               SS    Real Slow
MM   Medium         MS  Medium Slow          SM  Average Slow
FF   Fast                MM    Medium         SF  Faster Slow
                         MF    Medium Fast        MS    Slow Medium
                         FF    Fast                MM    Medium
                                                  MF    Faster Medium
                                                  FS    Slower Fast
                                                  FM    Medium Fast
                                                  FF    Real Fast
```

Let's assume the use of the three-point scale, and show a different approach for setting the Tempo Rule to control the Tempo sequence of Songs.

```
---- S E L E C T O R ------------------------------------ Tempo ----
|                                                                   |
|                                                                   |
|                          Following Song                           |
|                              Tempo                                |
|                                                                   |
|                   SS SM SF MS MM MF FS FM FF                       |
|                SS  N                                               |
|                SM                                                  |
|       Previous SF                                                 |
|                MS                                                  |
|          Song  MM               N                                 |
|                MF                                                  |
|         Tempo  FS                                                 |
|                FM                                                  |
|                FF  N                                               |
|                                                                   |
|                                                                   |
|                                                                   |
| WRCS-FM  The Songs You Love!            Policy 1 (1            ) |
------------ F1-Help F2-Save F6-Analysis F8-Preferred/Normal -----------
```

In the example **TEMPO** screen shown above, a "Slow" Tempo Song cannot follow another "Slow" Song. A "Medium" Tempo Song cannot be scheduled after another "Medium" Song and a "Slow" Song cannot be scheduled following a "Fast" Song. This scheme favors "Fast" Tempo Songs, since a "Fast" Song can be scheduled after *any* Song.

Observe that both Tempo Rule methods allow you only to define sequences you *don't* want. They do not provide a means of specifying *desirable* sequences. If neither of these Tempo control methods appeal to you, consider using the Energy Rule or Mood Rule to control your music's overall tempo. Both Rules offer a five-point scale that could be used in this manner:

Code	Meaning
1	Very Slow
2	Slow
3	Medium
4	Fast
5	Very Fast

Both Mood and Energy provide much greater flexibility in how they control the Song Characteristics for which they're used. Both Rules operate exactly the same. For complete details, see "Energy" on Page 260 in this Section of the Manual.

Preferred Tempo

The Tempo Rule has a counterpart, Preferred Tempo. Press the F8 Key from any location on the **TEMPO** screen to access the **PREFERRED TEMPO** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Tempo is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Tempo and Preferred Tempo Rules, you must enter the Rule settings on the **TEMPO** and **PREFERRED TEMPO** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Tempo Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

TEXTURE

In this section of the system you define the Texture Rule, which protects against unpleasant segue production clashes. For example, you could implement the Rule to prevent a Song with a very soft, quiet beginning from following a Song with a thunderous, cold ending. In previous versions of **SELECTOR**, this Rule was called Timbre. When you select Option #4 from the Segue Rules Menu, the TEXTURE screen appears on your monitor.

```
---- S E L E C T O R ----------------------------------- Texture ----
|                                                                     |
|                                                                     |
|                               Following Song Opens                  |
|                                                                     |
|                          --------------------                       |
|                   Name   | 1 | 2 | 3 | 4 | 5 |                       |
|                 ------------------------------------                 |
|            | 1 VERY THIN     |   |   | N | N |                       |
|            ------------------------------------                      |
|  Previous  | 2 THIN          |   |   | N | N |                       |
|            ------------------------------------                      |
|    Song    | 3 MEDIUM    |   |   |   |   |   |                        |
|            ------------------------------------                      |
|    Ends    | 4 THICK     | N | N |   |   |   |                        |
|            ------------------------------------                      |
|            | 5 VERY THICK| N | N |   |   |   |                        |
|            ------------------------------------                      |
|                                                                     |
| WRCS-FM  The Songs You Love!         Policy 1 (1 2 3 4 5 6 7 8 9) |
------------ F1-Help F2-Save F6-Analysis F8-Preferred/Normal ----------
```

SELECTOR provides five Texture codes numbered "1" through "5". You can define up to five Textures. Simply type the Texture name to the right of the Code to which it refers.

The Codes on the left of the TEXTURE screen refer to the *ending* Texture of the *previous* adjacent Song. The Codes across the top of the screen apply to the *beginning* Texture of the *following* adjacent Song. Song adjacencies are restricted by typing an "N" for "No" at Texture intersections. A blank space at a Texture intersection means that transition is allowed.

The upper-left "N" on our example screen means that a Song with a "Thick" beginning Texture cannot follow a Song with a "Very Thin" ending Texture.

The Texture Rule could also be used to control undesirable segues based on the "talk-over" time of Songs. If you want to prevent Songs that end "Cold" from seguing into Songs that start "Cold", the Texture Rule provides a mechanism. Simply code all Songs that start and end "Cold" as "11". Songs that only start "Cold" would be coded "15". Songs that only end "Cold" would be coded "51". The Rule would then be defined to prevent Songs whose Texture starts with a "1" from following Songs whose Texture ends with a "1". This would ensure that all Song segues provide some "room" for "talk-overs".

Preferred Texture

The Texture Rule has a counterpart, Preferred Texture. Press the F8 Key from any location on the TEXTURE screen to access the **PREFERRED TEXTURE** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Texture is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Texture and Preferred Texture Rules, you must enter the Rule settings on the **TEXTURE** and **PREFERRED TEXTURE** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Texture Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details, see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

BEATS PER MINUTE

In this section of **SELECTOR** you define the Beats per Minute Rule. Beats per Minute is often abbreviated as "BPM". The Beats per Minute Rule allows you to control the scheduling of Songs based on their specific music tempo. Note that Beats per Minute is an objective, absolute value. Most of the other Rules in the system are based on control concepts that you define.

Select Option #5 from the Segue Rules Menu. The **BEATS PER MINUTE** screen will appear on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R --------------------- Beats per Minute ----
|                                                               |
|                                                               |
|                                                               |
|                                         Maximum               |
|                       Ranges        Percent Difference        |
|                                                               |
|                      1 to  49              5%                 |
|                                                               |
|                     50 to  99             10%                 |
|                                                               |
|                    100 to 149             15%                 |
|                                                               |
|                    150 to 199             20%                 |
|                                                               |
|                    200 to 250             25%                 |
|                                                               |
|                                                               |
|                                                               |
|                                                               |
|  WRCS-FM  The Songs You Love!        Policy 1 (1 2 3 4 5 6    ) |
--------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal ---------
```

There are two different settings columns on this screen, "Ranges" and "Maximum Percent Difference". "Ranges" allows you to optionally divide the full BPM Range of "1" through "250" into distinct regions. In the "Maximum Percent Difference" column you define the greatest Beats per Minute variance you will allow from Song-to-Song.

The ear's tolerance to shifts in BPM rises as the actual Beats per Minute increase. You can define up to five BPM Ranges with different percentage limits for each Range. If you take this approach, you probably should increase the Maximum Percentage Difference for each higher BPM Range. Alternatively, you can assign only one Range, and use one Maximum Percentage Difference for the entire Range.

First, you must decide if you want to use BPM Ranges. If you do, enter four specific Beats per Minute values, along which the full BPM Range will be divided. Enter these values in the Range fields. Our example Beats per Minute screen has Range divisions at "50", "100", "150" and "200" Beats per Minute. Note that the Range number in the "to" field is automatically assigned, according to the number entered in the Range field *below* it. If you want to use only one BPM Range, simply enter the value "251" in the upper Range field.

Next you assign the Maximum Percent Difference for each defined Range. Obviously, if you have defined just one Range, you will specify a Maximum Percentage Difference for one field only.

When **SELECTOR** is considering a Song for scheduling, it examines the Maximum Percent Difference allowed for the BPM Range of the Song being studied. In order to be scheduled, the BPM of the previous and following Songs must be within the specified percentages.

Let's use our example **BEATS PER MINUTE** screen, and say a Song with a BPM value of "150" is being considered. In order for that Song to be scheduled, the BPM of the previous *and* following Songs must be between "120" and "180". Here, a "20%" Maximum Percent Difference has been defined for Songs with a BPM between "150" and "190". 20% of 150 Beats per Minute is "30" BPM. Adding and subtracting 30 BPM from 150 BPM yields the "120" to "180" allowed BPM Range.

Preferred Beats per Minute

The Beats per Minute Rule has a counterpart, Preferred Beats per Minute. Press the F8 Key from any location on the **BEATS PER MINUTE** screen to access the **PREFERRED BEATS PER MINUTE** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Beats per Minute is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Beats per Minute and Preferred Beats per Minute Rules, you must enter the Rule settings on the **BEATS PER MINUTE** and **PREFERRED BEATS PER MINUTE** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter BPM Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

ARTIST/TITLE/ALBUM RULES

In this section of Music Policy, you define and maintain the rules that control the separation of Artists, Titles and Songs from the same Album. The Special Artist Rule is also included in this section of the program. This Rule allows you to define Special Artists, whose separation protections are *different* from the regular Artist Separation Rule. This area of the system also allows you to name and define protection for any Artist Groups used in your system. And you can also change the spelling of Artist names, and Add and Delete Artist Notes. When you select Option #5 from the Music Policy Menu, you arrive at the Artist Rules Menu. Here is what you'll see.

```
---- S E L E C T O R (R) ----------------------- Artist Rules Menu ----
 _                                                                     _
 _                                                                     _
 _                                                                     _
 _                                                                     _
 _  1. Artist/Title/Album-Separation  3. Artist Group Separation       _
 _                                                                     _
 _  2. Special Artist Separation      4. Edit Artist Name/Notes        _
 _                                                                     _
 _                                                                     _
 _                        Esc - Music Policy Menu                      _
 _                                                                     _
 _                                                                     _
 _                                                                     _
 _ WRCS-FM    12.00                          The Songs You Love!       _
 --------------- (C) 1979-1990 Radio Computing Services ----------------
```

ARTIST/TITLE/ALBUM SEPARATION

In this area of **SELECTOR** you define the Artist Separation, Title Separation and/or Album Separation Rules. Select Option #1 from the Artist Rules Menu. The **ARTIST/TITLE/ALBUM SEPARATION** screen will appear on your monitor. You will see a display more or less like this.

```
---- S E L E C T O R ---------- Artist/Title/Album Separation ----
|                    |   Artist   |    Title   |   Album   |
| CAT   Category Name |   Hr Mn    |   Hr Mn    |   Hr Mn   |
|  H   HOT CURRENTS   |     55     |     6      |    5 10   |
|  R   RECURRENTS     |     55     |     6      |    5 10   |
|  I   IMAGE GOLD     |     55     |     6      |    5 10   |
|  S   SECONDARY GOLD |     55     |     6      |    5 10   |
|  G   GREAT EIGHTIES |     55     |     6      |    5 10   |
|  P   PRIME OLDIES   |     55     |     6      |    5 10   |
|  N   NO PLAY        |     55     |     6      |    5 10   |
|  Y   YESTERDAY HOLD |     55     |     6      |    5 10   |
|  X   CONTROL        |     55     |     6      |    5 10   |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
|                     |            |            |           |
| WRCS-FM  The Songs You Love!     Policy 1 (1              ) |
```

This screen is divided into four columns. The left-hand column lists your Categories. In each of the remaining three columns, you define the settings for **SELECTOR**'s Artist Separation, Title Separation and/or Album Separation Rules. For each Rule you can establish different settings on a Category-by-Category basis.

Artist Separation

Artist Separation is the minimum amount of time that must elapse between the end of one Song and the beginning of another Song by the *same* Artist. Enter the Artist Separation you desire for each Category in the "Artist" column of the **ARTIST/TITLE/ALBUM SEPARATION** screen.

```
      ---- S E L E C T O R ---------- Artist/Title/Album Separation ----
      |                         | Artist  |  Title  |  Album  |
      | CAT   Category Name     | Hr Mn   |  Hr Mn  |  Hr Mn  |
      |  H   HOT CURRENTS       |    55   |    6    |   5 10  |
      |  R   RECURRENTS         |    55   |    6    |   5 10  |
      |  I   IMAGE GOLD         |    55   |    6    |   5 10  |
      |  S   SECONDARY GOLD     |    55   |    6    |   5 10  |
      |  G   GREAT EIGHTIES     |    55   |    6    |   5 10  |
      |  P   PRIME OLDIES       |    55   |    6    |   5 10  |
      |  N   NO PLAY            |    55   |    6    |   5 10  |
      |  Y   YESTERDAY HOLD     |    55   |    6    |   5 10  |
      |  X   CONTROL            |    55   |    6    |   5 10  |
      |                         |         |         |         |
      | WRCS-FM  The Songs You Love!     Policy 1 (1              ) |
```

Artist Separation is expressed in hours ("Hr") and minutes ("Mn"). Use only those columns needed to specify the separation you desire. If you want an Artist Separation of 55 minutes, simply enter "55" in the appropriate "Mn" field, and leave the "Hr" field blank. The longest separation you can demand is "24" hours.

In the example screen shown above, Artist Separation has been set to "55" minutes for *all* the Categories in the system. However, at your option, you can assign *different* Artist Separations for your various Categories. If you do, the system will use the specific Category setting when separating Songs by the *same* Artist in the *same* Category, and it will use the *lower* of the two settings when separating Songs by the same Artist in *different* Categories. We'll illustrate this aspect of the Artist Separation Rule by using Madonna as an example.

Say that you have specified an Artist Separation of 45 minutes for your "Current" Categories, two hours for your "Recurrent" Categories and four hours for your "Gold" Categories. This means that "Gold" Madonna Songs will be separated from other "Gold" Madonna Songs by four Hours, from "Recurrent" Madonna Songs by two hours and from "Current" Madonna Songs by 45 minutes. "Recurrent" Madonna Songs will be separated from other "Recurrent" Madonna Songs, and from "Gold" Madonna Songs, by two hours. "Current" Madonna Songs will be separated from other "Current" Madonna Songs, from "Recurrent" Madonna Songs and from "Gold" Madonna Songs by 45 minutes. This example provides the greatest separation between Madonna's "Gold" Songs, while allowing them to schedule closer to her "Recurrent" and "Current" Songs.

Note that the system ignores *both* blank *and* "0" Artist Separation settings. This means that the *smallest* Artist Separation you can define is "1" minute. Also keep in mind that consistent spelling and punctuation of the Artist names in your Database is essential for proper operation of the Artist Separation Rule.

Preferred Artist Separation

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. The Preferred Artist Separation Rule is used by many programmers. For those rules with a Preferred counterpart, you simply press the F8 Key on the rule screen to access the Preferred rule settings. In this example, we've pressed the F8 Key from the **ARTIST/TITLE/ALBUM SEPARATION** screen to access the **PREFERRED ARTIST/TITLE/ALBUM SEPARATION** screen. To conserve space, we are using a screen excerpt for illustration.

```
---- S E L E C T O R ---------- Artist/Title/Album Separation ----
|    P R E F E R R E D   |  Artist  |   Title   |   Album   |
| CAT   Category Name    |  Hr Mn   |   Hr Mn   |   Hr Mn   |
|  H   HOT CURRENTS      |  1 30    |     8     |   6 30    |
|  R   RECURRENTS        |  1 30    |     8     |   6 30    |
|  I   IMAGE GOLD        |  1 30    |     8     |   6 30    |
|  S   SECONDARY GOLD    |  1 30    |     8     |   6 30    |
|  G   GREAT EIGHTIES    |  1 30    |     8     |   6 30    |
|  P   PRIME OLDIES      |  1 30    |     8     |   6 30    |
|  N   NO PLAY           |  1 30    |     8     |   6 30    |
|  Y   YESTERDAY HOLD    |  1 30    |     8     |   6 30    |
|  X   CONTROL           |  1 30    |     8     |   6 30    |
|                        |          |           |           |
| WRCS-FM  The Songs You Love!      Policy 1 (1         ) |
```

This screen is very similar to the **ARTIST/TITLE/ALBUM SEPARATION** screen, but there are several important differences. The word "Preferred" is prominently displayed in the upper-left portion of the screen, and the Preferred Artist Separation Rule settings differ from those of the Artist Separation Rule. You can easily spot the differences by repeatedly pressing the F8 Key. By doing this, you can quickly switch between the regular and Preferred **ARTIST/TITLE/ALBUM SEPARATION** screens.

Our example Preferred Artist Separation Rule contains the settings we would *like* to achieve. In this example, we *prefer* an Artist Separation of one hour and thirty minutes in all Categories. The Artist Separation Rule itself contains the settings we'll *settle for* if things get tight. Remember, the Preferred version of any rule must always be "*tougher*", and must always be set to a *lower* Priority.

For a detailed discussion of Preferred Artist Separation, and how to effectively define the Priorities when the Rule is used, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Artist Separation and Preferred Artist Separation Rules, you must enter Artist Separation Rule settings on the **ARTIST/TITLE/ALBUM SEPARATION** and **PREFERRED ARTIST/TITLE/ALBUM SEPARATION** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen.

Note that consistent spelling is important for Artist names. If you vary the spelling of an Artist's name from Song to Song, the system will be *unable* to properly enforce the Artist Separation and Preferred Artist Separation Rules.

The system provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

Clock Artist

SELECTOR provides two different ways to schedule specific Artists in designated Clock positions. These features are implemented in your Clocks. For complete details, see "Clock Artist" on Page 354 in Section 3 of this Manual.

Title Separation

Title Separation is the minimum amount of time that must elapse between the end of one Song and the beginning of *another* Song with the *same* Title. Enter the Title Separation you desire for each Category in the "Title" column of the **ARTIST/TITLE/ALBUM SEPARATION** screen.

```
---- S E L E C T O R ---------- Artist/Title/Album Separation ----
|                     |   Artist   |   Title    |   Album    |
| CAT   Category Name |   Hr Mn    |   Hr Mn    |   Hr Mn    |
|  H   HOT CURRENTS   |      55    |     6      |    5 10    |
|  R   RECURRENTS     |      55    |     6      |    5 10    |
|  I   IMAGE GOLD     |      55    |     6      |    5 10    |
|  S   SECONDARY GOLD |      55    |     6      |    5 10    |
|  G   GREAT EIGHTIES |      55    |     6      |    5 10    |
|  P   PRIME OLDIES   |      55    |     6      |    5 10    |
|  N   NO PLAY        |      55    |     6      |    5 10    |
|  Y   YESTERDAY HOLD |      55    |     6      |    5 10    |
|  X   CONTROL        |      55    |     6      |    5 10    |
|                     |            |            |            |
| WRCS-FM  The Songs You Love!    Policy 1 (1           ) |
```

Title Separation is expressed in hours ("Hr") and minutes ("Mn"). Use only those columns needed to specify the separation. If you want a Title Separation of 3 hours, simply enter "3" in the appropriate "Hr" field, and leave the "Mn" field blank. The longest separation you can demand is "24" hours.

In the example screen shown above, Title Separation has been set to "6" hours for *all* the Categories in the system. However, at your option, you can assign *different* Title Separations for your various Categories.

We'll use the example screen above and the Song "I Heard It Through the Grapevine" to illustrate the Rule's operation. Suppose that the Creedence Clearwater Revival and Gladys Knight versions of the Song are both in the Database. Let's say the Gladys Knight version of the Song played at 10AM. Since the Title Separation Rule is set to six hours for all Categories, the C.C.R. version of the Song cannot play until at least 4PM, six hours *after* the Gladys Knight version was scheduled.

You might want the Title Separation Rule to *ignore* two *different* Songs with the same Title. In this case, use a punctuation character in one of the two Titles - so **SELECTOR** can distinguish the difference. For example, if you do *not* want the Title Separation Rule to operate on Kool & The Gang's and the Association's versions of "Cherish", then change one of the two Song Titles to, say, "Cherish *". The system will then consider them as two different Songs.

Preferred Title Separation

The Title Separation Rule has a counterpart, Preferred Title Separation. Press the F8 Key from any location on the **ARTIST/TITLE/ALBUM SEPARATION** screen to access the **PREFERRED ARTIST/TITLE/ALBUM SEPARATION** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Title Separation is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Title Separation and Preferred Title Separation Rules, you must enter Title Separation Rule settings on the **ARTIST/TITLE/ALBUM SEPARATION** and **PREFERRED ARTIST/TITLE/ALBUM SEPARATION** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen.

Keep in mind that the Title Separation and Preferred Title Separation Rules depend on consistent spelling and punctuation of the Titles of different Song versions. They must be *exactly* the same.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

Album Separation

Album Separation is the minimum amount of time that must elapse between the end of one Song and the beginning of another Song with the *same* Album Title. Enter the Album Separation you desire for each Category in the "Album" column of the **ARTIST/TITLE/ALBUM SEPARATION** screen.

```
---- S E L E C T O R ---------- Artist/Title/Album Separation ----
|                      |   Artist   |    Title   |   Album    |
| CAT   Category Name  |   Hr Mn    |    Hr Mn   |   Hr Mn    |
|   H   HOT CURRENTS    |     55     |      6     |    5 10    |
|   R   RECURRENTS      |     55     |      6     |    5 10    |
|   I   IMAGE GOLD      |     55     |      6     |    5 10    |
|   S   SECONDARY GOLD  |     55     |      6     |    5 10    |
|   G   GREAT EIGHTIES  |     55     |      6     |    5 10    |
|   P   PRIME OLDIES    |     55     |      6     |    5 10    |
|   N   NO PLAY         |     55     |      6     |    5 10    |
|   Y   YESTERDAY HOLD  |     55     |      6     |    5 10    |
|   X   CONTROL         |     55     |      6     |    5 10    |
|                      |            |            |            |
| WRCS-FM  The Songs You Love!     Policy 1 (1            ) |
```

Album Separation is expressed in hours ("Hr") and minutes ("Mn"). Use only those columns needed to specify the separation. If you want an Album Separation of 4 hours, simply enter "4" in the appropriate "Hr" field, and leave the "Mn" field blank. The longest separation you can demand is "24" hours.

In the example screen shown above, Album Separation has been set to "5" hours and "10" minutes for *all* the Categories in the system. However, at your option, you can assign *different* Album Separations for your various Categories.

We'll use the example screen above to explain the Album Separation Rule's operation. Suppose "Won't Get Fooled Again" from the *Who's Next* album played at 10:20AM. Since the Album Separation Rule is set to five hours and ten minutes, the Song "Behind Blue Eyes", a selection from the same Album, cannot be scheduled until at least 3:30PM, which is five hours and ten minutes *after* "Won't Get Fooled Again" played at 10:20AM.

In order for the Album Separation Rule to work, you must enter Album Titles for all the Songs in the Database you wish to protect. Consistent spelling and punctuation of the Album Titles in your Database is essential for proper operation of the Album Separation Rule.

Preferred Album Separation

The Album Separation Rule has a counterpart, Preferred Album Separation. Press the F8 Key from any location on the **ARTIST/TITLE/ALBUM SEPARATION** screen to access the **PREFERRED ARTIST/TITLE/ALBUM SEPARATION** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Title Separation is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Album Separation and Preferred Album Separation Rules, you must enter Album Separation Rule settings on the **ARTIST/TITLE/ALBUM SEPARATION** and **PREFERRED ARTIST/TITLE/ALBUM SEPARATION** screens *and* assign a Priority for each Rule on the **PRIORITIES** screen.

Be careful with Album Titles like "Greatest Hits" and "Best Of". For example, you might be tempted to simply enter "Greatest Hits" for *both* the "Greatest Hits of the Doobie Brothers" and "Greatest Hits of the Eagles". If you do, the system will separate *all* Songs from both albums. This is probably not the kind of separation you desire. You should enter complete and *unique* Album Titles for all Songs when using the Album Separation Rule.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

SPECIAL ARTIST SEPARATION

In this area of **SELECTOR** you define Special Artists, and provide settings, that control how often they may repeat. The Special Artist Rule always *overrides* the Artist Separation Rule. The Artists that should receive Special Artist treatment fall into one of two classes:

    1. The "rare" Artists with two or three Songs in the Database, usually in "Gold" or "Spice" Categories. If you find that the few Songs by these Artists tend to play close together, then do not play again for days, you are not getting optimum rotation for the Artists. You can define a *longer* separation for these Artists, than that used for the "normal" Artists.

    2. The "hot" Artists such as Madonna and Phil Collins. (They were both "hot" at one time... remember?) "Hot" Artists may have two or more Songs in high rotation Categories at the same time, as well as other Songs in "Power Gold" Categories. Without the Special Artist feature, these Artists might not schedule in the proportion that their popularity requires. You can define a *shorter* separation for these Artists, than that used for the "normal" Artists.

SELECTOR lets you define up to 200 Special Artists. After specifying a Special Artist, you designate a Minimum Special Artist Separation for that Artist. This value should be either *less* or *more* than your regular Artist Separation.

When you select Option #2 from the Artist Rules Menu, the **SPECIAL ARTIST SEPARATION** screen appears on your monitor. To illustrate this Rule's operation, we will use excerpts of both the **SPECIAL ARTIST SEPARATION** screen, and the regular **ARTIST SEPARATION** screen below it.

```
     ---- S E L E C T O R --------------- Special Artist Separation ----
    |                                                                    |
    |       Protect Artist from Self:              By This Time:         |
    |                                            Dy Hr Mn                 |
    |      MADONNA                                      45               |
    |      PHIL COLLINS                                 45               |
    |      LIONEL RICHIE                              1  5               |
    |      ROBERTA FLACK                            1 9 30               |
    |      BEATLES                                      45               |
    |      AIR_SUPPLY                                 8 30               |
    |      LITTLE_RIVER_BAND                          2 9                |
    |      CARPENTERS                                 5 9                |
    |                                                                    |
    |  WRCS-FM  The Songs You Love!        Policy 1 (1 2 3 4 5 6 7 8 9)  |
     --- F1-Help F2-Save F5-Artist List F6-Analysis Alt A-Alphabetize ---


             --------------------------------------
            |                           |  Artist   |
            |  CAT   Category Name       |  Hr Mn    |
            |   H   HOT CURRENTS         |    55     |
            |   R   RECURRENTS           |    55     |
            |   I   IMAGE GOLD           |    55     |
            |   S   SECONDARY GOLD       |    55     |
            |   G   GREAT EIGHTIES       |    55     |
            |   P   PRIME OLDIES         |    55     |
            |   N   NO PLAY              |    55     |
            |   Y   YESTERDAY HOLD       |    55     |
            |   X   CONTROL              |    55     |
             --------------------------------------
```

In the example **SPECIAL ARTIST SEPARATION** screen, we see that Madonna is one of several designated Special Artists. Madonna's Minimum Special Artist Separation is "45" minutes. The "regular" Artist Separation is "55" minutes. Since Madonna is a "hot" Artist, we have specified a Minimum Special Artist Separation that is *less* than the regular Artist Separation. The Carpenters, on the other hand, are a "rare" Artist. Therefore, we have specified a Minimum Special Artist Separation for the Carpenters that is *greater* than the regular Artist Separation.

Special Artist names appear in the "Protect Artist from Self" column. This is a scrolling region, in which you can enter up to 200 Special Artists. You enter Minimum Separation time definitions for each Special Artist in the "By This Time" column. These times specify the least amount of time that must elapse between the end of one Song and the beginning of another Song by the *same* Special Artist. The minimum time you can enter is "1" minute. The maximum is "45" days.

Minimum Special Artist Separation is expressed in days ("Dy"), hours ("Hr") and minutes ("Mn"). Use only those columns needed to specify the separation. For example, if you want a Minimum Special Artist Separation of "20" hours, then simply enter "20" in the appropriate "Hr" field and leave the "Dy" and "Mn" fields blank.

Add Special Artist

To Add a new Special Artist, position the cursor on a blank line in the "Protect Artist from Self" column, enter the Artist name, and press the Tab Key. If you enter an Artist that does not exist in the system, **SELECTOR** will *replace* your entry with the closest matching Artist.

If you're having trouble with Artist spelling or punctuation, place the **SPECIAL ARTIST SEPARATION** screen cursor in a blank "Protect Artist from Self" field and press the F5 Key. The **ARTIST** window will pop onto the right-hand side of the display. You will see a display more or less like this.

```
    ---- S E L E C T O R --------------- Speci-----------------------------
    |                                          |WAYNE FONTANA               |
    |         Protect Artist from Self:        |STEVE FORBERT               |
    |                                          |DEE_DEE FORD                |
    |         MADONNA                          |FRANKIE FORD                |
    |         PHIL COLLINS                     |FOREIGNER                   |
    |         LIONEL RICHIE                    |FORTUNES                    |
    |         ROBERTA FLACK                    |DAVID FOSTER                |
    |         BEATLES                          |FOUNDATIONS                 |
    |         AIR_SUPPLY                       |FOUR_LADS                   |
    |         LITTLE_RIVER_BAND                |FOUR_PREPS                  |
    |         CARPENTERS                       |FOUR_SEASONS                |
    |                                          |FOUR_TOPS                   |
    |                                          |PETER FRAMPTON              |
    |                                          |ARETHA FRANKLIN             |
    |                                          |FREDDIE_&_DREAMERS          |
    |                                          |JOHN FRED_&_PLAYBOY_BAND    |
    |                                          |FREE                        |
    |                                          |BOBBY FREEMAN               |
    |                                          |FREE_MOVEMENT               |
    |                                          |GLENN FREY                  |
    |                                          |FRIENDS                     |
    | WRCS-FM  The Songs You Love!      Polic|FRIENDS_OF_DISTINCTION      |
    --- F1-Help F2-Save F5-Artist List F6-Analy---------- F1-Help ----------
```

The **ARTIST** window contains a scrolling, alphabetical list of all the Artists in your Database. Simply place the cursor on the Artist you want to Add as a Special Artist, then press the Enter Key. In our example screen, we've chosen "Foreigner".

After pressing Enter, the **ARTIST** window closes, and the Artist name you selected is inserted into the **SPECIAL ARTIST SEPARATION** screen.

```
    ---- S E L E C T O R --------------- Special Artist Separation ----
    |                                                                 |
    |         Protect Artist from Self:          By This Time:        |
    |                                            Dy Hr Mn             |
    |         MADONNA                                  45             |
    |         PHIL COLLINS                             45             |
    |         LIONEL RICHIE                          1  5             |
    |         ROBERTA FLACK                       1  9 30             |
    |         BEATLES                                 45             |
    |         AIR_SUPPLY                             8 30             |
    |         LITTLE_RIVER_BAND                   2  9                |
    |         CARPENTERS                          5  9                |
    |         FOREIGNER                           1  9 20             |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    |                                                                 |
    | WRCS-FM  The Songs You Love!        Policy 1 (1 2 3 4 5 6 7 8 9) |
    --- F1-Help F2-Save F5-Artist List F6-Analysis Alt A-Alphabetize ---
```

Here we see that "Foreigner" has been Added to the Special Artist list. We've entered a "1" day, "9" hour and "20" minute Minimum Special Artist Separation for Foreigner.

Delete Special Artist

To Delete a Special Artist, simply type a space over the first character of the Special Artist you wish to Delete, then press the Tab Key. The Special Artist, *and* the associated separation period, will be removed from *all* Policies.

Analyze Special Artists

Place the **SPECIAL ARTIST SEPARATION** screen cursor on any Special Artist listed there and press the F6 Key. The system will then display the **CATEGORY/LEVEL DISTRIBUTION** screen for the selected Special Artist. For an example screen and complete details on this feature, see "Artist Distribution Analysis" on Page 716 in Section 6 of this Manual.

Alphabetize Special Artists

If you have many Special Artists, you might want to Alphabetize the Special Artist list. This makes working with Special Artists much easier. Press Alt-A to Alphabetize the list.

```
     ---- S E L E C T O R --------------- Special Artist Separation ----
    |                                                                    |
    |       Protect Artist from Self:             By This Time:          |
    |                                             Dy Hr Mn               |
    |     AIR_SUPPLY                                  8 30               |
    |     BEATLES                                       45               |
    |     CARPENTERS                               5  9                  |
    |     PHIL COLLINS                                  45               |
    |     ROBERTA FLACK                            1  9 30               |
    |     FOREIGNER                                1  9 20               |
    |     LITTLE_RIVER_BAND                        2  9                  |
    |     MADONNA                                       45               |
    |     LIONEL RICHIE                            1  5                  |
    |                                                                    |
    |                                                                    |
    |                                                                    |
    |                                                                    |
    |                                                                    |
    |                                                                    |
    |                                                                    |
    |                                                                    |
    | WRCS-FM  The Songs You Love!        Policy 1 (1 2 3 4 5 6 7 8 9) |
     --- F1-Help F2-Save F5-Artist List F6-Analysis Alt A-Alphabetize ---
```

Above you see how our example **SPECIAL ARTIST SEPARATION** screen appears after alphabetization.

Special Artist Play History

Place the **SPECIAL ARTIST SEPARATION** screen cursor on any Special Artist, and press Alt-F7 to access the **PLAY HISTORY** window for the selected Special Artist. Here's an example of what you'll see.

```
---- S E ---- S E L E C T O R ------------- Play History ----on ----
|         | Plays Ago   Date     Time    Dy:Hr:Mn   Dpt Reg |      |
|         |   1      5/15/90   3:18 A   1: 7:06    1    *  |  :   |
|         |   2      5/13/90   8:12 P    : 2:      5    *  |      |
|     AIR |   3      5/13/90   6:12 P   1:15:18    4    *  |      |
|     BEA |   4      5/12/90   2:54 A   1:12:      1    *  |      |
|     CAR |   5      5/10/90   2:54 P    :  :      3    *  |      |
|     PHI |   6                          :  :             |      |
|     ROB |   7                          :  :             |      |
|     FOR |   8                          :  :             |      |
|     LIT |   9                          :  :             |      |
|     MAD |  10                          :  :             |      |
|     LIO |  11                          :  :             |      |
|         |  12                          :  :             |      |
|         |  13                          :  :             |      |
|         |  14                          :  :             |      |
|         |  15                          :  :             |      |
|         |  16                          :  :             |      |
|         |  17                          :  :             |      |
|         |  18                          :  :             |      |
|         |  19                          :  :             |      |
|         |  20                          :  :             |      |
| WRCS-FM |        Average Turnover   1: 3:06           | 8 9) |
--- F1-He------------ F1-Help  Esc-Previous Screen -----------ize ---
```

The example **PLAY HISTORY** window shown above is displaying the Play Stamps for Air Supply, which is the Special Artist we selected on the underlying **SPECIAL ARTIST SEPARATION** screen. The **PLAY HISTORY** window displays the "Play Stamps" of the selected Special Artist. Each time a Special Artist is scheduled, **SELECTOR** stores the scheduling time and date. Five such "Play Stamps" are kept for every Special Artist in the Database. If the window contains the maximum of five Play Stamps when a new Stamp is about to be added, the oldest Stamp at the bottom of the list is deleted. Because of the manner in which the times are calculated and stored, they are accurate to within three minutes of the *actual* schedule time.

There are six columns of information in the **PLAY HISTORY** window. The "Plays Ago" column indicates the scheduling order of the five Special Artist plays. The numbers "1" through "20" are displayed in this column, but only "1" through "5" are used. The dates and times the Special Artist played are shown in the "Date" and "Time" columns.

For each play of the Special Artist, **SELECTOR** calculates the turnover, which is the amount of time between successive plays of the Artist. This information is expressed as the number of days ("Dy"), hours ("Hr") and minutes ("Mn") between the play to the *left* of the Turnover data and the play *below* it. The "Average Turnover" field at the bottom of the window shows the *average* of all the individual turnovers displayed above.

The "Dpt" column displays the Daypart number of each play. Similarly the "Reg" column shows the Daypart Region of each play. For complete information about Dayparts and Daypart Regions, see "Define Station Dayparts" on Page 254 and "Daypart Regions" on Page 254 in this Section of the Manual.

SELECTOR considers each Special Artist's Play Stamps during scheduling to test the Special Artist Separation Rule. The information shown in the **PLAY HISTORY** window is maintained by the system. You cannot directly *change* the data displayed here. If you notice that a Special Artist's Play Stamps do *not* agree with the actual schedule dates and times of the Special Artist, you should run the Special Artist Audit to regenerate the Play Stamps of all the Special Artists in your Database. For complete details on this function, see "Special Artist Audit" on Page 632 in Section 5 of this Manual.

Special Artist Summary

A word is in order about working with multiple Policies for Special Artists. As with most of the other rules in the system, you can define up to nine different Policies for the Special Artist Rule. However, the list of Special Artist names is *identical* in all nine Policies. You can change the separation requirements from Policy to Policy, but you *cannot* Add or Delete an Artist name from one Policy *only*. The Artist names you Add to and Delete from the Special Artist list in any individual Policy appear in, or are removed from, *all* Policies.

If you wish to Add a Special Artist for *one* Policy only, Add the Artist and enter the separation requirement in that Policy. Then make sure the separation requirement is *blank* in all *other* Policies. Likewise if you want to Delete a Special Artist from *one* Policy only, just make sure the separation requirement is *blank* for the Artist in *that* Policy. In this case, the Artist will be separated according to the Artist Separation Rule for that Policy.

Remember, in order to activate the Special Artist Rule, you must enter the Rule settings on the **SPECIAL ARTIST** screen *and* assign a Priority for the Rule on the **PRIORITIES** screen.

SELECTOR provides a complete array of features and functions to speed your work in this, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

ARTIST GROUP SEPARATION

In this section of **SELECTOR** you implement and maintain Artist Group Separation. This feature allows you to separate Songs by solo Artists from Songs by that Artist performing as part of a group. Select Option #3 from the Artist Rules Menu. The **ARTIST GROUP SEPARATION** screen will appear on your monitor. Here is an example of what you'll see.

```
---- S E L E C T O R ------- Artist Group Separation ----
|                                                          |
|     Group    Name                      Hr:Mn            |
----------------------------------------------------------
|       A  ANIMALS                        55               |
|       B  BEATLES                        35               |
|       C  C S N & Y                      55               |
|       D  FIFTH DIMENSION                55               |
|       E  EAGLES                         55               |
|       F  FLEETWOOD MAC                  55               |
|       G  BEE GEES                       55               |
|       H  HEART                          55               |
|       I  PAUL REVERE                    55               |
|       J  STARSHIP                       55               |
|       K  KENNY ROGERS                   55               |
|       L  RIGHTEOUS BROS.                55               |
|       M  MICHAEL JACKSON                55               |
|       N  PHIL COLLINS                   55               |
|       O  ERIC CLAPTON                   55               |
|       P  STEVE PERRY                    55               |
|       Q  BENJAMIN ORR                   55               |
|       R  LIONEL RICHIE                  55               |
| WRCS-FM                    Policy 1 (1 2 3 4 5 6 7 8  ) |
---- F1-Help F2-Save F6-Analysis F8-Preferred/Normal ----
```

SELECTOR provides 52 Artist Groups. The system uses Artist Group Codes consisting of *both* UPPER case "A" through "Z" *and* lower case "a" through "z". All of the available Codes appear in a scrolling region in the **ARTIST GROUP SEPARATION** screen. To the right of the Code, in the "Name" column, you may enter the name of the Artist or Group to which the Code refers.

Artist Group Separation is the minimum amount of time that must elapse between the end of one Song and the beginning of another Song with the same Artist Group Code. You define these values in hours ("Hr") and minutes ("Mn"), in the appropriate columns to the right of each Artist Group. Use only those columns needed to specify the separation. In our example screen, we want an Artist Separation of 35 minutes for the Beatles. We've simply entered "35" in the appropriate "Mn" field, and we have left the "Hr" field blank. The longest separation you can demand is "24" hours.

In order for Artist Group Separation to work, you must assign Artist Group Codes to all the Songs that apply. For example, to implement Artist Group Separation for the Eagles, you could enter the "E" Artist Group Code to all Songs by Don Henley, Glenn Frey and the Eagles. Of course, you must also make sure the Artist Group Separation Rule appears on the appropriate Priority Lists.

You can enter up to two Artist Group Codes on any Song in your Database. This allows you to protect those Songs by two Artists who are each members of other, different groups. For example, you could enter the "Genesis" *and* "Earth Wind and Fire" Artist Group Codes on the Song "Easy Lover" by Philip Bailey and Phil Collins. In this example, both Genesis *and* Earth Wind and Fire Songs will not schedule too closely to this Song, which is performed by one member of each group.

Preferred Artist Group

The Artist Group Separation Rule has a counterpart, Preferred Artist Group Separation. Press the F8 Key from any location on the **ARTIST GROUP SEPARATION** screen to access the **PREFERRED ARTIST GROUP SEPARATION** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Artist Group Separation is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Artist Group and Preferred Artist Group Separation Rules, you must enter the Rule settings on the **ARTIST GROUP SEPARATION** and **PREFERRED ARTIST GROUP SEPARATION** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Artist Group Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

EDIT ARTIST NAME/NOTES

In this area of **SELECTOR** you can easily change the spelling of an Artist's name, or access the **ARTIST NOTES** window, for any Artist in your library. To access these features, select Option #4 from the Artist Rules Menu.

The features available here are identical to those in the Library Management subdivision of **SELECTOR**. For complete details, see "Edit Artist Name/Notes" on Page 195 in Section 1 of this Manual.

CHARACTERISTIC RULES

In this section of Music Policy, you define and maintain the rules that control the scheduling of Songs according to their Characteristics. Select Option #6 from the Music Policy Menu to access the Characteristic Rules Menu.

```
---- S E L E C T O R (R) --------------- Characteristic Rules Menu ----
_                                                                      _
_                                                                      _
_                                                                      _
_        1. Sound Code              4. Era                             _
_                                                                      _
_        2. Role                    5. Content Quota                   _
_                                                                      _
_        3. Type                    6. Media Protection                _
_                                                                      _
_                                                                      _
_                          Esc - Music Policy Menu                     _
_                                                                      _
_                                                                      _
_ WRCS-FM    12.00                              The Songs You Love!    _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

SOUND CODE

In this area of **SELECTOR** you define and maintain the Sound Code Rule, which provides a means of separating, or limiting the maximum sequence of, Songs based on their "sound". Select Option #1 from the Characteristic Rules Menu. The SOUND CODE screen will appear on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                Hourly                                             |
| Code    Name         Max #    Same Code Separation   Protect From Other Code |
--------------------------------------------------------------------------
| C COUNTRY                     30 Minutes                                |
| D DANCE                        5 Positions                             |
| E                                                                      |
| F                                                                      |
| G                                                                      |
| H HARD                        10 Minutes         R     5  Minutes      |
| I                                                                      |
| J                                                                      |
| K                                                                      |
| L LONG               1                                                 |
| M MOTOWN                      30 Minutes         U     2  Positions    |
| N NOVELTY                     60 Minutes                                |
| O                                                                      |
| P                                                                      |
| Q                                                                      |
| R ROCK                         2 In a Row        H     5  Minutes      |
| S SAD                         30 Minutes                                |
| T                                                                      |
| WRCS-FM  The Songs You Love!                 Policy 1 (1 2      6    ) |
---- F1-Help F2-Save F6-Analysis F8-Preferred/Normal Spacebar-Toggle Options ---
```

SELECTOR provides 52 Sound Codes.   The system uses Sound Codes consisting of *both* UPPER case "A" through "Z" *and* lower case "a" through "z". You can assign up to five Sound Codes to each Song in your Database.

All of the available Sound Codes appear in a scrolling region of the SOUND CODE screen. To the right of the Code, in the "Name" column, you enter the name of the sound to which the Code refers. In our example SOUND CODE screen shown above, the "S" Sound Code has been defined as "Sad".

The way this Rule is used varies greatly from station to station. We recommend that you use good, common sense when implementing Sound Codes. Define Codes that provide tangible benefits for your music flow. For example,

you might decide that some Songs sound "AOR". If you feel it is necessary to *control* the scheduling of these "AOR-sounding" Songs, then define an "AOR" Sound Code to accomplish your goal.

The system's Sound Codes provide several different ways to manage the scheduling of Songs with similar sounds. Here's a summary of the kinds of protection you can define:

- Songs with a specified Sound Code can be restricted to an *hourly* maximum.

- Limits can be defined on the number of Songs with the *same* Sound Code that may be scheduled *back-to-back*.

- Songs with the *same* Sound Code can be separated by a specified number of *minutes*.

- Songs with the *same* Sound Code can be separated by a specified number of Song *positions*.

- Songs with *one* Sound Code can be separated from Songs with *other* Sound Codes by a specified number of *minutes*.

- Songs with *one* Sound Code can be separated from Songs with *other* Sound Codes by a specified number of *positions*.

We'll explore each of these options in detail, starting with Sound Code hourly maximum restrictions. To conserve space, we'll use excerpts of the **SOUND CODE** screen.

To restrict the hourly maximum number of Songs containing a particular Sound Code, move to the row of the Sound Code you wish to restrict, and type the number desired in the "Hourly Max #" field. Consider this example.

```
---- S E L E C T O R --------------------------------------- Sound Code ----
| Sound              Hourly                                                  |
| Code    Name       Max #     Same Code Separation   Protect From Other Code |
-------------------------------------------------------------------------------
| L LONG               1                                                      |
-------------------------------------------------------------------------------
```

On the example **SOUND CODE** screen excerpt shown above, the restriction placed on the "L" Sound Code stipulates that no more than one "Long" Song may be played in an hour. This example also illustrates how a Sound Code can be used to control aspects other than "sound". For instance, the "Long" Sound Code can be created to prevent more than one "Long" Song from scheduling in an hour. This is a useful option if you want to keep the timing of your hours in reasonable synch with the real world.

Note that if used *alone*, the hourly maximum Sound Code feature is somewhat crude. For example, if you specify an Hourly Maximum of "2", the system *could* schedule both Songs back-to-back. In this case, it would be much better to use the hourly maximum feature in *combination* with one of the "Same Code Separation" functions.

You can use the Sound Code Rule to limit the number of Songs with the same Sound Code that may be scheduled back-to-back. First, move to the row of the Sound Code you wish to restrict, then position the cursor in the "Same Code Separation" column. Note that there are two fields here. In the left-hand field, enter the maximum number of Songs with the specified Code you will allow in a row. The right-hand field is a Toggle Bar field. Simply select the "In a Row" option here.

```
---- S E L E C T O R --------------------------------------- Sound Code ----
| Sound              Hourly                                                  |
| Code    Name       Max #     Same Code Separation   Protect From Other Code |
-------------------------------------------------------------------------------
| R ROCK                         2 In a Row                                   |
-------------------------------------------------------------------------------
```

On the example **SOUND CODE** screen excerpt shown above, the restriction placed on the "R" Sound Code stipulates that no more than two "Rock" Songs may be played in a row.

Songs with the same Sound Code can be separated by a specified number of minutes. Move to the row for the Sound Code you wish to restrict. In the left-hand "Same Code Separation" field, enter the minimum number of minutes that must elapse before another Song with the same Sound Code may play. In the Toggle Bar field to its right, select the "Minutes" option.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                 Hourly                                              |
| Code    Name          Max #    Same Code Separation   Protect From Other Code |
---------------------------------------------------------------------------
| N NOVELTY                         90 Minutes                              |
---------------------------------------------------------------------------
```

On the example **SOUND CODE** screen excerpt shown above, we've specified that "Novelty" Songs must be separated by at least 90 minutes.

Songs with the same Sound Code can be separated by a specified number of Song positions. This is a minor variation of the option above. First, move to the row containing the Sound Code you wish to restrict. In the left-hand "Same Code Separation" field, enter the number of Songs that must play before the Sound Code may repeat. In the Toggle Bar field to the right, simply select the "Positions" option.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                 Hourly                                              |
| Code    Name          Max #    Same Code Separation   Protect From Other Code |
---------------------------------------------------------------------------
| D DANCE                           7 Positions                             |
---------------------------------------------------------------------------
```

On the example **SOUND CODE** screen excerpt shown above, we've specified that after a "Dance" Song is scheduled, at least 7 other Songs must play before another Song with a "D" Sound Code may be scheduled.

SELECTOR's Sound Code Rules allow you to separate Songs with *one* Sound Code from Songs with *other* Sound Codes. Move to the row of one of the Sound Codes that you want to separate from another Sound Code. Note that the "Protect From Other Code" column contains three fields. In the left-most field you can enter up to four *other* Sound Codes. Songs with these Sound Codes will be separated from Songs containing the Sound Code of the row on which you're located. In the middle field of the "Protect From Other Code" column you enter the minimum number of minutes separation you desire. The right-most field is a Toggle Bar field. Select the "Minutes" option here.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                 Hourly                                              |
| Code    Name          Max #    Same Code Separation   Protect From Other Code |
---------------------------------------------------------------------------
| H HARD                            20 Minutes          R    10   Minutes   |
---------------------------------------------------------------------------
```

On the example **SOUND CODE** screen excerpt shown above, we've specified that "Hard" Songs must be separated from "Rock" Songs by at least 10 minutes.
Note that this setting provides "one way" protection. That is, "H" Songs will be separated from "R" Songs, but "R" Songs will *not* necessarily be separated from "H" Songs. If you want the protection to work *both* ways, you must define a complement for the rule, like this.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                 Hourly                                              |
| Code    Name          Max #    Same Code Separation   Protect From Other Code |
---------------------------------------------------------------------------
| H HARD                            20 Minutes          R    10   Minutes   |
| R ROCK                             2 In a Row         H    10   Minutes   |
---------------------------------------------------------------------------
```

In the **SOUND CODE** screen excerpt shown above, Hard Songs will be separated from Rock Songs and Rock Songs *will* be separated from Hard Songs.

You can also separate Songs with *one* Sound Code from Songs with *other* Sound Codes by specifying a protection based on Song positions. Move to the row of one of the Sound Codes that you want to separate from another Sound Code. In the left-most "Protect From Other Code" field you can enter up to four Sound Codes. Songs with these Sound Codes will be separated from Songs containing the Sound Code of the row on which you're located. In the middle field of the "Protect From Other Code" column you enter the number of *other* Songs which must separate the Songs with the chosen Sound Codes. The right-most field is a Toggle Bar field. You should select the "Positions" option here.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                  Hourly                                            |
| Code    Name           Max #     Same Code Separation   Protect From Other Code |
---------------------------------------------------------------------------
| M MOTOWN                         60 Minutes              U    4  Positions  |
---------------------------------------------------------------------------
```

On the example **SOUND CODE** screen excerpt shown above, we've specified that after a "Motown" Song is scheduled, at least 4 *other* Songs must play before a "U" Sound Code Song may be scheduled.

Note that this setting provides "one way" protection. That is, "M" Songs will be separated from "U" Songs, but "U" Songs will *not* necessarily be separated from "M" Songs. If you want the protection to work *both* ways, you must define a complement for the rule, like this.

```
---- S E L E C T O R ------------------------------------- Sound Code ----
| Sound                  Hourly                                            |
| Code    Name           Max #     Same Code Separation   Protect From Other Code |
---------------------------------------------------------------------------
| M MOTOWN                         60 Minutes              U    4  Positions  |
| U URBAN                          10 Minutes              M    4  Positions  |
---------------------------------------------------------------------------
```

In the **SOUND CODE** screen excerpt shown above, Motown Songs will be separated from Urban Songs and Urban Songs *will* be separated from Motown Songs.

You can also use this option to prevent clashing sounds from scheduling next to each other. To do so, you would set a protection of at least 1 Position between those Sound Codes that clash.

Preferred Sound Code

The Sound Code Rule has a counterpart, Preferred Sound Code. Press the F8 Key from any location on the **SOUND CODE** screen to access the **PREFERRED SOUND CODE** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Sound Code is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Sound Code and Preferred Sound Code Rules, you must enter the Rule settings on the **SOUND CODE** and **PREFERRED SOUND CODE** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Sound Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

Clock Sound Codes

SELECTOR allows you to schedule Songs with particular Sound Code Characteristics in specified Clock positions. This feature is implemented in your Clocks. For complete details, see "Sound Codes" on Page 346 in Section 3 of this Manual.

We offer a closing thought on Sound Codes. Make sure that the Sound Code Rules you define are reasonable. For example, if 75% of your scheduled Songs have the "Pop" Sound Code, then it is unreasonable to limit "Pop" Songs to "1 In a Row". Remember that pressing the F6 Key provides an analysis of the Sound Codes used in your Database. Use the **SOUND CODES ANALYSIS** window to help you make rational Sound Code demands.

ROLE

In this subdivision of **SELECTOR** you define and maintain the Role Rule, which can separate, or control the maximum sequence of, Songs based on the "role" of the Artists. Select Option #2 from the Characteristic Rules Menu. The **ROLE** screen pops onto your monitor. You'll see something like this.

```
---- S E L E C T O R ------------------------------------------------ Role ----
|                      Hourly                                                  |
| Role   Name          Max #     Same Role Separation   Protect From Other Role |
|------------------------------------------------------------------------------|
| A                                                                            |
| B                                                                            |
| C                                                                            |
| D  DUET                          15 Minutes                                  |
| E                                                                            |
| F  FEMALE                         1 In a Row                                 |
| G  GROUP                         15 Minutes                                  |
| H                                                                            |
| I  INSTRUMENTAL                  75 Minutes                                  |
| J                                                                            |
| K                                                                            |
| L                                                                            |
| M  MALE                           5 In a Row                                 |
| N                                                                            |
| O                                                                            |
| P                                                                            |
| Q                                                                            |
| R                                                                            |
| WRCS-FM   The Songs You Love!              Policy 1 (1 2 3 4 5 6     ) |
--- F1-Help F2-Save F6-Analysis F8-Preferred/Normal Spacebar-Toggle Options ----
```

SELECTOR provides 26 Role Codes. The system uses Role Codes consisting of *only* UPPER case "A" through "Z" letters. You can assign one or two Role Codes to any or all of the Songs in your Database.

All of the available Role Codes appear in a scrolling region of the **ROLE** screen. To the right of each Code, in the "Name" column, you enter the name of the Role to which the Code refers. On our example screen shown above, the "M" Role Code has been defined as "Male".

Normally, Role is used to designate the Artist's "role" in the Song. Some common Roles are "M" for Male, "F" for Female, "D" for Duet, "G" for Group, "V" for Vocal and "I" for Instrumental.

The Role Rule provides several different ways to manage the scheduling of Songs according to the Role of the Artists. The Rule options and screen settings are identical to the Sound Code Rule, so we won't repeat the information here. For complete details on the kinds of protection provided, and the screen settings, see "Sound Code" starting on Page 289 in this Section of the Manual. Do note, however, that the "Clock Sound Codes" option available with Sound Codes does *not* have a counterpart that operates with Role Characteristics.

Make sure that the Role Rules you define are reasonable. For example, if 75% of the Songs to be scheduled are "Male" Roles, then it is unreasonable to limit "Male" Songs to "1 In a Row". Remember that pressing the F6 Key provides an analysis of the Roles used in your Song Database. Use the **ROLE ANALYSIS** window to help you make reasonable demands.

Preferred Role

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Role is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Role and Preferred Role Rules, you must enter the Rule settings on the **ROLE** and **PREFERRED ROLE** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Role Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

TYPE

In this section of the system you define the Type Rule. Type is an extremely flexible **SELECTOR** Rule. It can be defined any way you wish. The Type Rule allows you to prevent adjacencies, or control the maximum sequence, of Songs according to their Type. Select Option #3 from the Characteristic Rules Menu. The **TYPE RULE** screen will appear on your monitor. You'll see a display more or less like this.

```
---- S E L E C T O R -------------------------------- Type Rule ----
|                                                                    |
|                                                                    |
|                                                                    |
|                                 Following Song Type                |
|                                                                    |
|                   Name         1  2  3  4  5  6  7  8  9           |
|                1  TRADITIONAL   N                                  |
|     Previous   2  CROSSOVER        2                               |
|                3  MODERN        N  3  N                            |
|        Song    4                                                   |
|                5                                                   |
|        Type    6                                                   |
|                7                                                   |
|                8                                                   |
|                9                                                   |
|                                                                    |
|                                                                    |
| WRCS-FM  The Songs You Love!          Policy 1 (1 2 3 4 5 6 7 8 9) |
------------ F1-Help F2-Save F6-Analysis F8-Preferred/Normal ----------
```

SELECTOR provides nine Type Codes numbered "1" through "9". This means that you can define up to nine Types. Simply enter the Type name to the right of the Code to which it refers. You can assign one Type Code to any or all of the Songs in your Database.

The Codes on the left-hand side of the **TYPE RULE** screen pertain to the *ending* Type of the *previous* adjacent Song. The Codes across the top of the screen apply to the *beginning* Type of the *following* adjacent Song. Song adjacencies are restricted by typing an "N" for "No" at Type intersections. A blank space at a Type intersection means that transition is allowed.

Note that you could, say, *prevent* a Type 1 from following a Type 3, but *allow* a Type 3 to follow a Type 1. On the example **TYPE RULE** screen shown above, a "Traditional" Song may *not* follow a "Modern" Song, whereas a "Modern" Song *may* follow a "Traditional" Song.

You can also limit the maximum sequence of one Type. To do this simply enter a number between "2" and "9" where the Type intersects with itself. In our example screen, two "Crossover" Songs may schedule consecutively. This is true because the number "2" has been entered at the row and column intersection of the "Crossover" Type. Likewise, three "Modern" Songs may be scheduled in a row.

Make sure that the Type Rules you define are reasonable. Remember, you can press the F6 Key to access an analysis of the Type Codes used in your Database. Use the **TYPE ANALYSIS** window to help you make reasonable Type Rule demands.

Preferred Type

The Type Rule has a counterpart, Preferred Type. Press the F8 Key from any location on the **TYPE RULE** screen to access the **PREFERRED TYPE RULE** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Type is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Type and Preferred Type Rules, you must enter the Rule settings on the **TYPE RULE** and **PREFERRED TYPE RULE** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Type Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

ERA

In this section of the system you define the Era Rule, which allows you to prevent adjacencies, or control the maximum sequence, of Songs according to their Era - their "time of popularity". Era is an extremely flexible **SELECTOR** Rule. You do not *have* to use the Rule to control Era. You can define it any way you wish. Select Option #4 from the Characteristic Rules Menu. The **ERA RULE** screen will appear on your monitor. Here's an example of what you'll see.

```
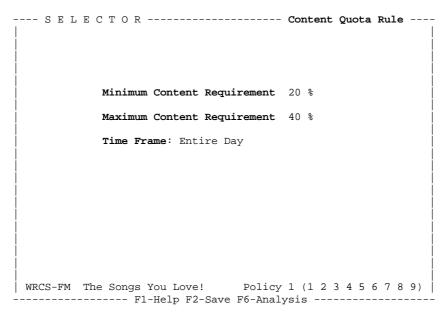---- S E L E C T O R ------------------------------- Era Rule ----
|                                                                 |
|                                                                 |
|                                                                 |
|                          Following Song Era                     |
|                                                                 |
|                Name       1  2  3  4  5  6  7  8  9             |
|             1  1955 - 1963 N        N  N  N  N                  |
|  Previous   2  1964 - 1969    2        N  N  N                  |
|             3  1970 - 1974       3        N  N                  |
|    Song     4  1975 - 1979 N        3        N                  |
|             5  1980 - 1984 N  N        4                        |
|    Era      6  1985 - 1989 N  N  N        4                     |
|             7  1990 - FORWARD N  N  N        2                  |
|             8                                                   |
|             9                                                   |
|                                                                 |
|                                                                 |
|                                                                 |
| WRCS-FM  The Songs You Love!        Policy 1 (1 2 3 4 5 6 7 8 9)|
 ---------- F1-Help F2-Save F6-Analysis F8-Preferred/Normal ------------
```

SELECTOR provides nine Era Codes numbered "1" through "9". Therefore, you can define up to nine Eras. Simply type the Era name to the right of the Code to which it refers. You can assign one Era Code to any or all of the Songs in your Database.

Era is frequently used when a station's Category structure does not address the age of a record. Some common Era definitions are "Fifties", "Sixties", "Seventies", "Eighties" and "Nineties". Era can also be used to categorize different music periods like "Bubblegum", "Surf", "Motown", "Memphis Soul", "British Invasion" and so on.

Yet another method of defining Eras is shown in our example **ERA RULE** screen, above. This scheme divides decades into manageable divisions. Of course, the Era Rule is quite flexible, and can be used to control other Song Characteristics, if desired.

The Era Rule provides two ways to manage the scheduling of Songs according to their Era. Song adjacencies are restricted by typing an "N" for "No" at Era intersections. A blank space at an Era intersection means that

transition is allowed. You can also limit the maximum sequence of one Era. To do this simply enter a number between "2" and "9" at the point where the same Era column and row intersect.

The Era Rule options and screen settings are identical to the Type Rule, so we won't repeat the information here. For complete details on the kinds of protection provided, and the screen settings, see "Type" starting on Page 294 in this Section of the Manual.

Preferred Era

The Era Rule has a counterpart, Preferred Era. Press the F8 Key from any location on the **ERA RULE** screen to access the **PREFERRED ERA RULE** screen.

Some of **SELECTOR**'s rules are actually two rules - the rule itself, and a Preferred setting for the rule. Era is one such Rule. For a detailed discussion of Preferred Rules, and how to use them effectively, see "Preferred Rules" on Page 230 in this Section of the Manual.

Remember, in order to activate the Era and Preferred Era Rules, you must enter the Rule settings on the **ERA RULE** and **PREFERRED ERA RULE** screens, *and* assign a Priority for each Rule on the **PRIORITIES** screen. Of course, you must also enter Era Codes on those Songs you want the Rules to control.

SELECTOR provides a complete array of features and functions to speed your work in these, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

CONTENT QUOTA

The Content Quota Rule is provided for our friends in Australia, Canada and other countries, who must ensure that a certain percentage of their scheduled music is by Artists or Composers from their home countries. Select Option #5 from the Characteristic Rules Menu. The **CONTENT QUOTA RULE** screen pops onto your monitor. You'll see something like this.

```
---- S E L E C T O R -------------------- Content Quota Rule ----
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|           Minimum Content Requirement  20 %                    |
|                                                                |
|           Maximum Content Requirement  40 %                    |
|                                                                |
|           Time Frame: Entire Day                               |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
| WRCS-FM  The Songs You Love!      Policy 1 (1 2 3 4 5 6 7 8 9) |
----------------- F1-Help F2-Save F6-Analysis ------------------
```

SELECTOR allows you to define the Songs in your Database as either satisfying, or not satisfying, Content requirements. This setting is made on the **ADDITIONAL SONG INFORMATION** screen. For details, see "Content" on Page 104 in Section 1 of this Manual. Before you implement the Content Quota Rule, make sure you have properly coded *all* of the Songs that are eligible for scheduling.

You define the Minimum and Maximum Content requirements here on the **CONTENT QUOTA RULE** screen. You express these requirements as percentages of the total Songs scheduled. The "Maximum Content Requirement" field is provided so you will not "waste" your "Content Songs" when you do not need them. If you do not want to implement this aspect of the Rule, then set the Maximum Content Requirement field to "100%". Of course, the "Minimum Content Requirement" field should be set to the required Content minimum. Our example **CONTENT QUOTA RULE** screen defines a 20% Minimum Requirement and a 40% Maximum Requirement.

The "Time Frame" field is a Toggle Bar field. Here you specify the way the Rule is applied relative to time. There are four Time Frame options:

1. **Current Hour** means the percentage requirements will be applied on an hourly basis. Every hour the Content Quota Rule is implemented will meet the specified requirements.

2. **Current Policy** means the percentage requirements will be applied only while the Rule's Policy is active. The music scheduled during the time period that the Policy is active will meet the specified requirements. Note that *portions* of the Policy time period, such as an individual hour or Daypart, may not necessarily satisfy the requirements.

3. **Entire Day** means the percentage requirements will be applied during the entire scheduled day. The daily music, when taken as a whole, will meet the specified requirements. Note that *portions* of the day, such as an individual hour or Daypart, may not necessarily satisfy the requirements. For this option to work correctly, the Content Quota Rule must appear on the Priority Lists of *all* the Policies used in the day.

4. **Hours Listed Below** allows you to set a specific time range when the Rule will be active. After selecting this choice, additional fields will appear allowing you to define a time period. All the music scheduled during the specified time period each day will meet the requirements. Note that *portions* of the time period may not necessarily satisfy the requirements. For this option to work correctly, the Content Quota Rule must appear on the Priority Lists of *all* of the Policies used during the defined time range.

Here's an example **CONTENT QUOTA RULE** screen for the "Hours Listed Below" Time Frame option.

```
---- S E L E C T O R -------------------- Content Quota Rule ----
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|          Minimum Content Requirement   20 %                    |
|                                                                |
|          Maximum Content Requirement   40 %                    |
|                                                                |
|          Time Frame: Hours Listed Below                        |
|                                                                |
|                  Start Time :   6 A                            |
|                                                                |
|                  End Time   : 11 P                             |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
| WRCS-FM  The Songs You Love!       Policy 1 (1 2 3 4 5 6 7 8 9) |
----------------- F1-Help F2-Save F6-Analysis ------------------
```

In the **CONTENT QUOTA RULE** screen shown above, the Content Quota Rule has been designed to be in effect from 6AM through 11PM *only*.

The Content Quota Rule is smart. It does not really "kick in" until absolutely necessary. For example, say that you have specified a Minimum Current Hour Content requirement of 20%. To keep this illustration simple, let's say that you schedule ten Songs an hour. The Content Quota Rule will not become active until the last two Songs of each hour (20%) are scheduled. At this point, the Rule requirements might already be fulfilled. If they are, the system does not need to take *any* action. If *none* of the eight Songs that have been scheduled are "Content" Songs, then **SELECTOR** knows that *both* Songs remaining to be scheduled must be "Content" Songs.

Remember, in order to activate the Content Quota Rule, you must enter the Rule settings here on the **CONTENT QUOTA RULE** screen, *and* assign a Priority for the Rule on the **PRIORITIES** screen. If Content Quota is an *absolute* requirement, you should prioritize it as an Unbreakable Rule for *all* scheduled Categories. Of course, you must

also set the Content field for all the Songs that will be scheduled. When using Time Frame options #3 and #4, make sure the Content Quota Rule appears on the Priority Lists of *all* pertinent Policies.

SELECTOR provides a complete array of features and functions to speed your work on the **CONTENT QUOTA RULE** screen, and most other, Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

MEDIA PROTECTION

When you Select Option #6 from the Characteristic Rules Menu, the **MEDIA PROTECTION** screen appears on your monitor. This screen allows you to define protection against two Songs from the same Compact Disk scheduling back-to-back. You can also use the Rule to provide time protection for digital audio playback hardware in your station's Control Room. You can even create settings that *combine* both types of protection. We'll show you several different ways this Rule can be used.

Back-to-Back Protection

Obviously, it is *impossible* to play two Songs from the same CD back-to-back. If multiple Artists appear on the same CD, the Artist Separation Rule cannot be used to ensure that two Songs from the same CD will not be consecutively scheduled. The Media Protection Rule provides the solution for this problem. Consider this example **MEDIA PROTECTION** screen.

```
---- S E L E C T O R -------- Media Protection ----
|                                                  |
|         Maximum Media Length:   4                |
|                                                  |
|         Protect same Media:                      |
|                                     Mn:Sc        |
|            No Back-to-Back                        |
|                                                  |
|                                                  |
|         Except if first Character is one         |
|           of the following then protect:         |
|                                                  |
|                                     Mn:Sc        |
|            No Back-to-Back                        |
|            No Back-to-Back                        |
|            No Back-to-Back                        |
|            No Back-to-Back                        |
|            No Back-to-Back                        |
|                                                  |
|                                                  |
| WRCS-FM  The Songs You Love!                     |
----- F1-Help F2-Save Spacebar-Toggle Options -----
```

The **MEDIA PROTECTION** screen shown above demonstrates the most-used application of the Media Protection Rule, protection against Songs from the same Compact Disc scheduling back-to-back.

The *upper* portion of the **MEDIA PROTECTION** screen is used to specify back-to-back protection.

```
---- S E L E C T O R -------- Media Protection ----
|                                                  |
|         Maximum Media Length:   4                |
|                                                  |
|         Protect same Media:                      |
|                                     Mn:Sc        |
|            No Back-to-Back                        |
|                                                  |
----------------------------------------------------
```

When using the Media Protection Rule for back-to-back protection, you must enter the same, unique Media Code - usually the CD number - on *all* the Songs that appear on the *same* CD. Then the system knows which specific

Songs cannot be scheduled back-to-back. The "Maximum Media Length" field accepts a number between "1" and "4". The "4" on our example screen instructs the system to consider *all* four characters of each Song's Media Code. If *all* of your Songs Media Codes are *less* than four characters long, then enter the *maximum* length of the Codes you use in this field.

"Protect same Media" is a Toggle Bar field with choices of "No Back-to-Back" and "Time Separation". We've selected "No Back-to-Back", so **SELECTOR** will not consecutively schedule two Songs with the same Media Code.

Time Separation Protection

The Media Protection Rule can also provide time separation for repeat accesses of audio playback systems like digital audio tape (DAT) decks, CD changers and hard disk or optical disk digital audio playback devices. You can instruct **SELECTOR** to ensure that a minimum amount of time you specify elapses, before another event from the same hardware source is scheduled. This guarantees that your equipment will have the necessary time to locate and load the next required audio event. Here's an example **MEDIA PROTECTION** screen excerpt that illustrates this capability.

```
---- S E L E C T O R -------- Media Protection ----
|                                                  |
|       Maximum Media Length:  1                   |
|                                                  |
|       Protect same Media:                        |
|                               Mn:Sc              |
|          Time Separation      1 30               |
|                                                  |
|                                                  |
|       Except if first Character is one           |
|         of the following then protect:           |
|                                                  |
|                               Mn:Sc              |
|          No Back-to-Back                         |
|          No Back-to-Back                         |
|          No Back-to-Back                         |
|          No Back-to-Back                         |
|          No Back-to-Back                         |
|                                                  |
|                                                  |
| WRCS-FM  The Songs You Love!                     |
----- F1-Help F2-Save Spacebar-Toggle Options -----
```

The upper portion of the **MEDIA PROTECTION** screen shown above is designed for a station using three DAT decks for Song playback. When using the Media Protection Rule for hardware time protection, you must assign the same, unique Media Code to *all* the Songs stored on the *same* playback source. Then the system knows which specific Songs must be separated by the time you specify.

In this example, the Songs on DAT player #1 have a Media Code of "1", the Songs on DAT player #2 have a Media Code of "2", and the Songs on DAT player #3 have a Media Code of "3". Note that the "Maximum Media Length" field has been set to "1". Since *all* the Songs in this Database have a Media Code no *longer* than one character, **SELECTOR** need only consider the *first* character of each Song's Media Code. This allows the system to schedule faster since only *one* character of each Song's Media Code has to be examined.

In the case of a DAT deck, there is a maximum amount of time the hardware requires to cue to a Song after playing another Song. Let's say that our DAT hardware requires a *maximum* of a minute and a half to cue to any Song on the tape. Therefore, we set the "Protect same Media" field to "Time Separation", and enter "1" minute ("Mn") and "30" seconds ("Sc") in the appropriate fields on the screen.

Combination Media Protection

The Media Protection Rule is extremely flexible, and can provide protection for many different situations. Consider this example **MEDIA PROTECTION** screen.

```
        ---- S E L E C T O R -------- Media Protection ----
        |                                                  |
        |        Maximum Media Length:   4                 |
        |                                                  |
        |        Protect same Media:                       |
        |                                   Mn:Sc           |
        |           No Back-to-Back                         |
        |                                                  |
        |                                                  |
        |        Except if first Character is one          |
        |           of the following then protect:         |
        |                                                  |
        |                                   Mn:Sc           |
        |        J  Time Separation         2 20            |
        |        D  Time Separation         1 30            |
        |           No Back-to-Back                         |
        |           No Back-to-Back                         |
        |           No Back-to-Back                         |
        |                                                  |
        |                                                  |
        | WRCS-FM  The Songs You Love!                     |
        ----- F1-Help F2-Save Spacebar-Toggle Options -----
```

The example **MEDIA PROTECTION** screen shown above is designed for double-duty, software *and* hardware protection. The *upper* portion of the screen provides back-to-back scheduling protection for Songs on Compact Discs.

Two *exceptions* to the Media Protection Rule have been defined in the *lower* portion of the screen. We've specified that Song Media Codes that *start* with the letters "J" or "D" are exceptions. In this example, the "J" Code means CD Jukebox. The "D" Code signifies a DAT deck. Although this example only uses two exception Codes, you may specify up to five exception Codes.

Our Rule now says that if a Song has a Media Code that *starts* with the letter "J", then "2" minutes and "20" seconds must elapse before *another* Song containing a Media Code starting with a "J" may be scheduled. Similarly, the Rule demands that Songs with Media Codes starting with the letter "D" must be separated by "1" minute and "30" seconds.

When designating exception Codes, make sure that you use the exception character - as you define it here on the Media Protection screen - as the *first* Media Code character on *all* the Songs that play from the specified hardware source. Then the system knows which specific Songs must be separated by the required time limits.

In our example, those Songs that play from the CD Jukebox must have a Media Code that starts with "J". Likewise those Songs that play from the DAT Deck must have a Media Code that begins with "D".

Media Protection Summary

When testing Songs for the Media Protection Rule, **SELECTOR** considers spelling, punctuation, spaces, and UPPER or lower case letters used in each Song's Media Code. Take care in coding the Songs, and entering the "exception" Codes here on the **MEDIA PROTECTION** screen.

For the Media Protection Rule to work, you *must* enter Media Codes on the **SONG INFORMATION** screen of *every* Song you wish to protect. For details on how to do this, see "Media" on Page 79 in Section 1 of this Manual.

Keep in mind that the Media Codes we used in the illustrations above were merely *examples*. You may use *any* Media Codes you wish. Of course, you must be careful when entering Media Codes on the Songs in your Database.

In most cases, Media Protection should be prioritized as an Unbreakable Rule. Since the Rule is designed to prevent physically impossible scheduling situations, you probably do not want to risk the Rule being dropped during scheduling.

Note that multiple Policies are *not* available for the Media Protection *Rule*. The same Rule *settings* are applied to *all* Policies in which the Rule is used. The *Priority* of the Rule, however, can be set differently in the various Policies.

TWOFER/THEME/TIMING

In this section of Music Policy, you define and maintain settings for three of **SELECTOR**'s Special Schedulers. These schedulers provide particular approaches to Song scheduling, and/or allow you to produce special sweeps, hours, shows, days or weekends. Twofer Scheduling permits you to schedule consecutive Songs by the same Artist. With Theme Scheduling, your music is scheduled according to the Theme of the Songs. Timing Scheduling allows **SELECTOR** to precisely time your scheduled hours. For *complete* instructions on implementing each of **SELECTOR**'s Special Schedulers, see "Special Schedulers" on Page 438 in Section 4 of this Manual.

You should probably ignore the Special Scheduling capabilities when first setting up your system. Get your regular scheduling techniques under control first, then you can implement any, or all, of these features later.

Select Option #7 from the Music Policy Menu to access the **TWOFER/THEME/TIMING** screen. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------- Twofer/Theme/Timing ----
|               Twofer    |    Theme    |    Timing   |
| CAT  Category Name  | 1    2    3 | 1    2    3 | 1    2    3 |
|  H   HOT CURRENTS   | N    N    N | N    N    N | N    N    N |
|  R   RECURRENTS     | 3    3    3 | 1    1    1 | N    N    N |
|  I   IMAGE GOLD     | 4    4    4 | 1    1    1 | N    N    N |
|  S   SECONDARY GOLD | 1    1    1 | 4    4    4 | 1    1    1 |
|  G   GREAT EIGHTIES | 1    1    1 | 2    2    2 | N    N    N |
|  P   PRIME OLDIES   | 2    2    2 | 1    1    1 | 1    1    1 |
|  N   NO PLAY        | 5    5    5 | 3    3    3 | 2    2    2 |
|  Y   YESTERDAY HOLD | N    N    N | 2    2    2 | 3    3    3 |
|  X   CONTROL        | N    N    N | N    N    N | N    N    N |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
|                     |             |             |             |
| WRCS-FM  The Songs You Love!          Policy 7 (        7     ) |
```

The **TWOFER/THEME/TIMING** screen is divided into four major sections. The left-hand division displays your Categories. You *cannot* enter information in this area of the screen. The three remaining sections each control one of the three Special Schedulers. The "Twofer", "Theme" and "Timing" areas each contain three columns labelled "1", "2" and "3". These numbers refer to the Levels of the Categories to the left.

When you first access this screen, the cursor is positioned in the Twofer area on Level 1 of the upper-most Category. You can freely move the cursor through all three Special Scheduling areas of the screen by using the Arrow Keys.

Designating Song Groups

In all of the available fields on the **TWOFER/THEME/TIMING** screen, you may enter either an "N", for "No", or a number from "1" through "9". An "N" indicates that a particular Category/Level may *not* be used during the associated Special Scheduling run. In our example screen above, Categories/Levels Y1, Y2 and Y3 *cannot* be used during Twofer Scheduling. Notice, however, that those Categories/Levels *are* available for Theme and Timing Special Scheduling.

Numbers are used to divide the Categories/Levels into up to nine distinct groups. Each *number* indicates *when* the Songs from the associated Category/Level will become eligible for scheduling consideration. A "1" indicates those Category/Level Songs will be considered first. A "2" means that those Categories/Levels' Songs will be considered second, and so on. Our example screen shows that, when scheduling Twofers, the first group considered will be those Songs in Categories/Levels S1, S2, S3, G1, G2 and G3. If you want a Special Scheduler to consider *all*

Songs at *one* time, simply enter a "1" for all Categories and Levels associated with the particular Special Scheduler.

Priority Lists and Rule Settings

Since the Song groups used during Special Scheduling often consist of Songs from more than one Category, and each Category can have a different Priority List and rule definitions, you must inform **SELECTOR** *which* Priority List and rule definitions to use during Special Scheduling. The F5 Key provides access to a window containing two important settings in this regard. There are three separate windows provided, the **TWOFERS** window, the **THEMES** window and the **TIMING** window. Move the cursor to the screen division where you wish to make these settings, and press F5. As an example, we'll move into the "Theme" division and press the F5 Key to reach the **THEMES** window.

```
  ---- S E L E C T O R ----------------------------- Twofer/Theme/Timing ----
  |                     |      Twofer      |      Theme      |      Timing      |
  | CAT  Category Name  |  1    2    3     |  1    2    3    |  1    2    3     |
  |  H   HOT CURRENTS   |  N    N    N     |  N    N    N    |  N    N    N     |
  |  R   RECURRENTS     |  3    3    3     |  1    1    1    |  N    N    N     |
  |  I   IMAGE GOLD     |  4    4    4     |  1    1    1    |  N    N    N     |
  |  S   SECONDARY GOLD |  1    1    1     |  4    4    4    |  1    1    1     |
  |  G   GREAT EIGHTIES |  1    1    1     |  2    2    2    |  N    N    N     |
  |  P   PRIME OLDIES   |  2    2    2     |  1    1    1    |  1    1    1     |
  |  N   NO PLAY        |  5    5    5     |-----------------|  2    2    2     |
  |  Y   YESTERDAY HOLD |  N    N    N     ||    THEMES    || |  3    3    3     |
  |  X   CONTROL        |  N    N    N     ||              || |  N    N    N     |
  |                     |                  || Get Priority || |                  |
  |                     |                  || List from    || |                  |
  |                     |                  || Category  X  || |                  |
  |                     |                  ||              || |                  |
  |                     |                  || Get the Rule || |                  |
  |                     |                  || settings from|| |                  |
  |                     |                  || Category  *  || |                  |
  |                     |                  ||              || |                  |
  |                     |                  |---- F1-Help ----| |                  |
  |                     |                  |                 | |                  |
  |                     |                  |                 | |                  |
  | WRCS-FM  The Songs You Love!                  Policy 7 (            7    ) |
```

There are two fields in the **THEMES** window. First, you must inform **SELECTOR** which Priority List to use. You do so in the "Get Priority List from Category" field. You can designate the Priority List of any regular Category, or you can create a special "Dummy Category" just for this purpose. In our example, we've told the system to use the Priority List from Category "X", which is a "Dummy Category" on our **CATEGORIES** screen. For details, see "Dummy Category" on Page 203 in this Section of the Manual. If you use a Dummy Category, you must assign your Theme Scheduling rules, and their relative levels of importance, in the *Dummy Category's* Priority List.

If you decide to use the Priority List of a regular Category, select a representative Category, such as a "Gold" Category, whose Priority List is appropriate for all the Songs that will be considered during Special Scheduling.

The "Get the Rule settings from Category" field is used to specify which Category's rule settings should be used. Here you enter the Category Code that contains the desired rule settings. You can optionally specify a "Dummy Category", or you can enter an asterisk (*). The asterisk means that **SELECTOR** will use the rule definitions from the *actual* Category of each Song considered during Special Scheduling. The asterisk option is generally the *best* choice. It allows you to specify different rule settings for the various Categories that will be scheduled.

The **TWOFERS** and **TIMING** windows are identical to the **THEMES** window, so we won't show them here. Just be sure that you complete these important "F5" windows for *each* of the Special Schedulers that you use.

Special Scheduling Operation

Special Scheduling requires an understanding of how **SELECTOR**'s Clocks, Priority Lists and Day Scheduler Pass Orders operate. Special codes in the Clocks' "Category" fields assign Special Scheduling to specific Clock positions. For details, see "Category" on Page 321 in Section 3 of the Manual. The "Fallback Point Marker", used on the system's Priority Lists, plays a significant role, also. The Fallback Point determines *when* additional Song groups will be considered during Special Scheduling. You should place the Marker immediately *below* the rules you consider most important. For more information, see "Fallback Point" on Page 226 in this Section of the Manual. To implement Special Scheduling, you must assign a Pass Order for the desired Special Schedulers. See "Pass Order" on Page 420 in Section 4 of the Manual for complete information.

During Special Scheduling, the first group of eligible Songs is sorted into most-rested order, and Song testing begins. The system tests Songs, and drops rules if needed, in the usual manner. This "normal" scheduling process continues until a Song is scheduled, or until *all* the rules *below* the Fallback Point have been dropped.

If **SELECTOR** cannot locate a Song that does not violate *any* of the remaining rules *above* the Fallback Point, then the Songs in the second Song group defined on the **TWOFER/THEME/TIMING** screen become eligible. This group is sorted into most-rested order, and Song testing resumes. This process of testing and replacing groups of Songs continues, until either a Song is scheduled or *all* the eligible groups of Songs have been tested.

If the system works its way through *all* of the Song groups, and cannot find a Song that does *not* violate any rules above the Fallback Point, then all of the eligible Song groups are *combined* into one group. This combined group is then sorted into most-rested order and tested.

Since all of the Songs have previously been tested, and found to violate at least one rule above the Fallback Point, **SELECTOR** begins testing the combined Song group starting with the first rule *above* the Fallback Point. Once again, the system tests Songs, and drops rules if needed, in the usual manner. This scheduling process continues until a Song is scheduled, or until *all* of the Breakable Rules have been dropped. Of course, your Unbreakable Rules will *never* be violated. If the system cannot find a Song that does not violate any of your Unbreakable Rules, the Special Scheduling position will be left unscheduled.

Note that **SELECTOR**'s Special Schedulers *ignore* Song Packeting. This means that Songs in Packets are considered *individually* during Special Scheduling.

Special Scheduling Summary

Special Scheduling very often requires the use of a separate Policy. Special Scheduling - as its name implies - is unique, unusual, different. You are deliberately *changing* your usual, normal programming. You will probably want or need to use different rule settings, to allow for the unusual nature of the Special Scheduling. For example, suppose you are programming a special weekend, and using the asterisk (*) option for rule settings. Further suppose that some of your eligible Categories have a Minimum Separation of five days or more. You might want to *reduce* the Minimum Separation for those Categories during the Special Scheduling period.

During Special Scheduling, **SELECTOR** tests *all* of the Songs in a group. Essentially, the Search Depth is set to 100% of each Song group. For this reason, you cannot control how soon Songs will repeat by adjusting the Search Depth. If you want to *ensure* that Songs do not repeat too soon, you *must* use Minimum Separation, prioritized as an Unbreakable Rule.

Note that if the Priority List used for Special Scheduling does *not* contain a Fallback Point Marker, then all the Songs from all eligible Categories/Levels are combined and considered immediately as the *first* group.

SELECTOR provides a complete array of features and functions to speed your work in the **TWOFER/THEME/TIMING** screen, and most other Music Policy screens. For complete details see "Music Policy Screen Features" on Page 212 in this Section of the Manual.

POLICY ASSIGNMENTS

In this section of Music Policy, you name your Policies and assign one Policy to each hour of the week. Select Option #8 from the Music Policy Menu to access the **POLICY ASSIGNMENT** screen. You'll see a display somewhat like this.

```
---- S E L E C T O R --------------------------------- Policy Assignment ----
|                                                                            |
|          ----------------------------------------------------             |
|   HOURS |1                   1 1 1                        1 1|             |
|     of  |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|                  |
|    DAY  |M A A A A A A A A A A A N P P P P P P P P P P P|                   |
|         ----------------------------------------------------             |
|   Mon  |5|5|5|5|5|5|3|3|3|2|2|2|2|2|2|1|1|1|1|1|4|4|4|4|                   |
|         ----------------------------------------------------             |
|   Tue  |5|5|5|5|5|5|3|3|3|2|2|2|2|2|2|1|1|1|1|1|4|4|4|4|                   |
|         ----------------------------------------------------             |
|   Wed  |5|5|5|5|5|5|3|3|3|2|2|2|2|2|2|1|1|1|1|1|4|4|4|4|                   |
|         ----------------------------------------------------             |
|   Thu  |5|5|5|5|5|5|3|3|3|2|2|2|2|2|2|1|1|1|1|1|4|4|4|4|                   |
|         ----------------------------------------------------             |
|   Fri  |5|5|5|5|5|5|3|3|3|2|2|2|2|2|2|1|1|1|1|1|4|4|4|4|                   |
|         ----------------------------------------------------             |
|   Sat  |5|5|5|5|5|5|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|                   |
|         ----------------------------------------------------             |
|   Sun  |5|5|5|5|5|5|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|6|                   |
|         ----------------------------------------------------             |
|                                                                            |
| WRCS-FM  The Songs You Love!                                               |
------------- F1-Help F2-Save F5-Policy Names Alt C-Copy Policies -------------
```

The **POLICY ASSIGNMENT** screen is a grid with the days of the week assigned to rows, and the hours of the day assigned to columns. Policies are assigned by typing a Policy number in the grid block at the intersection of the desired day and hour. Our example screen shows that Policy 1 is in effect Monday Through Friday from the 3PM hour through the 7PM hour.

It is absolutely *essential* that each of your Policies be complete. You must make sure that every rule used on the Policy's Priority Lists is properly defined *within* its Policy.

If you are just starting out with **SELECTOR**, you should really use Policy 1 *only*. Set the Policy's rules to accomplish an overall sound for your station. Once you get all of your scheduling rules under control it's easy to add new Policies. In the beginning, though, keep it simple by using just one Policy.

All of **SELECTOR**'s grid screens are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in this Section of the Manual.

Policy Names

Press the F5 Key from any location on the **POLICY ASSIGNMENT** screen to access the **POLICY NAMES** window. You will see a display more or less like this.

```
---- S E L E C T O R ----------------------------------- Policy Assignment ----
|                 ------|    --------------------------                        |
|                ------|      Policy Names       |------------                 |
|        HOURS |1      |                          |         1 1|               |
|           of |2 1 2|  1. PM Drive              |6 7 8 9 0 1|                 |
|          DAY |M A A|  2. Midday               |P P P P P P|                  |
|        --------------|  3. AM Drive            |------------                 |
|        | Mon  |5|5|5|  4. Nights               |1|1|4|4|4|4|                  |
|        --------------|  5. Overnights          |------------                 |
|        | Tue  |5|5|5|  6. Weekends             |1|1|4|4|4|4|                  |
|        --------------|  7. Twofers             |------------                 |
|        | Wed  |5|5|5|  8. No-Repeat            |1|1|4|4|4|4|                  |
|        --------------|  9. Holidays            |------------                 |
|        | Thu  |5|5|5|                          |1|1|4|4|4|4|                  |
|        --------------| These Policy Names appear|------------                |
|        | Fri  |5|5|5| on the Policy Assignment |1|1|4|4|4|4|                  |
|        --------------| Map (F7), Copy Rule (Alt C),|------------             |
|        | Sat  |5|5|5| & Copy Policy Screens. Ex: |6|6|6|6|6|6|                |
|        --------------| "Twofers", "No Repeat", etc.|------------             |
|        | Sun  |5|5|5|                          |6|6|6|6|6|6|                  |
|        -------------------- F2-Save Esc-Quit ------------------               |
|                                                                              |
| WRCS-FM  The Songs You Love!                                                 |
------------- F1-Help F2-Save F5-Policy Names Alt C-Copy Policies -------------
```

The **POLICY NAMES** window contains nine numbered fields. The numbers refer to **SELECTOR**'s nine Music Policies. You may enter a descriptive name for any or all of your Policies. The names you enter here are displayed elsewhere in the system. If you enter expressive names, they will serve as handy reminders of the specific use of each of your Policies.

The example **POLICY NAMES** window shown above lists names for each of **SELECTOR**'s nine Policies. Even though Policies 7 through 9 are not currently *assigned*, its easy to determine that these Policies contain this station's rules for "Twofers", "No-Repeat" and "Holidays" programing, respectively.

Copy Policy

If you want to Copy *all* of the rule settings and Priority Lists from one Policy to another Policy or Policies, press Alt-C from any location on the **POLICY ASSIGNMENT** screen. The **COPY POLICY** window will pop onto the center of your screen. You'll see a display somewhat like this.

```
---- S E L E C T O R --------------------------------- Policy Assignment ----
|                                                                            |
|            ----------------------------------------------                  |
|     HOURS |1  ---------------------------------------------                 |
|        of |2 1 2|           COPY ONE POLICY               |                 |
|       DAY |M A A|          TO OTHER POLICIES              |                 |
|     -------------|                                        |                 |
|   | Mon  |5|5|5|          pol # from to | You may copy    |                 |
|     -------------| 1 PM Drive           | one complete    |                 |
|   | Tue  |5|5|5| 2 Midday               | policy to       |                 |
|     -------------| 3 AM Drive           | any number      |                 |
|   | Wed  |5|5|5| 4 Nights               | of other        |                 |
|     -------------| 5 Overnights         | policies.       |                 |
|   | Thu  |5|5|5| 6 Weekends             | Hit Enter       |                 |
|     -------------| 7 Twofers         ´  | to mark a       |                 |
|   | Fri  |5|5|5| 8 No-Repeat            | policy, Tab     |                 |
|     -------------| 9 Holidays        ´  | to skip one.    |                 |
|   | Sat  |5|5|5-------------------------------------------                  |
|     -------------|        F2-Copy   Esc-Previous Screen   |                 |
|   | Sun  |5|5|5-------------------------------------------                  |
|     ----------------------------------------------                          |
|                                                                            |
| WRCS-FM  The Songs You Love!                                               |
------------- F1-Help F2-Save F5-Policy Names Alt C-Copy Policies -------------
```

You use the **COPY POLICY** window to specify the source and destination Policies for the Copy. There are two columns in the window, labelled "from" and "to". When the window first appears, the cursor is located in the "from" column. Use the Up and Down Arrow Keys to position the cursor on the row of the Policy number and name you wish to Copy *from*, and press the Enter Key. The system marks the selected Policy with a check mark (´), and the cursor moves into the "to" column. Again, use the Up and Down Arrow Keys to position the cursor on the row of the Policy number and name you wish to Copy *to*, then press the Enter Key. The system marks the selected destination Policy with a check mark (´). You can select more than one "to" Policy. When you are finished selecting, press the F2 Key to Copy according to your instructions.

The Copy Policy function is very handy for creating a *new* Policy.   Using the Copy Policy function is much easier and faster than creating a new Policy from scratch. It's also far less prone to errors of omission. Let's say you want to create Policy 9, which will be similar, but not identical, to Policy 7. You would first Copy Policy 7 to Policy 9. The example **COPY POLICY** window, shown above, would accomplish this task.

Remember, you are copying *all* of the rules and Priority Lists from one Policy to another. After Copying Policy 7 to Policy 9, you must then make your desired changes to the rules and/or Priority Lists in Policy 9 - your "new" Policy.

A word of caution is in order here. The Policy 9 rule screens and/or Priority Lists that you'll be changing will have been set *identically* in Policy 7 *before* your changes. When you press the F2 Key to Save your *new* Policy 9 rule screens and/or Priority Lists, this window will pop onto the center of the screen.

```
-------------------------------------------------------------------------
|                                                                         |
|                                                                         |
|            This Rule was set identically in other Policies.             |
|                                                                         |
|      If you want us to copy the changes you made in this Policy to those |
|                    other Policies, press F2.                            |
|                                                                         |
|                        Otherwise, press Esc.                            |
|                                                                         |
|                                                                         |
-------------------------------------------------------------------------
```

Assuming that you want the Policy 7 rule screen or Priority List to *remain* unchanged, you will *not* want the system to copy your "new" Policy 9 rule to your existing Policy 7 rule. Therefore you should press the Escape Key when this window appears. Your changes *will* be saved in Policy 9, and the original rule screen or Priority List for Policy 7 will *not* be changed.

As you're modifying the rules in your new Policy, **SELECTOR**'s "Copy Rules" function can be very helpful. It allows you to easily duplicate rule settings from one Policy in another. For complete details, see "Copying Rules" on Page 213 in this Section of the Manual.

Remember that you must *assign* your "new" Policy 9 to those days and hours you wish it to be active. You do this on the **POLICY ASSIGNMENT** screen.

PRINT RULES/POLICIES

In this section of Music Policy, you can obtain a printed copy of any or all rules from any or all Policies. When you select Option #9 from the Music Policy Menu, the **PRINT RULES** window will pop over the Menu.

```
---- S E L E C T O R (R) ------------------------- Music Policy Menu ----
_                                                                        _
_           --------------------------------------                       _
_    1. Categori|          PRINT RULES          |tic Rules               _
_               |                               |                        _
_    2. Prioriti|    1. Print Assigned Rules    |e/Timing                _
_               |                               |                        _
_    3. Rotation|    2. Print Specific Rules    |gnments                 _
_               |                               |                        _
_    4. Segue Ru|    3. Print All Rules         |/Policies               _
_               |                               |                        _
_    5. Artist/T|    Esc - Cancel Print         |in Menu                 _
_               |                               |                        _
_           --------------------------------------                       _
_                                                                        _
_                                                                        _
_ WRCS-FM   12.00                           The Songs You Love!          _
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```

PRINT RULES

There are three options in the **PRINT RULES** window. We'll discuss each of the choices, in the order they appear in the window.

Print Assigned Rules

If you select the "Print Assigned Rules" option, only those rules that have been *assigned* to the Priority List of a selected or assigned Policy will be printed. After making this selection, the **WHICH POLICIES** window will pop onto the center of the screen. There you can select whether the assigned rules that will be printed will be derived from assigned, specific or all Policies. The **WHICH POLICIES** window is fully described below.

Print Specific Rules

If you select the "Print Specific Rules" option, you can *select* which rules will be printed. After choosing this option, the **WHICH POLICIES** window will pop onto the center of the screen. It is described below. After you complete the **WHICH POLICIES** window, the **PRINT SPECIFIC RULES** screen will appear on your monitor. Here's what you'll see.

```
---- S E L E C T O R ----------------------------- Print Specific Rules ----
|                                                                          |
|                                                                          |
|                                                                          |
|      ´ Categories                    Beats per Minute                    |
|        Priorities                    Artist/Title/Album                  |
|        Minimum-Maximum Separation    Special Artist                      |
|        Rotation/Play Window          Artist Group                        |
|        Yesterday Rules               Sound Code                          |
|        Prior Day Rules               Role                                |
|        AM/PM Drive Protection        Type                                |
|        Define Station Dayparts     ´ Era                                 |
|      ´ Energy                        Content Quota                       |
|        Mood                          Media Separation                    |
|        Tempo                         Twofers/Themes/Timing               |
|        Texture                     ´ Policy Assignment                   |
|                                                                          |
|                                                                          |
|                   Press Enter to Tag a Rule.                             |
|                   Press Del to Untag a Rule.                             |
|             Press F9 to Print/File/View the Tagged Rules.                |
|                                                                          |
| WRCS-FM   The Songs You Love!                                            |
---------------------------------------------------------------------------
```

All of **SELECTOR**'s rules are listed on the **PRINT SPECIFIC RULES** screen. Use the Arrow Keys to move the cursor until it is positioned on a rule you wish to print, then press the Enter Key to tag that rule. A check mark (´) is placed to the left of the tagged rule, and the rule is highlighted on the screen. Continue moving about, tagging all the rules you want to be printed. In the example **PRINT SPECIFIC RULES** screen shown above, "Categories", "Energy", "Era" and "Policy Assignments" have been tagged.

If you make a mistake, you can untag the erroneous choice. To untag a rule, position the cursor on that rule and press the Delete Key. The check mark (´) and highlight will be removed from the untagged rule.

After you have tagged *all* the rules you want to print, press the F9 Key to access the **PRINT OPTIONS** window. It is described below.

Print All Rules

This choice is self explanatory. *All* the rules in the system will be printed, regardless of whether they are defined or assigned. After making this selection, the **WHICH POLICIES** window will pop onto the center of the screen. It is described below.

Cancel Print

This option allows you to change your mind about printing, and return to the Music Policy Menu.

WHICH POLICIES

After you complete the **PRINT RULES** window, the **WHICH POLICIES** window immediately appears on the center of the screen. Here's an example display.

```
---- S E L E C T O R (R) -------------------------- Music Policy Menu ----
_                                                                        _
_         -----------------------------------                           _
_   1. Categori|      Which Policies?          |tic Rules               _
_              |                               |                        _
_   2. Prioriti|    1. Print Assigned Policies |e/Timing                _
_              |                               |                        _
_   3. Rotation|    2. Print Specific Policies |gnments                 _
_              |                               |                        _
_   4. Segue Ru|    3. Print All Policies      |/Policies               _
_              |                               |                        _
_   5. Artist/T|  Esc - Cancel Print           |in Menu                 _
_              |                               |                        _
_         -----------------------------------                           _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM   12.00                            The Songs You Love!         _
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```

There are three options in the **WHICH POLICIES** window. We'll discuss each of the choices, in the order they appear in the window.

Print Assigned Policies

If you select the "Print Assigned Policies" option, only the selected rules of Policies that are assigned on the **POLICY ASSIGNMENT** screen will be printed. If you chose "Print Specific Rules" in the **PRINT RULES** window, the **PRINT SPECIFIC RULES** screen will appear next. It is described above. Otherwise, the **PRINT OPTIONS** window will pop onto the center of the screen. It is described below.

Print Specific Policies

If you select the "Print Specific Policies" option, you can *select* which Policy's selected rules will be printed. After choosing this option, the **PRINT SPECIFIC POLICIES** window will pop onto the center of the screen. You will see a display somewhat like this.

```
                    ------------------------------
---- S E L E C T O R (R| PRINT SPECIFIC POLICIES  | Music Policy Menu ----
_                      |                          |                      _
_                      |    1 PM Drive            |                      _
_              -----|   |    2 Midday             |----                  _
_                   |   |    3 AM Drive           |   |                  _
_   1. Categori|    |   |  ´ 4 Nights             |   |tic Rules         _
_              |    |   |  ´ 5 Overnights         |   |                  _
_   2. Prioriti|    |   |    6 Weekends           |   |e/Timing          _
_              |    |   |    7 Twofers            |   |                  _
_   3. Rotation|    |   |    8 No-Repeat          |   |gnments           _
_              |    |   |    9 Holidays           |   |                  _
_   4. Segue Ru|    |   |                         |   |/Policies         _
_              |    E|  Press Enter to Tag a      |   |                  _
_   5. Artist/T|    |  Policy. Press Del to       |   |in Menu           _
_              -----|  Untag a Policy. Press F9   |----                  _
_                   |  to Print/File/View all     |                      _
_                   |  Tagged Policies.           |                      _
_                   |                             |                      _
_ WRCS-FM   12.00   ----------------------------- Songs You Love!        _
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```

The numbers and names of **SELECTOR**'s nine Policies are listed in the **PRINT SPECIFIC POLICIES** window. Use the Arrow Keys to move the cursor until it is positioned on a Policy you wish to print, then press the Enter Key to tag that Policy. A check mark (´) is placed to the left of the tagged Policy, and the Policy is highlighted on the screen. Continue moving about, tagging all of the Policies you wish to print. In the example **PRINT SPECIFIC POLICIES** window shown above, "Policy 4 Nights" and "Policy 5 Overnights" have been tagged.

If you make a mistake, you can untag the erroneous choice. To untag a Policy, position the cursor on that Policy and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Policy.

After you have tagged *all* the Policies you want to print, press the F9 Key to access the **PRINT OPTIONS** window. It is described below.

The Print Specific Policies option is primarily designed to conserve paper. Rather than printing the rules for *all* Policies, you select the specific Policies that will be printed. The page layout of several rules allows the settings for all nine Policies to be printed on a *single* page. These rules are:

```
            Beats per Minute
            Special Artist
            Artist Group
            Role
            Sound Code
```

Note that even if you have if you selected *specific* Policies the settings for *all* Policies are *always* printed for these rules.

Print All Policies

This choice is self explanatory. The selected rules for *all* the Policies in the system will be printed. If you selected "Print Specific Rules" in the **PRINT RULES** window, the **PRINT SPECIFIC RULES** screen will appear next. It is described above. Otherwise, the **PRINT OPTIONS** window will pop onto the center of the screen. It is described below.

Cancel Print

This option allows you to change your mind about printing, and return to the **PRINT RULES** window. Here you can select different rules to be printed, or choose the "Cancel Print" option again, to return to the Music Policy Menu.

After choosing which Policies and rules will be printed, the **PRINT OPTIONS** window will immediately appear on the center of your screen. Here's what you'll see.

```
     ---- S E L E C T O R (R) -------------------------- Music Policy Menu ----
 _                          ---------------------------------                      _
 _                         |        PRINT OPTIONS          |                       _
 _                      ---|                               |---                    _
 _                     |   |   1. Print                    |   |                   _
 _       1. Categori|  |   |                               |   |tic Rules          _
 _                     |   |   2. File                     |   |                   _
 _       2. Prioriti|  |   |                               |   |e/Timing           _
 _                     |   |   3. Background Printing       |   |                  _
 _       3. Rotation|  |   |                               |   |gnments            _
 _                     |   |   4. View                     |   |                   _
 _       4. Segue Ru|  |   |                               |   |/Policies          _
 _                     |   |   5. View/File                |   |                   _
 _       5. Artist/T|  |   |                               |   |in Menu            _
 _                   ---|  |   6. Print File Manager       |---                    _
 _                     |   |                               |                       _
 _                     |   |   Esc - Previous Screen       |                       _
 _                     |   |                               |                       _
 _  WRCS-FM   12.00     --------------------------------Songs You Love!            _
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```

After choosing one of the Print options, the rules you selected from the Policies you designated will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

The printed layout of each rule very closely resembles the screen display used for that rule. This means that if you understand the information displayed on a rule's screen, you will have no problem understanding the printed copy of the rule. For this reason, we are *not* including examples of the printed rules here in the Manual.

CLOCKS

Back in the Dark Age of Radio, before **SELECTOR**, you could walk into any station's Control Room and see at least *two* clocks. One clock was a real, mechanical or electrical clock, that displayed the actual time of day. The *other* clock, the one we're interested in, was a clock *illustration*... a drawing of a clock face showing where Song Categories and station features were to be played each hour. Stations that were "advanced" used two or more of these clocks, with each clock being active at different times of the day or different days of the week. These clocks were "road maps" of the station's format. They provided guidance for the station's Air Talent, showing what to play and where to play it.

SELECTOR uses Clocks in much the same way, but you do not need to hang these Clocks in your Control Room. Rather, you enter Clocks into the system. These Clocks are incredibly potent. As with the "Dark Ages" clocks, you can use **SELECTOR**'s Clocks to simply notify the system where Song Categories and station features should be scheduled. But, because these are powerful, computer-based Clocks, they can do much, much more.

In this section of the program you create, assign and maintain the Clocks that schedule your station's Songs and Events. When you select Option #3 from the **SELECTOR** Main Menu, the Clocks Menu immediately appears on your monitor.

```
---- S E L E C T O R (R) -------------------------------- Clocks Menu ----
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_             1. Edit/Delete Clocks       5. Copy Clocks                 _
_                                                                        _
_             2. Add Clocks               6. Talent Planner              _
_                                                                        _
_             3. Clock Assignments        7. Clock Parameters            _
_                                                                        _
_             4. Print Clocks          Esc - SELECTOR Main Menu          _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                                  The Songs You Love!  _
------------------ (C) 1979-1990 Radio Computing Services ------------------
```

Here is an overview of the functions on the Clocks Menu:

Option #1 - **EDIT/DELETE CLOCKS** allows you to change the settings of existing Clocks, or remove old, unused Clocks from the system.

Option #2 - **ADD CLOCKS** permits you to create new Clocks and define their settings.

Option #3 - **CLOCK ASSIGNMENTS** provides access to the system's Clock Assignment Grids where you specify which Clocks will be used during specific hours and days.

Option #4 - **PRINT CLOCKS** allows you to obtain a printed copy of any or all of your Clocks.

Option #5 - **COPY CLOCKS** permits you to copy one Clock to another.

Option #6 - **TALENT PLANNER** lets you plan, analyze and print your Talent Schedule. You can also enter addresses, phone numbers and other information for your Air Staff. This data can be printed.

Option #7 - **CLOCK PARAMETERS** provides a variety of settings that affect the manner in which your Clocks operate. You can control the sorting and printing of your Clocks, and access functions that govern the system's Clock Assignment Grids.

EDIT/DELETE CLOCKS

When you select Option #1 from the Clocks Menu, the **EDIT/DELETE A CLOCK** window pops onto the center of your screen. Here is an example of what you'll see.

```
                    ----------------------------------------------
                    |               EDIT/DELETE A CLOCK           |
      ---- S E L E C |                               Last        |locks Menu ----
      _               | Code       Clock Name        Edited      |         _
      _               | A0   AM Drive Basic 1         3/12/89     |         _
      _               | A1   AM Drive Basic 2         3/12/89     |         _
      _               | A3   AM Drive Basic 3         3/12/89     |         _
      _          1.|  D0   AM Drive Basic 4         3/12/89     |         _
      _               | D1   Weekdays 4PM             6/20/90     |         _
      _          2.|  D2   Weekdays 5PM             6/20/90     |         _
      _               | D3   Weekdays 6PM             6/20/90     |         _
      _          3.|  M0   Midday Basic            12/21/88     |         _
      _               | M1   Midday News             12/21/88     |         _
      _          4.|  N0   Unscheduled Hour        10/ 9/88     |nu       _
      _               | O0   Overnight 12M - 1AM      5/15/89     |         _
      _               | O1   Overnight 2AM            5/16/89     |         _
      _               | O2   Overnight 3AM - 4AM      5/15/89     |         _
      _               | O3   Overnight 5AM            5/15/89     |         _
      _               | O5   Overnight 2AM Monday     5/15/89     |         _
      _               | O6   Monday 3AM - 4AM         5/20/90     |         _
      _ WRCS-FM    12| O7   Monday 5AM              6/15/89     |ou Love! _
      ---------------| S0   Oldies Weekend 1         3/ 4/88     |---------------
                    | S1   Oldies Weekend 2         3/ 4/88     |
                    -- F1-Help F2-Edit F7-Assignments Del-Delete -
```

The **EDIT/DELETE A CLOCK** window contains a scrolling, alphabetical list of all the Clocks currently defined in your Database. The Clocks are sorted according to an option you select in the Clock Parameters section of the system. For details, see "Sort Clocks in List" on Page 394 in this Section of the Manual. For each Clock, you see the Clock "Code", the "Clock Name" and the date the Clock was "Last Edited". When this window first appears, the cursor is positioned on the first Clock in the list.

EDIT CLOCKS

To edit a Clock, place the **EDIT/DELETE A CLOCK WINDOW** cursor on the Clock you wish to edit, and press the F2 Key. One of the two Editing screens for the chosen Clock will immediately appear. You can then add Items to, or change settings on, the selected Clock. We'll explain both Clock Editing screens in "Add Clocks", on Page 319 in this Section of the Manual.

Clock Assignment Map

You can view the Assignments for any Clock listed in the **EDIT/DELETE A CLOCK WINDOW**. Place the cursor on the Clock of interest, and press the F7 Key. The **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window will pop onto the center of the screen. To illustrate, we'll select "Clock A0". Here's what happens when we press F7.

```
      --------------------------------------------------------------
      |             ASSIGNMENT MAP FOR INDIVIDUAL CLOCK            |
      |                                                            |
      |   Clock A0/AM Drive Basic 1           Assignment Grid # 1  |
      |                                                            |
      |         1                   1 1 1                    1 1   |
      |         2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1    |
      |         M A A A A A A A A A A N P P P P P P P P P P P      |
      |         ------------------------------------------------   |
      | Monday    |                 *   *                      | |
      | Tuesday   |                   *                        | |
      | Wednesday |                 *   *                      | |
      | Thursday  |                   *                        | |
      | Friday    |                 *   *                      | |
      | Saturday  |                                            | |
      | Sunday    |                                            | |
      |           ------------------------------------------------ |
      ----------------- F1-Help Esc-Previous Screen ----------------
```

The Clock Code and Clock Name appear in the upper-left corner of the **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window. To the right of this information, you see an Assignment Grid number. There are nine Clock Assignment Grids in **SELECTOR**. You use the Page Up and Page Down Keys to display the assignment of the Clock on the various Grids. You may also press Alt-#, where "#" is an Assignment Grid number. You will then see where the Clock is assigned on the Grid you selected. For example, if you want to see where the Clock is assigned on Grid #6, then press Alt-6. For complete information, see "Clock Assignments" on Page 365 in this Section of the Manual.

The window displays the days of the week, assigned to rows, and the hours of the day, assigned to columns. An asterisk (*) indicates an hour and day that the Song is Assigned in the associated Grid. In the example **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window shown above, we see that Assignment Grid #1 specifies Clock A0 for use at 6AM and 8AM on Monday, Wednesday and Friday; and at 7AM on Tuesday and Thursday.

SELECTOR has a unique feature called Rolling Clocks. For complete details, see "Rolling Clocks" on Page 372 in this Section of the Manual. Press the F7 Key to toggle the display to the **ROLLING ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window. Here's what happens when we press F7 on our example window.

```
          -------------------------------------------------------------
          |        ROLLING ASSIGNMENT MAP FOR INDIVIDUAL CLOCK        |
          |                                                           |
          |   Clock A0/AM Drive Basic 1          Assignment Grid # 1  |
          |                                                           |
          |            1                    1 1 1              1 1    |
          |            2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1 |
          |            M A A A A A A A A A A N P P P P P P P P P P P   |
          |           ------------------------------------------------ |
          | Monday    |                                              | |
          | Tuesday   |                                              | |
          | Wednesday |                                              | |
          | Thursday  |                                              | |
          | Friday    |                                              | |
          | Saturday  |                                              | |
          | Sunday    |                                              | |
          |           ------------------------------------------------ |
          |                                                           |
          ---------------- F1-Help Esc-Previous Screen ----------------
```

In this case, Clock A0 has *no* Rolling Assignments, so there are no asterisks (*) displayed on the Map. Press the F7 Key again to return to the **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window, or press the Escape Key to return to the **EDIT/DELETE A CLOCK** window.

DELETE CLOCKS

You can Delete any *unassigned* Clock by placing the **EDIT/DELETE A CLOCK** window cursor on the Clock you wish to Delete, and pressing the Delete Key. If you attempt to Delete an assigned clock, the following message is posted at the top of the screen: *On Assignment Grid(s), Use F7 Map to see where, Remove - Press Escape (Esc).* Here **SELECTOR** is telling you that the selected Clock is presently assigned. Press the F7 Key to view the Clock's Assignment Map. If you wish to Delete a Clock, you must first remove it from *all* of the Assignment Grids on which it is used.

In our example **EDIT/DELETE A CLOCK** window above, we've moved the cursor to Clock S0, which is an unassigned Clock. Now we'll press the Delete Key to remove it from the system.

```
              -------------------------------------------------
              |              EDIT/DELETE A CLOCK              |
     ---- S E L E C |                              Last  |locks Menu ----
     _        | Code       Clock Name        Edited |             _
     _        | A0   AM Drive Basic 1        3/12/89 |             _
     _        | A1   AM Drive Basic 2        3/12/89 |             _
     _        | A3   AM Drive Basic 3        3/12/89 |             _
     _     1. | D0   AM Drive Basic 4        3/12/89 |             _
     _        | D1   Weekdays 4PM            6/20/90 |             _
     _        ------------------------------------------------
     _        |       You are about to Delete this Clock       |     _
     _        | Are you SURE ?  Press F2 to Confirm, or Escape to Quit |
     _        ------------------------------------------------
     _     4. | N0   Unscheduled Hour       10/ 9/88 |nu          _
     _        | O0   Overnight 12M - 1AM     5/15/89 |            _
     _        | O1   Overnight 2AM           5/16/89 |            _
     _        | O2   Overnight 3AM - 4AM     5/15/89 |            _
     _        | O3   Overnight 5AM           5/15/89 |            _
     _        | O5   Overnight 2AM Monday    5/15/89 |            _
     _        | O6   Monday 3AM - 4AM        5/20/90 |            _
     _ WRCS-FM 12| O7   Monday 5AM           6/15/89 |ou Love!    _
     ---------------| **S0   Oldies Weekend 1     3/ 4/88** |--------------
     _        | S1   Oldies Weekend 2        3/ 4/88 |
              -- F1-Help F2-Edit F7-Assignments Del-Delete -
```

Before a Clock is Deleted, you are given the opportunity to change your mind. The message you see above is asking you to confirm the Deletion. If you want to proceed with the Deletion then press the F2 Key, otherwise press the Escape Key.

One final word on the **EDIT/DELETE A CLOCK** window. If you are using a slow, older computer (commonly referred to as an "XT") it may take some time to list all of your Clocks in the window. You have the option of using a faster method to access your Clocks. For details on how to implement this other method, see "Call up Clocks" on Page 394 in this Section of the Manual.

ADD CLOCKS

In this area of the Clocks subdivision, you create new Clocks for your Database. Note that you cannot change an *existing* Clock here. When you select Option #2 from the Clocks Menu, the **ADD A CLOCK** window pops over the Menu. Here's an example of what you'll see.

```
---- S E L E C T O R (R) -------------------------------- Clocks Menu ----
_                                                                        _
_            --------------------------------------------               _
_           |                 ADD A CLOCK                 |              _
_           |                                             |              _
_           |                                             |              _
_           |                                             |              _
_           |       Enter Clock Code you want to Add  11  |              _
_           |                                             |              _
_           |                                             |              _
_           |                                             |              _
_            -------------- F1-Help F2-Clock Screen -------------        _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                              The Songs You Love!      _
------------------ (C) 1979-1990 Radio Computing Services -----------------
```

SELECTOR Clock Codes consist of a combination of any two UPPER and lower case letters and/or numbers. A space may be used for one of the characters. Clock Codes are sensitive to case and spaces. This means that "A1" and "a1" are two different Clocks. Also, "A " and " A" are two different Clocks. Overall, there are close to 4,000 Clock Code combinations that can be devised. We doubt that you'll ever need that many Clocks, but the flexibility of the coding scheme gives you the freedom to use any Clock Codes you want.

In the **ADD A CLOCK** window, you enter a Clock Code that will be assigned to the new Clock you are about to define. In our example screen, we are asking the system to create Clock "11". If you enter a Clock Code that is already in use, **SELECTOR** will erase your entry, post an error message at the upper-left of the screen, and give you the opportunity to enter another Clock Code. After entering a new, valid Clock Code, press the F2 Key to create the Clock. The system will then display one of the two Editing screens for the newly created Clock. Here is an example of one of the screens. This is the **EZ SCREEN**.

```
   -- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited  /  /  --
  |                                                                            |
  | Category     Category                                                      |
  |     |Level    Name     Item #- Runtime      Breaknote/Event/Theme/Artist   |
  | #  _ | |         |          |  |                     |                      |
  | 1|                             :                                           |
  | 2|                             :                                           |
  | 3|                             :                                           |
  | 4|                             :                                           |
  | 5|                             :                                           |
  | 6|                             :                                           |
  | 7|                             :                                           |
  | 8|                             :                                           |
  | 9|                             :                                           |
  |10|                             :                                           |
  |11|                             :                                           |
  |12|                             :                                           |
  |13|                             :                                           |
  |14|                             :                                           |
  |15|                             :                                           |
  |16|                             :                                           |
  |17|                             :                                           |
  |18|                             :                                           |
  ------------------ Total Time  :   ---- F1-Help F2-Save F8-Power Screen -----
```

EZ SCREEN

There are two Clock Editing screens in **SELECTOR**. Each screen contains a large scrolling region that contains 99 Clock Positions. This means that you can define up to 99 different elements for any Clock. Note that one of the selections listed in the bottom of the **EZ SCREEN** is "F8-Power Screen". Pressing the F8 Key toggles the display between the **EZ SCREEN** and the **POWER SCREEN**. We'll explain the **EZ SCREEN** first. As you'll see, it is aptly named!

CLOCK NAME

When you first arrive in the Clock **EZ SCREEN**, the cursor is positioned in the upper border of the screen, just to the right of the Clock Code. This is a 24-character field for the Clock Name. You should apply a Name that is descriptive of the Clock's use. We have named our example Clock "Basic Clock", because we intend this Clock to be our "main" Clock. After entering the Clock Name, press the Tab Key to leave the field.

OVERALL POSITION NUMBER

The "#" column along the left margin of the screen indicates the Overall Position Number for each Clock Item. There are three keys that operate when the cursor is located on any row in the Overall Position column:

´ You can press the Insert Key to **Insert** a blank Clock position.

´ You can press the Delete Key to **Delete** an existing Clock position.

´ You can **Move** any Item on the Clock. Place the cursor on the Overall Position Number of the Item you want to Move, then press Alt-M. Now move the cursor and notice that the information of the selected Position moves with the cursor. When the Item is positioned to your satisfaction, press the Enter Key to lock it in place. All of the Clock Overall Position Numbers then update, to reflect the Move.

MUSIC POSITION NUMBER

The "_" column to the immediate right of the Overall Position column indicates the Music Position Number of the Item. If the Clock Item in the associated row is a Song, the Position Number of the Song will be displayed here. If the symbol "--" appears in the field, it indicates that the Breaknote or Event listed in the same row has been defined as a "Stopset". If the Item in the row is *not* a Music Position or Stopset, the Music Position Number field is blank.

SELECTOR allows you to optionally suspend scheduling Segue Rules when a Stopset Breaknote or Event appears on the Clock. For complete details, see "Segue across Stopsets" on Page 423 in Section 4 of this Manual. Also, the system defines those Songs scheduled between any two Stopsets as a "Sweep". Therefore, the system calculates "Sweep Time" in the Manual Scheduler and the Log by adding the Runtimes of all the Songs scheduled *between* Stopset Breaknotes and Events.

CATEGORY

The "Category" column contains fields in which you will most often enter Song Category Codes. When you enter a valid Category Code in one of these fields, the system displays the Music Position Number in the "_" field to the left of the Code you've entered, and the name of the Category in the "Category Name" field to the right.

```
-- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  /  / --
|                                                                          |
| Category    Category                                                     |
|     |Level    Name      Item #- Runtime      Breaknote/Event/Theme/Artist |
| #  _ | |       |         |    |              |                           |
| 1|                                :                                       |
| 2| 1 G    GREAT EIGHTIES          3:58                                    |
| 3|                                :                                       |
------------------ Total Time   3:58 ---- F1-Help F2-Save F8-Power Screen -----
```

In the **EZ SCREEN** excerpt shown above, we typed a "G" in the "Category" field of Overall Position #2. **SELECTOR** displayed the number "1" in the "_" field to the left of the Code, indicating that this is the first *Music* Position in the hour. The system posted the name of the designated Category, "Great Eighties", in the "Category Name" field to the right of the Category Code. We have just instructed the system to schedule a Song from Category G in the second Clock position.

Since a Song from the *same* Category will *always* be scheduled in this Clock position, it is known as a "Fixed Position". To define a Fixed Position for any Clock, simply type a valid Category Code in the "Category" field of the associated position.

SELECTOR also provides special symbols that you may enter in the "Category" column. Each symbol denotes a different type of Item to be scheduled in the associated Clock position. Here is a summary of the special symbols that are available:

b   A lower case **b** assigns a Breaknote to the Clock position. A Breaknote is an Event. It is used to insert text into your Log at the specified Clock position. A Breaknote can be used to place format instructions, or designate short "format occurrences" such as a jingle, on your Log. Breaknotes can be also be assigned a Runtime, and used to indicate Stop Sets, Newscasts, and other lengthy, non-music events.

!   An exclamation point (**!**) indicates a Twofer Position. These positions are scheduled by the Twofer Special Scheduler, which schedules another Song by the Artist of the Song in the *preceding* Clock Music Position. For complete information, see "Twofer Special Scheduler" on Page 447 in Section 4 of this Manual.

&   An ampersand (**&**) indicates that a *specific* Artist should be scheduled in the Clock position. These positions are scheduled by the Twofer Special Scheduler. For complete details, see "Category Artist Option" on Page 355 in this Section of the Manual.

@   An "at sign" (@) defines a Theme Position. This allows you to schedule a Song with a certain Theme, rather than a Song from a specified Category. These positions are scheduled by the Themes Special Scheduler. For complete information, see "Themes Special Scheduler" on Page 444 in Section 4 of this Manual.

*   An asterisk (*) indicates a Floating position. These positions are scheduled by the Floating Special Scheduler. For complete information, see "Floating Special Scheduler" on Page 438 in Section 4 of this Manual.

?   A question mark (**?**) assigns a Rolling Clock Position. There are many creative uses for **SELECTOR**'s Rolling Clock positions. For complete information, see "Rolling Clocks" on Page 372 in this Section of the Manual.

A pound sign (#) defines a Timing Position. These positions are scheduled by the Timing Special Scheduler. For complete information, see "Timing Special Scheduler" on Page 453 in Section 4 of this Manual.

$ A dollar sign ($) assigns a Spotset Holder. This is a special "interface marker" that works in conjunction with Radio Computing Service's **MASTER CONTROL** program. For an overview of this product, see "**MASTER CONTROL**" on Page 45 in the Introduction Section of this Manual. The Spotset Holder notifies **MASTER CONTROL** to insert commercial spots from your traffic system at the associated Clock position.

We will further discuss all of these Items in just a bit. You do not have to memorize the Item symbols. While the cursor is located in the Category column, you can simply press the F5 Key to access a list of Current Options. The **OPTIONS** window will pop onto the center of the screen.

```
    -- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  /  / --
    |                                                                             |
    | Category    Category                                                        |
    |       |Level   Name    Item #- Runtime     Breaknote/Event/Theme/Artist     |
    | #  _ | |         |       |   |                       |                      |
    | 1|                       --------------------                               |
    | 2| 1 G  GREAT EIGHTIES  |      OPTIONS      |                               |
    | 3|                      |Music Category     |                               |
    | 4|                      |Event Category     |                               |
    | 5|                      |Twofer             |                               |
    | 6|                      |Artist             |                               |
    | 7|                      |Theme              |                               |
    | 8|                      |Floating           |                               |
    | 9|                      |Timing             |                               |
    |10|                      |Rolling            |                               |
    |11|                      |Spotset Holder     |                               |
    |12|                      |Breaknote          |                               |
    |13|                       --------------------                               |
    |14|                                :                                         |
    |15|                                :                                         |
    |16|                                :                                         |
    |17|                                :                                         |
    |18|                                :                                         |
    ------------------ Total Time   3:58 ---- F1-Help F2-Save F8-Power Screen -----
```

Place the **OPTIONS** window cursor on the Clock Item you wish to insert in the Category column, then press the Enter Key. In the example above, we've chosen a Breaknote for the first Clock position. After pressing Enter, the selected Item symbol is inserted into the "Category" column, the system displays the Item type in the "Category Name" column and the **OPTIONS** window closes.

```
    -- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited   /  / --
    |                                                                             |
    | Category    Category                                                        |
    |       |Level   Name    Item #- Runtime     Breaknote/Event/Theme/Artist     |
    | #  _ | |         |          |   |                      |                    |
    | 1|    b  Breaknote          :                                               |
    | 2| 1 G  GREAT EIGHTIES      3:58                                            |
    | 3|                          :                                               |
    ------------------ Total Time   3:58 ---- F1-Help F2-Save F8-Power Screen -----
```

In the **EZ SCREEN** excerpt shown above, the Breaknote symbol (b) has been inserted into the "Category" field of Clock position #1, and **SELECTOR** has posted the Item type, "Breaknote", in the "Category Name" field.

LEVEL

The "Level" field is operational *only* if you have entered a music Category in the "Category" field to its left. You *cannot* request a Level if you have specified a Special Scheduling symbol in the "Category" field.

You will probably notice that the Breaknotes you add to your system will show a "1" in the associated Level column *after* the Editing screen is Saved. This Level is automatically assigned by the system, and *cannot* be removed or changed. **SELECTOR** has a companion program called **LINKER**, in which station "Events" are assigned to Categories and Levels. For an overview of this product, see "**LINKER**" on Page 45 in the Introduction Section of this Manual. Unless you are using **LINKER**, the only Events available in **SELECTOR** are Breaknotes, all of which are assigned to Level "1".

Specific Level

If you have entered a Category, you can use the "Level" field to designate any one of the chosen Category's Levels for the associated Clock position. In this case, *only* those Songs in the specified Level will be considered when **SELECTOR** schedules the position. Here's an example.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited   /  / --
|                                                                            |
| Category    Category                                                       |
|       |Level   Name     Item #- Runtime      Breaknote/Event/Theme/Artist  |
| #  _ | |       |          |    |                    |                      |
| 1|    b   Breaknote               :                                        |
| 2| 1 G 1 GREAT EIGHTIES         3:58                                       |
| 3|                                :                                        |
------------------ Total Time   3:58 ---- F1-Help F2-Save F8-Power Screen -----
```

In the example **EZ SCREEN** shown above, we have typed "1" in the "Level" field of Overall Clock position #2. This means that **SELECTOR** will consider *only* those Songs in Level 1 of Category G when the system schedules this Clock position.

Level Proportions

If the Level field of a Clock position in which you've designated a specific Category is *blank*, **SELECTOR** schedules the position according to the Level "Proportions" that you've defined for the Category on the **CATEGORIES** screen in the Music Policy section of the program. Consider this example.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited   /  / --
|                                                                            |
| Category    Category                                                       |
|       |Level   Name     Item #- Runtime      Breaknote/Event/Theme/Artist  |
| #  _ | |       |          |    |                    |                      |
| 1|    b   Breaknote               :                                        |
| 2| 1 G 1 GREAT EIGHTIES         3:58                                       |
| 3| 2 I    IMAGE GOLD            3:13                                       |
| 4|                                :                                        |
| 5|                                :                                        |
------------------ Total Time   7:11 ---- F1-Help F2-Save F8-Power Screen -----
```

```
---- S E L E C T O R ------------------------------------------ Categories ----
|                    |    Level 1     |    Level 2     |    Level 3    | CAT |
| CAT  Category Name |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  I   IMAGE GOLD    | 60%   55#  134| 30%   25#   85| 10%   20#   60| 279|
|                    |                |                |               |     |
|                    |                |                |               |     |
--------------------------------------------------------------------------------
```

Above you see excerpts of a Clock **EZ SCREEN** and a **CATEGORIES** screen. When **SELECTOR** schedules the Category I Song in Overall Clock position #3, the system will schedule the position according to the settings in the "Proportion" fields for Category I on the Categories screen in the Music Policy section of the program.

Assuming that there are *other* Category I Level Proportion Clock positions, the system will select Level 1 Songs "60%" of the time, Level 2 Songs "30%" of the time and Level 3 Songs only "10%" of the time when those Category I Level Proportion positions are scheduled.

To further illustrate the power of **SELECTOR**'s Level Proportions, consider the following screens.

```
---- S E L E C T O R -------------------------------------- Categories ----
|                       |      Level 1    |      Level 2    |      Level 3    | CAT |
| CAT   Category Name   |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  I    IMAGE GOLD      | 50%   55#   134| 25%   25#    85| 25%   20#    60|  279|
|                       |                |                |                |     |
| WRCS-FM  The Songs You Love!       Policy 1 (1 2        6        )  Total  2185|
```

```
---- S E L E C T O R -------------------------------------- Categories ----
|                       |      Level 1    |      Level 2    |      Level 3    | CAT |
| CAT   Category Name   |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  I    IMAGE GOLD      |100%   55#   134|       25#    85|       20#    60|  279|
|                       |                |                |                |     |
| WRCS-FM  The Songs You Love!       Policy 3 (     3            )  Total  2185|
```

Above are portions of two **CATEGORIES** screens from the Music Policy section of the system. Each screen is from a different Policy. Notice that the Level Proportions defined for Category I in Policies 1, 2 and 6 are different from the Category I Level Proportions specified in Policy 3.

When Policy 1, 2 or 6 is active, 50% of the Category I positions will be scheduled from Level 1, 25% from Level 2 and 25% from Level 3. When Policy 3 is in effect, *only* Level 1 Songs will be used when **SELECTOR** schedules the I Category.

This example illustrates that you can use *one* Clock to provide *different* results, depending on the current Policy.

Search Through Levels

If you enter an asterisk (*) in the Level field of a Clock position in which you've designated a specific Category, the system will *search* through all Levels of the specified Category when Songs are scheduled. When the system searches through Levels, the Priority List "Fallback Point Marker" plays an important role. **SELECTOR** uses the Fallback Point to determine *when* to begin searching additional Levels. For details on how to set this Marker, see "Fallback Point" on Page 226 in Section 2 of this Manual.

Here's an example of how the system searches through the Levels of a Category. We'll use portions of a Clock **EZ SCREEN** and a **CATEGORIES** screen for illustration.

```
-- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  / / --
|                                                                           |
| Category    Category                                                      |
|        |Level   Name    Item #- Runtime     Breaknote/Event/Theme/Artist  |
| #  _ | |          |           |    |                  |                   |
| 1|  b   Breaknote                :                                        |
| 2| 1 G 1 GREAT EIGHTIES       3:58                                        |
| 3| 2 I   IMAGE GOLD           3:13                                        |
| 4| 3 P * PRIME OLDIES         2:55                                        |
| 5|                               :                                        |
------------------ Total Time  10:06 ---- F1-Help F2-Save F8-Power Screen -----


---- S E L E C T O R ------------------------------------------- Categories ----
|                      |      Level 1     |      Level 2     |      Level 3     | CAT |
| CAT   Category Name  |Prop Depth Count|Prop Depth Count|Prop Depth Count|Total|
|  P  PRIME OLDIES     |100%  16#   45|      22#   79|      31#  108| 232|
|                      |                |                |                |     |
---------------------------------------------------------------------------
```

Notice that the Level field for Overall Position #4 (Music Position #3) on the Clock **EZ SCREEN** is an asterisk (*). This tells the system to search through the Levels when testing Category P Songs for this Clock position. Note that the asterisk (*) in the Clock Level field *overrides* the **CATEGORIES** screen Level 1 Proportion of "100%".

When **SELECTOR** considers Songs for Clock position #4, it will examine up to 16 Songs in Category P, Level 1. The Search Depth setting for this Category/Level on the **CATEGORIES** screen is "16". The system will test Songs, and drop rules if needed, in the usual manner. This "normal" scheduling process will continue until a Song is scheduled, or until *all* the rules *below* the Fallback Point have been dropped. At this point, if **SELECTOR** cannot schedule a Song that does not violate *any* of the remaining rules *above* the Fallback Point, then the system will switch to Level 2 of the Category.

Now up to 22 Songs from Level 2 of Category P will be tested, since the Search Depth of the Category/Level is defined as "22" Songs. The testing will be as described above for Level 1. If a Song can be scheduled, it will be. Once again, if **SELECTOR** cannot schedule a Song that does not violate *any* of the rules *above* the Fallback Point, then the Songs in Level 3 of Category P will become eligible.

The **CATEGORIES** screen shows the Search Depth for Level 3 of Category P is "31" Songs. **SELECTOR** will now examine up to 31 Songs from this Level of the Category. If a suitable Song is located, it will be scheduled. If all of the available Level 3 Songs violate *any* of the rules *above* the Fallback Point, then *all* the Songs from all three Levels of Category P will be *combined*.

The 16 most-rested Songs from Level 1 will be placed at the top of a special Stack, the 22 most-rested Songs from Level 2 come next, followed by the 31 most-rested Songs from Level 3. The system will have created a special Category Stack that consists of 69 Songs.

Now **SELECTOR** will test this new group of Songs against your defined rules. Since *all* of the Songs have previously failed *all* of the rules *below* the Fallback Point, the testing process will start with the first rule *above* the Fallback Point. The system has returned to a somewhat normal scheduling mode, using a "Category" of 69 Songs. These Songs will be tested in the usual manner. If *all* of the Songs violate any of the remaining rules, then the lowest Priority rule will be dropped, and the Songs tested again. This process will continue until a Song is scheduled, or until all the Breakable Rules have been dropped. As always, **SELECTOR** will *not* schedule any Song that violates an Unbreakable Rule. If *all* of the 69 Songs violate at least one Unbreakable Rule, the position will be left unscheduled.

Two final notes of importance. If the Priority List for the Category whose Levels are to be searched does *not* contain a Fallback Point Marker, then all the Songs from all three Levels will be *immediately* considered when the system schedules the Clock position. In this case the Songs will be combined, as described above, and treated as a single Category/Level. Also, if you use an asterisk (*) in the Clock "Level" field to specify that the system should search through the Levels, you *cannot* define a Fallback Category/Level for *that* Clock position.

CATEGORY NAME

The "Category Name" column is for display only. It shows either the Category Name for the Category Code you have entered, or the type of Item you have specified, for each Clock position. These Item types include "Breaknote", "Twofer", "Theme", "Floating", "Rolling", "Timing", "Artist" and "Spotset Holder". You cannot move the cursor into this column, therefore you cannot directly *change* the contents of the fields here.

```
       -- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited   /  /  --
       |                                                                              |
       | Category     Category                                                        |
       |    |Level    Name     Item #- Runtime      Breaknote/Event/Theme/Artist      |
       | #  _ | |         |       |    |                      |                        |
       | 1|   b   Breaknote               :                                           |
       | 2| 1 G 1 GREAT EIGHTIES        3:58                                           |
       | 3| 2 I   IMAGE GOLD            3:13                                           |
       | 4| 3 P * PRIME OLDIES          2:55                                           |
       | 5|                               :                                           |
       ------------------ Total Time  10:06 ---- F1-Help F2-Save F8-Power Screen -----
```

In our example Clock **EZ SCREEN** excerpt shown above, the Category Name column displays "Breaknote" for Clock position #1, and the Category Names for the three Categories that have been designated for Clock positions #2, #3 and #4.

ITEM NUMBER

The Item Number column is indicated as "Item #" on the **EZ SCREEN**. This is a column containing four-character fields, in which you specify *options* for the Items defined in the Category column.

Item Options

If you know the Item number you wish to schedule, simply type it into the Item Number field and press the Tab Key. In many cases, you will want to press the F5 Key to see a list of your options. The options that will be displayed will relate to the code that you have entered in the associated Clock "Category Code" field. For example, if you have asked for a Theme in the "Category Code" field, a list of all the Themes in the system will be presented when you press the F5 Key in the Item Number field.

To illustrate, we'll move the cursor into the Item Number column for Clock position #1 and press F5. Since the "Category Code" field for position #1 has been specified as a Breaknote, pressing the F5 Key in the Item Number field accesses the **BREAKNOTES** window.

```
-- S E L E ------------------------------------------------------------
|          |                      BREAKNOTES                           |
| Category |   ID  Rtime  Stopset     Text/Title                       |
|       |Lev|  28   2:00 = SPOTS / JINGLE                              |
| #  _ | | |  34   2:30 = SPOTS / JINGLE                              |
| 1|   b   |   7   6:00 = SPOTS / NEWS / TRAFFIC / WEATHER            |
| 2| 1 G 1 |   4   6:00 = SPOTS / TRAFFIC / WEATHER                   |
| 3| 2 I   |   9   9:00 = SPOTS / TRAFFIC / WEATHER                   |
| 4| 3 P * |  11  10:00 = SPOTS / TRAFFIC / WEATHER                   |
| 5|       |  14   3:30 = SPOTS / WEATHER                             |
| 6|       |  18   3:30 = SPOTS / WEATHER                             |
| 7|       |  27   2:00 = SPOTS / WEATHER                             |
| 8|       |  29   3:00 = SPOTS / WEATHER                             |
| 9|       |  31   2:30 = SPOTS / WEATHER                             |
|10|       |  41   4:00 = SPOTS / WEATHER                             |
|11|       |   1   0:10   STATION I.D.                                |
|12|       |  43  60:00 = STATION I.D. / UNSCHEDULED HOUR            |
|13|       |  17   6:00 = STATION I.D. / WRCS-FM NEWS                |
|14|       |  21   5:00 = STATION I.D. / WRCS-FM NEWS                |
|15|       |  20  15:00 = STATION I.D. / WRCS-FM WEEKLY NEWS WRAPUP  |
|16|       |  10   3:00 = TRAFFIC                                     |
|17|       |  40   1:00 = TRAFFIC                                     |
|18|       |  42   2:00 = TRAFFIC                                     |
-------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

The **BREAKNOTES** window contains an alphabetical, scrolling list of all the Breaknotes defined in the system. For each Breaknote, you see its ID, Runtime, Stopset Symbol and the Breaknote Text. **SELECTOR** automatically assigns an ID Number to each Breaknote in the system. You can create and store up to 5,000 Breaknotes.

You Select, Edit, Insert and Delete Breaknotes from the **BREAKNOTES** window. We'll discuss the other options in a moment, but for now let's Select the "Station I.D." Breaknote for Clock position #1. We simply move the cursor until it highlights the "Station I.D." Breaknote, and press the F2 Key. The selected Breaknote ID, Runtime and Text are inserted into the Clock **EZ SCREEN** at position #1 and the **BREAKNOTES** window closes. Here's how our Clock Editing screen appears now.

```
-- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  /  / --
|                                                                          |
| Category    Category                                                     |
|       |Level   Name     Item #- Runtime      Breaknote/Event/Theme/Artist |
| #  _ | |       |          |     |                       |                |
| 1|   b    Breaknote       1  0:10 STATION I.D.                           |
| 2| 1 G 1 GREAT EIGHTIES       3:58                                       |
| 3| 2 I   IMAGE GOLD           3:13                                       |
| 4| 3 P * PRIME OLDIES         2:55                                       |
| 5|                             :                                         |
------------------- Total Time  10:16 ---- F1-Help F2-Save F8-Power Screen -----
```

The "Category Name", "Item #", "Runtime" and "Breaknote/Event/Theme/Artist" fields now display the information for the Breaknote we selected from the **BREAKNOTES** window.

Rolling Themes

If you used the "at sign" (@) in the Category field to designate a Theme Position, you can enter a question mark (?) in the Item Number field to specify a "Rolling Theme". This feature allows you to specify *generic* Theme Positions here on the Clock, and then define the *specific* Themes in the Day Scheduler section of the program. This is a very useful feature if you regularly use the Themes Special Scheduler. For complete details, see "Rolling Themes" on Page 425 in Section 4 of this Manual.

RUNTIME

The "Runtime" column contains fields that display the exact or average Runtime of the Item specified in the associated Category field. For Events, including Breaknotes, the Runtime field displays the *exact* Runtime of the Event.

For a specific Category/Level, the Runtime field shows the average Runtime of the designated *Category/Level*. If a Category is specified without a Level, the Runtime field displays the average Runtime of *all* the Songs in the designated *Category*. For Special Scheduling positions, the Runtime field shown the average Runtime of *all* the Songs in the *Database*. These average Runtimes are obtained from the **RUNTIME ANALYSIS** screen located in the Analysis subdivision of **SELECTOR**. For details, see "Runtime Analysis" on Page 723 in Section 6 of this Manual. Note that if you have never Freshened your Library Statistics, **SELECTOR** will use an arbitrary Runtime of 3:30 for all Clock Music Positions.

Note that the Runtimes displayed here are relative to the most- recent time the Library Statistics were Freshened. You should Freshen the Library Statistics periodically, or whenever you make a major change to the Songs in your Database. For more information, see "Freshen Computations" on Page 724, also in Section 6 of this Manual.

If you specified a "Spotset Holder" by typing a dollar sign ($) in the Category field, you can press the Tab Key to *access* the Runtime field. Then you may enter a *specific* Runtime for the associated Spotset Holder. This is the *only* instance in which you may *directly* enter information into the Runtime field.

TOTAL TIME

The "Total Time" field located in the bottom border of the **EZ SCREEN** shows the total of all the times displayed in the "Runtime" column. Consider this screen excerpt.

```
-- S E L E C T O R ---Clock 11/Basic Clock        ---Last Edited  / / --
|                                                                        |
| Category    Category                                                   |
|      |Level   Name     Item #- Runtime     Breaknote/Event/Theme/Artist |
| #  _ | |       |          |   |                       |                |
| 1|   b   Breaknote        1  0:10 STATION I.D.                         |
| 2| 1 G 1 GREAT EIGHTIES      3:58                                      |
| 3| 2 I    IMAGE GOLD         3:13                                      |
| 4| 3 P * PRIME OLDIES        2:55                                      |
| 5|                            :                                        |
------------------ Total Time  10:16 ---- F1-Help F2-Save F8-Power Screen -----
```

There are four positions specified on the Clock **EZ SCREEN** shown above. Note that the "Total Time" shown is "10:16". This means that the *total* Runtimes of the four Items equals "10" minutes and "16" seconds. As you add and delete Items from the Clock, this field automatically updates to reflect your changes.

Since *all* of the Song and Special Scheduling Runtimes are averages, the "Total Time" is *actually* the *average* "Total Time" of the hour. Nonetheless, this field can help you design Clocks that will roughly schedule the indicated time each hour. If you plan to use **SELECTOR**'s Runtime Testing Rule, or the Timing Special Scheduler, it would be wise to make sure that your Clocks show approximately "60:00" in the Total Time field. If you wish to "overschedule" your hours, and allow your Air Talent to "drop" Songs as needed, you can use the "Total Time" information to create Clocks that will schedule "hours" of any duration you desire.

BREAKNOTE/EVENT/THEME/ARTIST

The "Breaknote/Event/Theme/Artist" column contains fields that display Breaknote and Event text, or the specified Theme or Artist, for each Clock position.

```
-- S E L E C T O R ---Clock 11/Basic Clock         ---Last Edited  /  / --
|                                                                          |
| Category    Category                                                     |
|     |Level   Name     Item #- Runtime       Breaknote/Event/Theme/Artist |
| #  _| |        |         |     |                     |                   |
| 1|  b   Breaknote       1  0:10 STATION I.D.                             |
| 2| 1 G 1 GREAT EIGHTIES      3:58                                        |
| 3| 2 I    IMAGE GOLD         3:13                                        |
| 4| 3 P *  PRIME OLDIES       2:55                                        |
| 5|                             :                                         |
------------------ Total Time  10:16 ---- F1-Help F2-Save F8-Power Screen -----
```

In the example **EZ SCREEN** excerpt shown above, the Breaknote text, "Station I.D." is displayed for Clock position #1. You can instruct the system to print Breaknote text on the Log. If you do, the "Station I.D." Breaknote will be printed on the Log at the beginning of all the hours to which our example Clock is assigned.

THE BREAKNOTES WINDOW

Let's return to the **BREAKNOTES** window to specify a Breaknote for Overall Clock Position #5. First, we place the cursor in the Category column of Position #5 and enter a "b". Next we Tab to the "Item #" column. If we knew the number of the Breaknote we wished to designate, we could simply type that number and press the Tab Key. In this case, however, we'll press the F5 Key to access the **BREAKNOTES** window.

```
-- S E L E ----------------------------------------------------------------
|          |                           BREAKNOTES                          |
| Category |  ID  Rtime Stopset     Text/Title                             |
|     |Lev|   2  4:00 = BIT                                                 |
| #  _| | |   5  6:00 = BIT                                                 |
| 1|   b   |   3  6:00 = BIT / SPOTS / JINGLE                               |
| 2| 1 G 1 |   6  5:00 = BIT / SPOTS / JINGLE                               |
| 3| 2 I   |   8  8:00 = BIT / SPOTS / JINGLE                               |
| 4| 3 P * |  13  4:00 = P S A / SPOTS / JINGLE                            |
| 5|   b   |  22  3:00 = P S A / SPOTS / JINGLE                            |
| 6|       |  24  2:00 = P S A / SPOTS / JINGLE                            |
| 7|       |  33  1:00 = P S A / SPOTS / JINGLE                            |
| 8|       |  35  3:30 = P S A / SPOTS / JINGLE                            |
| 9|       |  26  2:00 = P S A / SPOTS / WEATHER                           |
|10|       |  30  3:00 = P S A / SPOTS / WEATHER                           |
|11|       |  36  3:30 = P S A / SPOTS / WEATHER                           |
|12|       |  25 30:00 = PUBLIC AFFAIRS                                    |
|13|       |  37 43:00 = PUBLIC AFFAIRS                                    |
|14|       |  15  4:00 = SPOTS / JINGLE                                    |
|15|       |  19  3:00 = SPOTS / JINGLE                                    |
|16|       |  23  3:30 = SPOTS / JINGLE                                    |
|17|       |  28  2:00 = SPOTS / JINGLE                                    |
|18|       |  34  2:30 = SPOTS / JINGLE                                    |
-------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

For Clock position #5, we'll eventually Insert a *new* Breaknote into the system, and assign it to the Clock. Before we do that, though, let's explore the other features available in the **BREAKNOTES** window.

Delete Breaknote

You can remove any Breaknote from the system from the **BREAKNOTES** window. Simply position the cursor on the Breaknote to be Deleted, and press the Delete Key. On our example screen above, the cursor is on the 43-minute "Public Affairs" Breaknote. Here's what happens when we press the Delete Key.

```
  -- S E L E ------------------------------------------------------------
 |          |                        BREAKNOTES                          |
 | Category |  ID  Rtime Stopset      Text/Title                         |
 |      |Lev|   2  4:00 = BIT                                            |
 | #  _ | |  |   5  6:00 = BIT                                            |
 | 1|   b   |   3  6:00 = BIT / SPOTS / JINGLE                           |
 | 2| 1 G 1 |   6  5:00 = BIT / SPOTS / JINGLE                           |
 | 3| 2 I   |   8  8:00 = BIT / SPOTS / JINGLE                           |
 | 4| 3 P * |  13  4:00 = P S A / SPOTS / JINGLE                         |
 | 5|   b   |----------------------------------------------------------- |
 | 6|       ||       You are about to Delete this Breaknote           | |
 | 7|       || Are you SURE ?  Press F2 to Confirm, or Escape to Quit | |
 | 8|       |----------------------------------------------------------- |
 | 9|       |  26  2:00 = P S A / SPOTS / WEATHER                        |
 |10|       |  30  3:00 = P S A / SPOTS / WEATHER                        |
 |11|       |  36  3:30 = P S A / SPOTS / WEATHER                        |
 |12|       |  25 30:00 = PUBLIC AFFAIRS                                 |
 |13|       |  37 43:00 = PUBLIC AFFAIRS                                 |
 |14|       |  15  4:00 = SPOTS / JINGLE                                 |
 |15|       |  19  3:00 = SPOTS / JINGLE                                 |
 |16|       |  23  3:30 = SPOTS / JINGLE                                 |
 |17|       |  28  2:00 = SPOTS / JINGLE                                 |
 |18|       |  34  2:30 = SPOTS / JINGLE                                 |
 -------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

Before a Breaknote is Deleted, you are given an opportunity to change your mind. The message you see above is asking you to confirm the Deletion. If you want to proceed with the Deletion, press the F2 Key, and the Breaknote you've selected will be *completely* removed from the system. Otherwise, press the Escape Key.

Be careful with the Delete function. Deleted Breaknotes are *removed* from *all* the Clocks in the system. Before using the Delete function, you should make sure that the Breaknote you are about to Delete is not assigned to *any* Clocks. In just a moment, we'll show you how to learn *which* of your Breaknotes are assigned to Clocks.

Edit Breaknote

Now we'll now show you how to Edit an *existing* Breaknote. In the following example, we'll change the third Breaknote from the top of the **BREAKNOTES** window. To Edit an existing Breaknote, position the cursor on the Breaknote to be Edited and press the F5 Key.   The **INSERT/EDIT A BREAKNOTE** window will appear on the center of the screen.

```
-- S E L E ------------------------------------------------------------------
|          |                              BREAKNOTES                         |
| Category |   ID  Rtime Stopset     Text/Title                              |
|      |Lev|    2  4:00 = BIT                                                |
| #  _ | | |    5  6:00 = BIT                                                |
| 1|   b   |    3  6:00 = BIT / SPOTS / JINGLE                               |
|----------------------------------------------------------------------------|
|                      INSERT/EDIT A BREAKNOTE                               |
|                                                                            |
|        ID                       Runtime                    Stopset?        |
|         3                        0:15                         No           |
|                                                                            |
|                                 Text        .                             |
| JINGLE #6                                                                  |
|                                                                            |
|----------------------------- F1-Help F2-Save -----------------------------|
|12|      |   25 30:00 = PUBLIC AFFAIRS                                      |
|13|      |   15  4:00 = SPOTS / JINGLE                                      |
|14|      |   19  3:00 = SPOTS / JINGLE                                      |
|15|      |   23  3:30 = SPOTS / JINGLE                                      |
|16|      |   28  2:00 = SPOTS / JINGLE                                      |
|17|      |   34  2:30 = SPOTS / JINGLE                                      |
|18|      |    7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                    |
-------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

The Breaknote we're about to Edit currently indicates a Morning Show Bit, a cluster of commercials, and a Jingle. The total Runtime for these elements is six minutes. Let's say that we want to change this Breaknote so that it simply indicates Jingle #6, with a Runtime of 15 seconds.

Since we're Editing an *existing* Breaknote, the Breaknote *ID* cannot be changed.   When we first enter the **INSERT/EDIT A BREAKNOTE** window for Editing, the cursor is located in the left-hand field of the two "Runtime" fields. This field indicates minutes, while the right-hand field specifies seconds.

Since we want to change our example Breaknote's Runtime to 15 seconds, we've entered "0" in the minutes field and "15" in the seconds field.   The system uses the Runtime information to calculate the system's time-based scheduling rules such as Minimum Separation, Artist Separation, Title Separation, Play Window and the like. The Runtime information also plays a significant role in Historical Analyses, the Runtime Testing Rule and the Timing Special Scheduler. For these reasons, we strongly suggest that you enter *realistic* Runtimes for those Breaknotes with considerable durations, such as Newscasts, Commercial Breaks and so on.

The "Stopset" field is a Toggle Bar field offering a choice of "Yes" or "No". If set to "Yes" the Breaknote is defined as a Stopset, and the system treats it in a special way. **SELECTOR** normally obeys *all* scheduling Segue Rules across Breaknotes. For Stopset Breaknotes, however, the system obeys *only* those Segue Rules that you specify in the Day Scheduler section of the program. For details on this feature, see "Segue across Stopsets" on Page 423 in Section 4 of this Manual. The system also uses Stopsets to determine "Music Sweeps". **SELECTOR** considers all of the Songs between two Stopset Breaknotes as a "Sweep".

Breaknotes with short or no Runtimes are *not* good candidates for Stopsets. If a particular Breaknote is simply used to print a reminder on the Music Log, you would probably want to make sure that the scheduling Segue Rules are applied to Songs on both sides of the intervening Breaknote. You would also not want the system's "Sweep Time" to be based on this kind of Breaknote. In this case, set the Breaknote's "Stopset" field to "No". On the other hand, Breaknotes can be used to indicate a three minute commercial break, a Newscast or other lengthy material. These kinds of Breaknotes *are* good Stopset candidates, and you should set their "Stopset" fields to "Yes".

In our example, we do *not* want to suspend Segue Rules, or compute Sweep Time, on our revised Breaknote. Therefore we have set the Breaknote's "Stopset" field to "No".

In the Text field you may enter up tp 76 characters of Breaknote text. The text you enter will appear on your Log at the Clock Breaknote position. In our example, we've entered "Jingle #6" as our Breaknote Text.

After the Breaknote has been Edited to your satisfaction, press the F2 Key to Save it. The Edited Breaknote will appear in the **BREAKNOTES** window, and the **INSERT/EDIT A BREAKNOTE** window will close. Here's how the screen appears after our Breaknote Edit.

```
 -- S E L E ---------------------------------------------------------------
|            |                              BREAKNOTES                      |
| Category   |  ID  Rtime Stopset     Text/Title                            |
|        |Lev|   2  4:00 = BIT                                              |
| #  _ | | |   5  6:00 = BIT                                              |
| 1|   b   |   3  0:15   JINGLE #6                                        |
| 2| 1 G 1 |   6  5:00 = BIT / SPOTS / JINGLE                             |
| 3| 2 I   |   8  8:00 = BIT / SPOTS / JINGLE                             |
| 4| 3 P * |  13  4:00 = P S A / SPOTS / JINGLE                           |
| 5|   b   |  22  3:00 = P S A / SPOTS / JINGLE                           |
| 6|       |  24  2:00 = P S A / SPOTS / JINGLE                           |
| 7|       |  33  1:00 = P S A / SPOTS / JINGLE                           |
| 8|       |  35  3:30 = P S A / SPOTS / JINGLE                           |
| 9|       |  26  2:00 = P S A / SPOTS / WEATHER                          |
|10|       |  30  3:00 = P S A / SPOTS / WEATHER                          |
|11|       |  36  3:30 = P S A / SPOTS / WEATHER                          |
|12|       |  25 30:00 = PUBLIC AFFAIRS                                    |
|13|       |  15  4:00 = SPOTS / JINGLE                                   |
|14|       |  19  3:00 = SPOTS / JINGLE                                   |
|15|       |  23  3:30 = SPOTS / JINGLE                                   |
|16|       |  28  2:00 = SPOTS / JINGLE                                   |
|17|       |  34  2:30 = SPOTS / JINGLE                                   |
|18|       |   7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                 |
 -------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

Be careful with the Edit function. Any Breaknote you Edit will be changed on *all* the Clocks to which the Breaknote is assigned. If you want to change the Breaknote on the current Clock only, you must either assign a different Breaknote, or Insert a new one.

Indicate Assigned Breaknotes

If you wish to see which of your Breaknotes are currently assigned on any of your Clocks, simply press the F6 Key from any location in the **BREAKNOTES** window. When you press F6, **SELECTOR** posts this message in the upper-left portion of the screen, "*Searching through Clocks to see which Breaknotes are in use, One Moment Please*". This process takes just a few moments, then the system posts an asterisk (*) to the left of the "ID" field of every Breaknote that is currently assigned to any Clock in the system.

```
   -- S E L E ---------------------------------------------------------------
  |         |                                   BREAKNOTES                   |
  | Category |   ID  Rtime Stopset      Text/Title                           |
  |      |Lev|*   2  4:00 = BIT                                              |
  | #  _ | | |*   5  6:00 = BIT                                              |
  | 1|   b   |*   3  0:15   JINGLE #6                                        |
  | 2| 1 G 1 |*   6  5:00 = BIT / SPOTS / JINGLE                             |
  | 3| 2 I   |*   8  8:00 = BIT / SPOTS / JINGLE                             |
  | 4| 3 P * |*  13  4:00 = P S A / SPOTS / JINGLE                           |
  | 5|   b   |*  22  3:00 = P S A / SPOTS / JINGLE                           |
  | 6|       |*  24  2:00 = P S A / SPOTS / JINGLE                           |
  | 7|       |   33  1:00 = P S A / SPOTS / JINGLE                           |
  | 8|       |*  35  3:30 = P S A / SPOTS / JINGLE                           |
  | 9|       |*  26  2:00 = P S A / SPOTS / WEATHER                          |
  |10|       |*  30  3:00 = P S A / SPOTS / WEATHER                          |
  |11|       |*  36  3:30 = P S A / SPOTS / WEATHER                          |
  |12|       |*  25 30:00 = PUBLIC AFFAIRS                                   |
  |13|       |*  15  4:00 = SPOTS / JINGLE                                   |
  |14|       |*  19  3:00 = SPOTS / JINGLE                                   |
  |15|       |*  23  3:30 = SPOTS / JINGLE                                   |
  |16|       |   28  2:00 = SPOTS / JINGLE                                   |
  |17|       |*  34  2:30 = SPOTS / JINGLE                                   |
  |18|       |*   7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                 |
   -------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

The example **BREAKNOTES** window shown above indicates *assigned* Breaknotes. Note that an asterisk (*) posted to the left of each Breaknote "ID" that is assigned to any Clock in the system.

There are two aspects of this function that you should keep in mind. First, **SELECTOR** does not distinguish between assigned and unassigned *Clocks* when indicating assigned Breaknotes. If the Breaknote is assigned to any Clock, even if the Clock is *not* currently assigned, the system still indicates it as an assigned Breaknote. Second, if you have just assigned a Breaknote to the current Clock and the Breaknote is *not* assigned to any *other* Clock, the system will *not* indicate it as an assigned Breaknote until you *Save* the current Clock.

Breaknote Sort Order

Normally the **BREAKNOTES** window displays Breaknotes sorted alphabetically by their Text. If you wish to sort your Breaknotes according to their IDs, simply press the F8 Key from any location in the **BREAKNOTES** window. Consider this example.

```
-- S E L E -------------------------------------------------------------------
|          |                       BREAKNOTES                                  |
| Category |   ID  Rtime Stopset    Text/Title                                 |
|      |Lev|    1  0:10    STATION I.D.                                        |
| #  _ | |      2  4:00 = BIT                                                  |
| 1|   b |      3  0:15    JINGLE #6                                           |
| 2| 1 G 1 |    4  6:00 = SPOTS / TRAFFIC / WEATHER                            |
| 3| 2 I  |     5  6:00 = BIT                                                  |
| 4| 3 P * |    6  5:00 = BIT / SPOTS / JINGLE                                 |
| 5|   b  |     7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                     |
| 6|      |     8  8:00 = BIT / SPOTS / JINGLE                                 |
| 7|      |     9  9:00 = SPOTS / TRAFFIC / WEATHER                            |
| 8|      |    10  3:00 = TRAFFIC                                             |
| 9|      |    11 10:00 = SPOTS / TRAFFIC / WEATHER                           |
|10|      |    13  4:00 = P S A / SPOTS / JINGLE                               |
|11|      |    14  3:30 = SPOTS / WEATHER                                      |
|12|      |    15  4:00 = SPOTS / JINGLE                                       |
|13|      |    16 56:00    Play this Song anywhere in the hour                |
|14|      |    17  6:00 = STATION I.D. / WRCS-FM NEWS                          |
|15|      |    18  3:30 = SPOTS / WEATHER                                      |
|16|      |    19  3:00 = SPOTS / JINGLE                                       |
|17|      |    20 15:00 = STATION I.D. / WRCS-FM WEEKLY NEWS WRAPUP            |
|18|      |    21  5:00 = STATION I.D. / WRCS-FM NEWS                          |
-------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

In the **BREAKNOTES** window shown above, the Breaknotes are now sorted according to their ID numbers. The F8 Key acts as a toggle. This means that if we pressed the F8 Key *again*, the system would revert back to the original Breaknote Text sort order.

Note that the sort order you select remains in effect only as long as you *remain* in the Clocks subdivision of **SELECTOR**. If you select the ID sort order, then leave this area of the program and return later, the Breaknotes will once again be sorted according to Breaknote Text.

Add Breaknote

Now we'll finally Add a new Breaknote for Clock position #5. First, we must Insert a new Breaknote into the Database, so we'll press the Insert Key. The **INSERT/EDIT A BREAKNOTE** window then appears on the center of the screen.

```
-- S E L E ---------------------------------------------------------------------
|           |                            BREAKNOTES                             |
| Category  |  ID  Rtime Stopset    Text/Title                                  |
|      |Lev|   2  4:00 = BIT                                                    |
| #  _ | |  |   5  6:00 = BIT                                                    |
| 1|   b    |   3  0:15   JINGLE #6                                             |
|--------------------------------------------------------------------------------
|                       INSERT/EDIT A BREAKNOTE                                  |
|                                                                                |
|       ID                       Runtime                    Stopset?            |
|       12                          :                          No               |
|                                                                                |
|                              Text        .                                     |
|                                                                                |
|                                                                                |
----------------------------- F1-Help F2-Save ----------------------------------
|12|       |  25 30:00 = PUBLIC AFFAIRS                                          |
|13|       |  15  4:00 = SPOTS / JINGLE                                          |
|14|       |  19  3:00 = SPOTS / JINGLE                                          |
|15|       |  23  3:30 = SPOTS / JINGLE                                          |
|16|       |  28  2:00 = SPOTS / JINGLE                                          |
|17|       |  34  2:30 = SPOTS / JINGLE                                          |
|18|       |   7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                        |
-------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

When you access the **INSERT/EDIT A BREAKNOTE** window using the Insert Key, the cursor will be positioned in the ID field. If you enter an unused Breaknote ID, that ID will be assigned to your new Breaknote. If you enter an ID number that is already in use, or press the Tab Key, **SELECTOR** will display a message in the upper-left corner of the screen that says, "*Finding the Next Available Number*". The system will then locate the first unused Breaknote ID number, and insert it into the ID field of the **INSERT/EDIT A BREAKNOTE** window. In our example, we pressed Tab in the ID field, and the system assigned ID number "12" for our new Breaknote.

Let's say we want to print a reminder on the Log to promote a station contest. Here's an example of one way this could be accomplished.

```
-- S E L E ---------------------------------------------------------------
|           |                          BREAKNOTES                          |
| Category  |   ID  Rtime Stopset    Text/Title                            |
|      |Lev|   2  4:00 = BIT                                               |
| #  _ | | |   5  6:00 = BIT                                               |
| 1|   b   |   3  0:15   JINGLE #6                                         |
| -------------------------------------------------------------------------|
|                        INSERT/EDIT A BREAKNOTE                           |
|                                                                          |
|          ID              Runtime              Stopset?                   |
|          12                 :                    No                      |
|                                                                          |
|                            Text         .                                |
| Sell the "Name Game" Contest!  Be bright, tight, brief, real and relevant! |
|                                                                          |
| --------------------------- F1-Help F2-Save ---------------------------  |
|12|       |   25 30:00 = PUBLIC AFFAIRS                                    |
|13|       |   15  4:00 = SPOTS / JINGLE                                   |
|14|       |   19  3:00 = SPOTS / JINGLE                                   |
|15|       |   23  3:30 = SPOTS / JINGLE                                   |
|16|       |   28  2:00 = SPOTS / JINGLE                                   |
|17|       |   34  2:30 = SPOTS / JINGLE                                   |
|18|       |    7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                 |
------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

Since this Breaknote will fall between two Songs, we have not entered a Runtime. We intend the promo to be voiced over the segue of the two Songs. We do *not* want to suspend scheduling Segue Rules for our new Breaknote, or use it for determining Music Sweeps, so we've set the "Stopset" field to "No". Finally, we've typed the reminder itself in the Text field of the **INSERT/EDIT A BREAKNOTE** window. To Select the new Breaknote for the current Clock, we simply press the F2 Key.

```
-- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  /  / --
|                                                                            |
| Category   Category                                                        |
|       |Level   Name     Item #- Runtime      Breaknote/Event/Theme/Artist  |
| #  _ | |       |         |      |                   |                      |
| 1|   b   Breaknote       1  0:10 STATION I.D.                              |
| 2| 1 G 1 GREAT EIGHTIES       3:58                                         |
| 3| 2 I   IMAGE GOLD           3:13                                         |
| 4| 3 P * PRIME OLDIES         2:55                                         |
| 5|   b   Breaknote       12   :    Sell the "Name Game" Contest!  Be bright,|
| 6|                             :                                           |
------------------ Total Time  10:16 ---- F1-Help F2-Save F8-Power Screen -----
```

The new Breaknote is Inserted into the current cursor position on the Clock **EZ SCREEN**, and the **BREAKNOTES** and **INSERT/EDIT A BREAKNOTE** windows close. Note that the Clock will only display the *first* 41 characters of the Breaknote text. Even though the other characters are not displayed on the Clock, all 76 characters of the complete Breaknote *can* be printed on the Log.

Print Breaknotes

You can obtain a printed, alphabetical list of all the Breaknotes in the system. We call this list the Breaknotes Report. From any location on the **BREAKNOTES** window, press the F9 Key. The **PRINT OPTIONS** window will pop onto the center of the screen.   Here's an example of what you'll see.

```
  -- S E L E ---------------------------------------------------------------
 |           |                         BREAKNOTES                           |
 | Category  |  ID  Rtime Stopset     Text/Title                            |
 |      |Lev|   2  4:00------------------------------                       |
 |#   _ | |  |   5  6:00|        PRINT OPTIONS           |                  |
 | 1|   b    |   6  5:00|                                |                  |
 | 2| 1 G 1  |   8  8:00|      1. Print                  |                  |
 | 3| 2 I    |   3  0:15|                                |                  |
 | 4| 3 P *  |  13  4:00|      2. File                   |                  |
 | 5|   b    |  22  3:00|                                |                  |
 | 6|        |  24  2:00|      3. Background Print       |                  |
 | 7|        |  33  1:00|                                |                  |
 | 8|        |  35  3:30|      4. View                   |                  |
 | 9|        |  26  2:00|                                |                  |
 |10|        |  30  3:00|      5. View/File              |                  |
 |11|        |  36  3:30|                                |                  |
 |12|        |  25 30:00|      6. Print File Manager     |                  |
 |13|        |  15  4:00|                                |                  |
 |14|        |  19  3:00|     Esc - Previous Screen      |                  |
 |15|        |  23  3:30|                                |                  |
 |16|        |  28  2:00------------------------------                      |
 |17|        |  34  2:30 = SPOTS / JINGLE                                    |
 |18|        |   7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                  |
 -------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

After choosing one of the Print options, the Breaknotes Report will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here is an example of the printed Breaknotes Report.

```
8/17/90                 WRCS-FM      The Songs You Love!                    1

ID  Rtime Stopset     Text/Title

  2  4:00 = BIT
  5  6:00 = BIT
  6  5:00 = BIT / SPOTS / JINGLE
  8  8:00 = BIT / SPOTS / JINGLE
  3  0:15   JINGLE #6
 13  4:00 = P S A / SPOTS / JINGLE
 22  3:00 = P S A / SPOTS / JINGLE
 24  2:00 = P S A / SPOTS / JINGLE
 33  1:00 = P S A / SPOTS / JINGLE
 35  3:30 = P S A / SPOTS / JINGLE
 26  2:00 = P S A / SPOTS / WEATHER
 30  3:00 = P S A / SPOTS / WEATHER
 36  3:30 = P S A / SPOTS / WEATHER
 25 30:00 = PUBLIC AFFAIRS
 15  4:00 = SPOTS / JINGLE
 19  3:00 = SPOTS / JINGLE
 23  3:30 = SPOTS / JINGLE
 28  2:00 = SPOTS / JINGLE
 34  2:30 = SPOTS / JINGLE
  7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER
  4  6:00 = SPOTS / TRAFFIC / WEATHER
  9  9:00 = SPOTS / TRAFFIC / WEATHER
 11 10:00 = SPOTS / TRAFFIC / WEATHER
 14  3:30 = SPOTS / WEATHER
 18  3:30 = SPOTS / WEATHER
 27  2:00 = SPOTS / WEATHER
 29  3:00 = SPOTS / WEATHER
 31  2:30 = SPOTS / WEATHER
 41  4:00 = SPOTS / WEATHER
  1  0:10   STATION I.D.
 43 60:00 = STATION I.D. / UNSCHEDULED HOUR
 17  6:00 = STATION I.D. / WRCS-FM NEWS
 21  5:00 = STATION I.D. / WRCS-FM NEWS
 20 15:00 = STATION I.D. / WRCS-FM WEEKLY NEWS WRAPUP
 12  0:00   Sell the "Name Game" Contest!  Be bright, tight, brief, real and re
 10  3:00 = TRAFFIC
 40  1:00 = TRAFFIC
 42  2:00 = TRAFFIC
```

The Header at the top of the Breaknotes Report shows the date the report was generated, your station's Call Letters and Slogan, and the current page number. The second Header displays "ID Rtime Stopset Text/Title". "ID" marks the location of each Breaknote's "ID" Number, "Rtime" stands for "Runtime", "Stopset" indicates the position of the "Stopset symbols" (=) and "Text/Title" marks the location of Breaknote text.

All of the Breaknotes defined in the system appear in the Breaknotes Report. The report is arranged alphabetically, according to "Text/Title".

Note that the Breaknotes Report lists only the first 67 characters of a Breaknote's Text/Title. If a Breaknote's Text/Title contains *more* than 67 letters, the additional characters will *not* appear on the Report. Of course, the complete Breaknote *can* be printed on the Log.

WORKING IN THE EZ SCREEN

To give you a better feel for the various options available in the system's Clock **EZ SCREEN**, we'll work on our example Clock until it is completed. Next we'll add another Music Position.

```
-- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  /  / --
|                                                                             |
| Category    Category                                                        |
|      |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist     |
| #  _ | |       |        |      |                        |                    |
| 1|   b   Breaknote         1  0:10 STATION I.D.                             |
| 2| 1 G 1 GREAT EIGHTIES       3:58                                          |
| 3| 2 I   IMAGE GOLD          3:13                                           |
| 4| 3 P * PRIME OLDIES        2:55                                           |
| 5|   b   Breaknote          12   :    Sell the "Name Game" Contest!  Be bright,|
| 6| 4 R 1 RECURRENTS          4:10                                           |
| 7|                              :                                           |
------------------ Total Time  14:26 ---- F1-Help F2-Save F8-Power Screen -----
```

Here we've specified that Clock position #6 will be filled by a Song from our Recurrent Category. We have entered "1" in the Level field, meaning that **SELECTOR** will examine Songs from *only* Level 1 of Category R when scheduling this position.

Next we'll add a Breaknote to indicate a Public Service Announcement, followed by Commercials and a Jingle. We want this Breaknote to be in Clock position #7, so we enter a "b" in the Category column, then Tab to the Item Number field and press the F5 Key to access the **BREAKNOTES** window.

```
-- S E L E --------------------------------------------------------------------
|            |                             BREAKNOTES                         |
| Category  | ID  Rtime Stopset     Text/Title                               |
|      |Lev|  2  4:00 = BIT                                                   |
| #  _ | | |  5  6:00 = BIT                                                   |
| 1|   b   |  6  5:00 = BIT / SPOTS / JINGLE                                  |
| 2| 1 G 1 |  8  8:00 = BIT / SPOTS / JINGLE                                  |
| 3| 2 I   |  3  0:15   JINGLE #6                                            |
| 4| 3 P * | 13  4:00 = P S A / SPOTS / JINGLE                               |
| 5|   b   | 22  3:00 = P S A / SPOTS / JINGLE                               |
| 6|   R 1 | 24  2:00 = P S A / SPOTS / JINGLE                               |
| 7|   b   | 33  1:00 = P S A / SPOTS / JINGLE                               |
| 8|       | 35  3:30 = P S A / SPOTS / JINGLE                               |
| 9|       | 26  2:00 = P S A / SPOTS / WEATHER                              |
|10|       | 30  3:00 = P S A / SPOTS / WEATHER                              |
|11|       | 36  3:30 = P S A / SPOTS / WEATHER                              |
|12|       | 25 30:00 = PUBLIC AFFAIRS                                       |
|13|       | 15  4:00 = SPOTS / JINGLE                                       |
|14|       | 19  3:00 = SPOTS / JINGLE                                       |
|15|       | 23  3:30 = SPOTS / JINGLE                                       |
|16|       | 28  2:00 = SPOTS / JINGLE                                       |
|17|       | 34  2:30 = SPOTS / JINGLE                                       |
|18|       |  7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                     |
-------------- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

Here we'll select Breaknote #22. It exists in the Database and contains the information we want.

We simply position the cursor on this Breaknote, and press the Enter Key to Insert the Breaknote into the Clock. The **BREAKNOTES** window closes, and the Clock updates to reflect the addition of the Breaknote.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited   /  /  --
|                                                                             |
| Category    Category                                                        |
|       |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist    |
| #  _ | |       |            |  |                 |                          |
| 1|   b   Breaknote         1  0:10 STATION I.D.                             |
| 2| 1 G 1 GREAT EIGHTIES       3:58                                          |
| 3| 2 I   IMAGE GOLD           3:13                                          |
| 4| 3 P * PRIME OLDIES         2:55                                          |
| 5|   b   Breaknote          12   :  Sell the "Name Game" Contest!  Be bright,|
| 6| 4 R 1 RECURRENTS           4:10                                          |
| 7|-- b   Breaknote          22  3:00 P S A / SPOTS / JINGLE                 |
| 8|                               :                                          |
------------------ Total Time  17:26 ---- F1-Help F2-Save F8-Power Screen -----
```

Note that the symbol "--" appears in the Music Position column for Clock position #7. This indicates that the inserted Breaknote has been defined as a Stopset.

Now we'll add another Song to Clock position #8. Here we'll specify that a Category I Song is to be scheduled.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited   /  /  --
|                                                                             |
| Category    Category                                                        |
|       |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist    |
| #  _ | |       |            |  |                 |                          |
| 1|   b   Breaknote         1  0:10 STATION I.D.                             |
| 2| 1 G 1 GREAT EIGHTIES       3:58                                          |
| 3| 2 I   IMAGE GOLD           3:13                                          |
| 4| 3 P * PRIME OLDIES         2:55                                          |
| 5|   b   Breaknote          12   :  Sell the "Name Game" Contest!  Be bright,|
| 6| 4 R 1 RECURRENTS           4:10                                          |
| 7|-- b   Breaknote          22  3:00 P S A / SPOTS / JINGLE                 |
| 8| 5 I   IMAGE GOLD           3:13                                          |
| 9|                               :                                          |
------------------ Total Time  20:39 ---- F1-Help F2-Save F8-Power Screen -----
```

Once again, the Level column for position #8 (Music Position #5) on the Clock **EZ SCREEN** is blank. This tells the system to use Level Proportions from the **CATEGORIES** screen when scheduling Category I Songs for this Clock position.

Now we'll define the remainder of our Basic Clock. Here's how the **EZ SCREEN** appears after all of our Clock positions have been specified. Note that we have scrolled the screen down by one row to see the last Clock position.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited   /  /  --
|                                                                             |
| Category    Category                                                        |
|        |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist   |
| #  _ | |        |           |     |                    |                    |
| 2| 1 G 1 GREAT EIGHTIES         3:58                                         |
| 3| 2 I   IMAGE GOLD             3:13                                         |
| 4| 3 P * PRIME OLDIES           2:55                                         |
| 5|   b   Breaknote         12   :    Sell the "Name Game" Contest!  Be bright,|
| 6| 4 R 1 RECURRENTS             4:10                                         |
| 7|-- b   Breaknote         22 3:00 P S A / SPOTS / JINGLE                    |
| 8| 5 I   IMAGE GOLD             3:13                                         |
| 9| 6 P   PRIME OLDIES           2:55                                         |
|10| 7 R   RECURRENTS             4:10                                         |
|11| 8 H   HOT CURRENTS           4:08                                         |
|12|-- b   Breaknote         23 3:30 SPOTS / JINGLE                           |
|13| 9 G   GREAT EIGHTIES         3:58                                         |
|14|10 I   IMAGE GOLD             3:13                                         |
|15|11 S   SECONDARY GOLD         3:10                                         |
|16|-- b   Breaknote         18 3:30 SPOTS / WEATHER                          |
|17|12 R   RECURRENTS             4:10                                         |
|18|13 H   HOT CURRENTS           4:08                                         |
|19|14 G   GREAT EIGHTIES         3:58                                         |
------------------ Total Time  61:29 ---- F1-Help F2-Save F8-Power Screen -----
```

Here we see that our Basic Clock contains a total of 19 positions, 14 of which are Music Positions. Keep in mind that **SELECTOR** Clocks have a total of 99 positions.

There are three Stopset Breaknotes on our example Clock. They are located at positions #7, #12 and #16. Note that most of the Music Positions have a blank Level field, indicating that Level Proportions from the **CATEGORIES** screen will be used when **SELECTOR** schedules Songs for these Clock positions.

There are a number of additional features available when you're working in **SELECTOR**'s Clock **EZ SCREEN**. For complete details, see "Clock Editing Screen Features" on Page 363 in this Section of the Manual

POWER SCREEN

Now that we've fully explored the **EZ SCREEN**, let's investigate **SELECTOR**'s other Clock Editing screen. From any location on the **EZ SCREEN**, simply press the F8 Key to access the **POWER SCREEN**. You will see a display somewhat like this.

```
-- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  /  /  --
|           Item        Event                              Fallback|
| Category      #  Run-  Exact  Opener Sound-  Mood  Pattern  Status Category|
|        |Level |  Time  Time|        | Codes|      |Fallback |Order |Level|
| #  _ | |      |     |     |       |       |     |     |     |     |     | |
| 1|   b 1     1   0:10    :                                              |
| 2| 1 G 1         3:58    :                                              |
| 3| 2 I           3:13    :                                              |
| 4| 3 P *         2:55    :                                              |
| 5|   b 1    12    :      :                                              |
| 6| 4 R 1         4:10    :                                              |
| 7|-- b 1    22   3:00    :                                              |
| 8| 5 I           3:13    :                                              |
| 9| 6 P           2:55    :                                              |
|10| 7 R           4:10    :                                              |
|11| 8 H           4:08    :                                              |
|12|-- b 1    23   3:30    :                                              |
|13| 9 G           3:58    :                                              |
|14|10 I           3:13    :                                              |
|15|11 S           3:10    :                                              |
|16|-- b 1    18   3:30    :                                              |
|17|12 R           4:10    :                                              |
|18|13 H           4:08    :                                              |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy   --
```

When you access the **POWER SCREEN**, its cursor is positioned in the same field in which you were located on the **EZ SCREEN**. You can easily switch between the **EZ SCREEN** and **POWER SCREEN** by simply pressing the F8 Key.

The "Overall Position Number", "Music Position Number", "Category", "Level", "Item #" and "Runtime" columns all show the same information that is visible on the **EZ SCREEN**. Also, these fields operate on the **POWER SCREEN** exactly as they do on the **EZ SCREEN**. This means that you can change the contents of any of these fields from *either* screen. Any changes you make from one screen are automatically reflected on the other.

CLOCK RULES

The **POWER SCREEN** is used to specify settings for **SELECTOR**'s Clock Rules. We'll discuss these Rules in the order they appear on the screen, from left to right.

Event Exact Time

The "Event Exact Time" column contains fields that control the Runtime Testing Rule and the Timing Special Scheduler. These are two different features that allow **SELECTOR** to time your music schedules. There are two fields in the Event Exact Time column. The left-hand field is for minutes, while the right-hand field is for seconds.

Both the Runtime Testing Rule and the Timing Special Scheduler will always attempt to completely schedule your hours to 60 minutes. If, in addition, you want to time to any specific Events *within* an hour, you must enter Event Exact Times for those Events. Consider this **POWER SCREEN** segment.

```
-- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  /  / --
|          Item         Event                                      Fallback|
| Category     #  Run-  Exact  Opener Sound-  Mood  Pattern Status Category|
|       |Level |  Time  Time|        |Codes|     |  |Fallback |Order  |Level|
| #  _ | |     |       |        |      |     |   |  |   |      |   |   |  | |
| 1|   b     1   0:10    :                                                 |
| 2| 1 G 1        3:58    :                                                 |
| 3| 2 I          3:13    :                                                 |
| 4| 3 P *        2:55    :                                                 |
| 5|   b      12    :     :                                                 |
| 6| 4 R 1        4:10    :                                                 |
| 7|-- b      22   3:00  16:00                                              |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy   --
```

In the **POWER SCREEN** excerpt shown above, we have entered an "Event Exact Time" of "16" minutes for the Breaknote at Clock position #7. This means that we want **SELECTOR** to time the hour so that the Breaknote at position #7 *starts* at 16 minutes past the hour. Keep the number of timed Events within an hour to a reasonable minimum. We suggest that you specify no more than *three* Event Exact Times in any hour.

If you are using the Runtime Testing Rule to time to Events within the hour, you must make sure your Timing Categories appear *at least* once, preferably twice, between the last timed Event (or the top of the hour) and the next timed Event. If you are using the Timing Special Scheduler to time to Events within the hour, you must make sure that a Clock Timing Position appears *at least* once, preferably twice, between the last timed Event (or the top of the hour) and the next timed Event.

In addition to entering Event Exact Times on the Clock **POWER SCREEN**, there are a number of *other* steps you must take before using the Runtime Testing Rule or the Timing Special Scheduler. For complete details, see "Runtime Testing" on Page 222 in Section 2 and "Timing Special Scheduler" on Page 453 in Section 4 of this Manual.

Event Exact Times can also be used to *adjust* the system's Air Times to your specified Exact Times. These features operate in the Day Scheduler, the Manual Scheduler and several areas of the Analysis section of the system. For complete details, see "Adjust Timing to Exact Time" on Page 592 in Section 5 of this Manual.

Opener

The Clock Opener Rule allows you to position strong, "image" Songs at strategic Clock locations - such as following Station IDs or positioning liners. You can also specify that certain Opener Codes *not* be used at specific Clock positions. This aspect of the Rule prevents **SELECTOR** from "wasting" Opener Songs at non-strategic Clock positions.

The "Opener" column on the **POWER SCREEN** contains fields that control the Clock Opener Rule. There are two fields in the column. The left-hand field is a Toggle Bar field with choices of "NOT" or a blank. In the right-hand field, you enter either an Opener Code or an asterisk (*) for the associated Clock position. Here's an example **POWER SCREEN** excerpt that illustrates how these settings work.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited   /  / --
|         Item            Event                                   Fallback|
| Category      #  Run-   Exact   Opener Sound-  Mood  Pattern  Status Category|
|        |Level  |  Time   Time|       | Codes|     |Fallback  |Order  |Level|
| #  _ | |      |       |      |       |     |     |     |     |     |     |
| 1|   b     1   0:10    :                                                |
| 2| 1 G 1        3:58    :          O                                    |
| 3| 2 I          3:13    :      NOT O                                    |
| 4| 3 P *        2:55    :      NOT *                                    |
| 5|   b    12     :      :                                               |
| 6| 4 R 1        4:10    :          *                                    |
| 7|-- b    22   3:00  16:00                                              |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

On our example **POWER SCREEN** above, we've specified that the Category G Level 1 Song in Clock position #2, must *have* an "O" Opener Code. For Clock position #3, the Category I Song must *not* have an "O" Opener Code. The settings for Clock position #4 indicate that the Category P Song scheduled here must *not* have *any* Opener Code. Finally, the Category R Level 1 Song in Clock position #6, must have *any* Opener Code. The "NOT" setting allows you to "save" Songs containing Opener Codes that are needed for specific Clock positions.

In order to activate the Clock Opener Rule, you must enter the Rule settings here on the Clock **POWER SCREEN**, *and* assign a Priority for the Rule on the **PRIORITIES** screen in the Music Policy section of the program. Of course, you must also enter Opener Codes on those Songs you want this Clock Rule to control.

Sound Codes

The "Sound Codes" column contains fields that control **SELECTOR**'s Clock Sound Codes Rule. It works similarly to the Clock Opener Rule, described above. You can specify that a Song position must have, or must *not* have, designated Sound Codes. The Sound Codes column consists of two fields. The left-hand field is a Toggle Bar field with choices of "NOT" or a blank. In the right-hand field, you can enter up to two Sound Codes. If you enter two Sound Codes, you're specifying that the associated Song must have, or must not have, *either* Code. Here's a **POWER SCREEN** excerpt that illustrates the use of Clock Sound Codes.

```
-- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  / / --
|          Item          Event                              Fallback|
| Category      #   Run-   Exact  Opener  Sound-   Mood  Pattern  Status Category|
|       |Level |   Time   Time|        |  Codes|     |   |Fallback |Order  |Level |
| #  _ | |        |        |        |        |      |   |   |    |   |   | |  |
| 4| 3 P *        2:55    :       NOT *   NOT BM                              |
| 5|   b     12    :      :                                                  |
| 6| 4 R 1        4:10    :                  W                               |
| 7|-- b     22   3:00   16:00                                               |
| 8| 5 I          3:13    :                                                  |
| 9| 6 P          2:55    :                                                  |
|10| 7 R          4:10    :                                                  |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

On our example **POWER SCREEN** above, Clock position #4, specifies that the Category P Song scheduled there must *not* contain a "B" *or* "M" Sound Code. The settings for Clock position #6 declare that the Category R Song scheduled there must *have* a "W" Sound Code. The "NOT" setting allows you to "save" Songs containing Sound Codes that are needed for specific Clock positions.

In order to activate the Clock Sound Codes Rule, you must enter the Rule settings here on the Clock **POWER SCREEN**, *and* assign a Priority for the Rule on the **PRIORITIES** screen in the Music Policy section of the program. Of course, you must also enter Sound Codes on those Songs you want this Clock Rule to control.

Mood

The "Mood" column contains fields that specify the Clock Mood Rule. This Rule allows you to demand that a scheduled Song have a *specific* Mood Code, or that the scheduled Song's Mood Code must be within a stipulated *range*. This **POWER SCREEN** excerpt demonstrates all the possible uses of the Clock Mood Rule.

```
-- S E L E C T O R ---Clock 11/Basic Clock            ---Last Edited  / / --
|          Item          Event                              Fallback|
| Category      #   Run-   Exact  Opener  Sound-   Mood  Pattern  Status Category|
|       |Level |   Time   Time|        |  Codes|     |   |Fallback |Order  |Level |
| #  _ | |        |        |        |        |      |   |   |    |   |   | |  |
| 9| 6 P          2:55    :                        5                         |
|10| 7 R          4:10    :                        3+                        |
|11| 8 H          4:08    :                        13                        |
|12|-- b     23   3:30    :                                                  |
|13| 9 G          3:58    :                                                  |
|14|10 I          3:13    :                                                  |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

On the example **POWER SCREEN** above, the Mood field for Clock position #9 specifies that the Category P Song scheduled there must have a Mood Code of "5". The "3+" Mood setting for Clock position #10 means that the Category R Song scheduled there must contain a Mood Code of "3" or *greater*. For this position, a Song with a Mood of "3", "4" or "5" is acceptable. The "13" specified in Clock position #11's Mood field means that the Category H Song scheduled there must have a Mood Code *between* "1" and "3".

In order to activate the Clock Mood Rule, you must enter the Rule settings here on the Clock **POWER SCREEN**, *and* assign a Priority for the Rule on the **PRIORITIES** screen in the Music Policy section of the program. Of course, you must also enter Mood Codes on those Songs you want this Clock Rule to control.

Pattern

The "Pattern" column contains fields that control the system's Clock Pattern Rule. This Rule allows you to request a Song with a specific Pattern Code for any Clock position. There are nine Pattern Codes available in **SELECTOR**. You can use the nine Codes to mean anything you want them to mean, then specify a Pattern sequence for the system to follow when scheduling.

For example, say that you use Pattern 1 to code your "Traditional" Songs, Pattern 2 to code your "Crossover" Songs and Pattern 3 to code your "Modern" Songs. By placing a sequence of specific Pattern Codes on the **POWER SCREEN**, you can essentially design a music flow based on Pattern. If you were to use a repeating Pattern "sequence" of "2 3 2 1" on your Clocks, your scheduled Songs would "flow" from "Crossover" to "Modern" to "Crossover" to "Traditional" to "Crossover" and so on.

Here's a **POWER SCREEN** excerpt that illustrates the mechanics of the Clock Pattern Rule.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited  / / --
|          Item           Event                                   Fallback|
| Category      #  Run-   Exact  Opener Sound-  Mood  Pattern  Status Category|
|        |Level  |  Time   Time|         |Codes|    |    |Fallback |Order  |Level|
| #   _ | |    |    |         |        |     |    |    | |    |     |    |  |    |
|13|  9 G        3:58     :                          2                       |
|14|10 I         3:13     :                          3                       |
|15|11 S         3:10     :                          2                       |
|16|-- b    18   3:30     :                                                  |
|17|12 R         4:10     :                          1                       |
|18|13 H         4:08     :                          2                       |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

The manner in which the system interprets Clock Pattern Codes is determined by a setting you make in the **CLOCK PARAMETERS** window. For complete information, see "Pattern Method" on Page 397 in this Section of the Manual. In the example **POWER SCREEN** shown above, the system is set for the "Normal" Pattern Method. We've specified that the Song scheduled in Clock position #13 must have a Pattern Code of "2". The Song scheduled in position #14 must have a "3" Pattern Code. The Pattern Code of the Song scheduled in Clock position #15 must be a "2". The Song scheduled in position #17 must have a "1" Pattern Code. The Pattern Code of the Song scheduled in Clock position #18 must be a "2".

The Clock Pattern Rule is often used in conjunction with **SELECTOR**'s Floating Special Scheduler. For details on this application, see "Floating and Clock Patterns" on Page 443 in Section 4 of this Manual.

In order to activate the Clock Pattern Rule, you must enter the Rule settings here on the Clock **POWER SCREEN**, *and* assign a Priority for the Rule on the **PRIORITIES** screen in the Music Policy section of the program. Of course, you must also enter Pattern Codes on those Songs you want this Clock Rule to control.

Pattern Fallback

The "Pattern Fallback" column contains fields that work in conjunction with the "Pattern" fields here on the Clock **POWER SCREEN**, and with the "Fallback Point Marker" on the **PRIORITIES** screen in the Music Policy section of the program. If the system is having a "hard time" finding a Song with the needed Pattern, you can specify that another Pattern may be used. First you must define the Fallback Patterns. Here's a **POWER SCREEN** excerpt showing how to do that.

```
-- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited  / / --
|          Item           Event                                   Fallback|
| Category      #  Run-   Exact  Opener Sound-  Mood  Pattern  Status Category|
|        |Level  |  Time   Time|         |Codes|    |    |Fallback |Order  |Level|
| #   _ | |    |    |         |        |     |    |    | |    |     |    |  |    |
|13|  9 G        3:58     :                          3   2                   |
|14|10 I         3:13     :                          6   5                   |
|15|11 S         3:10     :                          9   8                   |
|16|-- b    18   3:30     :                                                  |
|17|12 R         4:10     :                                                  |
|18|13 H         4:08     :                                                  |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

The **POWER SCREEN** shown above is set to use Pattern "2" Songs as the Pattern Fallback for Clock position #13, Pattern "5" Songs as a Fallback for Clock position #14 and Pattern "8" Songs as the Pattern Fallback for Clock position #15.

To activate the Pattern Fallback feature, you must place the Fallback Point Marker on the **PRIORITIES** screen in the Music Policy section of the program. Position the Marker at that point where you want **SELECTOR** to begin considering Songs with the Fallback Pattern Code. Be sure you set the Priority List associated with the Policy that will be active at the time the Clock is to be used. Here's a **PRIORITIES** screen excerpt that we'll use for illustration.

```
---------------------------------------------
|      UNBREAKABLE RULES (Unordered)        |
|Daypart Restriction                        |
|Title Separation                           |
|Artist Separation                          |
|Sound Code                                 |
|Artist Group Separation                    |
|Minimum Separation                         |
|Clock Pattern                              |
| BREAKABLE RULES (In Order of Importance)  |
|Clock Opener                               |
|Yesterday Song                             |
|Hour Rotation (1 other)                    |
|             FALLBACK POINT                |
| EDITING THRESHOLD (Important Rules Above)|
|Hour Rotation (2 other)                    |
|Preferred Sound Code                       |
|Pref. Artist Separation                    |
|Pref. Artist Group Sep.                    |
|               END OF LIST                 |
---------------------------------------------
```

Note that this Priority List contains the Clock Pattern Rule, prioritized as an Unbreakable Rule, and the Fallback Point Marker, which is set about midway in the Breakable Rules.

We'll use position #13 on the **POWER SCREEN** excerpt shown earlier to illustrate how Pattern Fallback operates. When scheduling this position, the system tests Songs, and drops rules if needed, in the usual manner. Since Clock Pattern is an Unbreakable Rule, any Song that does not contain a "3" Pattern Code will be rejected. This "normal" scheduling process continues until a Song is scheduled, or until *all* the rules *below* the Fallback Point have been dropped.

At this point, if **SELECTOR** cannot schedule a Song that does not violate *any* of the remaining rules *above* the Fallback Point, then the system re-tests the Songs within the Search Depth - now *also* considering those Songs with "2" Pattern Codes. **SELECTOR** can *now* schedule a Song with a Pattern Code of "2" *or* "3".

In order for Pattern Fallback to work, you must establish Pattern *and* Fallback Codes on the Clock **POWER SCREEN**. You must also assign a Priority for the Clock Pattern Rule, *and* place the Fallback Point Marker on the **PRIORITIES** screen. Of course, you must also enter Pattern Codes on those Songs you want this Clock Rule to control.

Status

The "Status" column contains fields that are used in conjunction with **MASTER CONTROL**, which is another fine program for radio from RCS. For an overview of this product, see "**MASTER CONTROL**" on Page 45 in the Introduction Section of this Manual. The Status fields are Toggle Bar fields. Here is a summary of the Status choices that are available:

Drop indicates that the associated Clock Item is to be Deleted if the scheduled Item is too "long".

Add indicates that the associated Clock Item will be Added if the schedule is too "short". Note that **SELECTOR** will *not* schedule a Clock position if its Status field is set to "Add".

Unsch stands for "Unscheduled". A Clock Item with an "Unscheduled" Status is intended to be filled in at a later time. Again, **SELECTOR** will *not* schedule a Clock position if its Status field is set to "Unsch".

Fixed indicates a Clock Item that may *not* be moved in the **MASTER CONTROL** program.

Order

The "Order" column contains single-character fields that operate in conjunction with the "Status" fields. If a Clock position's Status is "Drop" or "Add", you can enter a number from "1" to "9" in the associated Order field. The Order number specifies the sequence in which Status Positions should be Dropped or Added.

```
   -- S E L E C T O R ---Clock 11/Basic Clock           ---Last Edited  /  / --
   |         Item          Event                                      Fallback|
   | Category     #  Run-  Exact  Opener Sound-  Mood  Pattern   Status Category|
   |      |Level  |  Time  Time|        | Codes|   |   |Fallback |Order  |Level|
   | #  _ | |     |    |     |         |      |   |   |  |     |   |   |  |  | |
   | 1|    b     1  0:10   :                                                  |
   | 2| 1 G 1       3:58   :         O                                        |
   | 3| 2 I         3:13   :      NOT O                                       |
   | 4| 3 P *       2:55   :      NOT *  NOT BM              Drop  2           |
   | 5|    b    12   :      :                                                 |
   | 6| 4 R 1       4:10   :         *       W              Fixed             |
   | 7|-- b     22  3:00  16:00                                               |
   | 8| 5 I         3:13   :                                                  |
   | 9| 6 P         2:55   :               5                                  |
   |10| 7 R         4:10   :               3+                                 |
   |11| 8 H         4:08   :               13                                 |
   |12|-- b     23  3:30   :                                                  |
   |13| 9 G         3:58   :                      3    2                      |
   |14|10 I         3:13   :                      6    5                      |
   |15|11 S         3:10   :                      9    8     Drop  1          |
   |16|-- b     18  3:30   :                                                  |
   |17|12 R         4:10   :                      1                           |
   |18|13 H         4:08   :                      2          Add   1          |
   ----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy   --
```

The "Drop" Status on the Songs in Clock positions #4 and #15 is used to indicate that these Songs should be *dropped* if the hour is running too long. The Order of "1" specified for Clock position #15 means that this Song should be dropped *first*.

The "Add" Status on the Song in Clock position #18 indicates that a Song from the R Category should be added if the hour is running too short. Be careful here. Remember, **SELECTOR** will *not* schedule *any* Clock position whose Status field is set to "Add".

The "Fixed" Status of Clock position #6 specifies that this Song should not be *moved* from its scheduled location.

Category/Level Fallback

The "Fallback Category/Level" columns contain fields that work in conjunction with the Clock "Category" and "Level" fields, and with the "Fallback Point Marker" on the **PRIORITIES** screen in the Music Policy section of the program. If the system is having a "hard time" finding a Song from the specified Category and Level, you can designate *another* Category and/or Level that may be used in place of the original. First, you must define the Fallback Category and Level. Consider this example **POWER SCREEN**.

```
-- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  / / --
|          Item          Event                                 Fallback|
| Category     #  Run-   Exact  Opener Sound-  Mood  Pattern  Status  Category|
|      |Level |  Time    Time|       | Codes|      |Fallback |Order   |Level|
| #  _ |  |   |    |       |   |       |    |   |   |   |      |   |    |  | |
| 1|   b     1  0:10    :                                               |
| 2| 1 G 1      3:58    :          O                                    |
| 3| 2 I        3:13    :     NOT O                                 S  1|
| 4| 3 P *      2:55    :     NOT *  NOT BM              Drop  2         |
| 5|   b    12   :      :                                               |
| 6| 4 R 1      4:10    :          *     W               Fixed          |
| 7|-- b    22  3:00  16:00                                             |
| 8| 5 I        3:13    :                                          S  1|
| 9| 6 P        2:55    :                 5                              |
|10| 7 R        4:10    :                3+                              |
|11| 8 H        4:08    :                13                              |
|12|-- b    23  3:30    :                                               |
|13| 9 G        3:58    :                    3   2                       |
|14|10 I        3:13    :                    6   5                  S  1|
|15|11 S        3:10    :                    9   8       Drop  1         |
|16|-- b    18  3:30    :                                               |
|17|12 R        4:10    :                        1                       |
|18|13 H        4:08    :                        2       Add  1         |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

Notice that Clock positions #3, #8 and #14 in the example Clock **POWER SCREEN** above each contain Category/Level Fallback settings. To activate the Category/Level Fallback feature, you must also place the Fallback Point Marker on the **PRIORITIES** screen in the Music Policy section of the program. Position the Fallback Point where you want **SELECTOR** to begin considering the Songs from the Fallback Category/Level. Be sure that you use the Priority List from the Policy that is active at the time the Clock is used. Here's an example **PRIORITIES** screen containing the Fallback Point Marker, set just below the Breakable Rules Marker.

```
---------------------------------------------
|       UNBREAKABLE RULES (Unordered)       |
|Daypart Restriction                        |
|Title Separation                           |
|Artist Separation                          |
|Sound Code                                 |
|Artist Group Separation                    |
|Minimum Separation                         |
|Clock Opener                               |
| BREAKABLE RULES (In Order of Importance)  |
|               FALLBACK POINT              |
|Clock Opener                               |
|Yesterday Song                             |
|Hour Rotation (1 other)                    |
| EDITING THRESHOLD (Important Rules Above)|
|Hour Rotation (2 other)                    |
|Preferred Sound Code                       |
|Pref. Artist Separation                    |
|Pref. Artist Group Sep.                    |
|               END OF LIST                 |
---------------------------------------------
```

Here's how Category/Level Fallback, as defined in our example, will work. The Category specified for positions #3, #8 and #14 on the Clock **POWER SCREEN** is Category I. The Level field for all three positions is blank, indicating that Level Proportions will be used. We'll assume that Level 1 is set to 100% on the **CATEGORIES** screen in Music Policy.

When scheduling position #3, the system will test Songs from Category I Level 1, and drop rules if needed, in the usual manner. This "normal" scheduling process continues until a Song is scheduled, or until *all* the rules *below*

the Fallback Point have been dropped. At this point, if *all* the Songs in the Category I Level 1 Search Depth violate *any* of the rules *above* the Fallback Point, then **SELECTOR** switches to the Fallback Category/Level. This is defined on the Clock **POWER SCREEN** as Category S Level 1.

Now the system tests the Songs in Category S Level 1, the Fallback Category/Level. It uses the Search Depth defined for the Category/Level on the **CATEGORIES** screen.   Once the system switches to the Fallback Category/Level, Songs are tested as if the Fallback Category/Level were the *original* Category/Level. If *all* of the Songs within the Search Depth of the Fallback Category/Level violate *any* Unbreakable Rule, the position remains unscheduled.

Note that you can use an asterisk (*) in the "Fallback Level" field. This specifies that **SELECTOR** should search through the Levels of the Fallback Category, if and when the Category/Level Fallback occurs. For complete details on this option, see "Search through Levels" on Page 326 in this Section of the Manual.

We suggest you use Category/Level Fallback sparingly. You really cannot control how *often* the Fallback will take effect. The rate at which the feature will be activated is a function of many variables, including your rule definitions and their Priorities, the setting of the Fallback Point and the Characteristics of the Songs in your Database. If Category/Level Fallbacks happen too often, the rotation of your Categories will become quite unpredictable.

Note that the Category/Level Fallback feature is *not* available if you have used an asterisk (*) in the "Level" field of the same Clock position. In other words, "Search through Levels" and "Category/Level Fallback" are mutually *exclusive*. You may use only one or the other in any Clock position.

Also, the Category/Level Fallback function is not available for use with Floating Positions on the Clock. If you have used an asterisk (*) in the "Category" field of the same Clock position to specify a Floating Position, the Category/Level Fallback settings will be *ignored* for that position.

Use Policy

Press Alt-O from any location on the **POWER SCREEN** to access the "Use Policy" field. This is a one-character field, located in the lower-right border of the Clock **POWER SCREEN**.

```
-- S E L E C T O R ---Clock Z1/Number One Weekend     ---Last Edited  4/ 7/89--
|          Item           Event                                        Fallback|
| Category        #  Run-  Exact  Opener Sound-  Mood  Pattern  Status Category|
|        |Level |    Time  Time|         | Codes|    |    |Fallback |Order |Level|
| #  _ | |     |       |       |         |      |    |    |     |    |   |    | |
| 1|   b 1     1   0:10      :                                                  |
| 2| 1 @      21   3:11      :           O                                      |
| 3| 2 @      21   3:11      :                                                  |
| 4| 3 @      22   3:11      :                                                  |
| 5| 4 @      21   3:11      :                                                  |
| 6| 5 @      21   3:11      :                                                  |
| 7| 6 @      22   3:11      :                                                  |
| 8| 7 @      21   3:11      :                                                  |
| 9|-- b 1    22   3:00      :                                                  |
|10| 8 @      21   3:11      :                                                  |
|11| 9 @      22   3:11      :                                                  |
|12|10 @      21   3:11      :                                                  |
|13|11 @      21   3:11      :                                                  |
|14|-- b 1    23   3:30      :                                                  |
|15|12 @      22   3:11      :                                                  |
|16|13 @      21   3:11      :                                                  |
|17|14 @      21   3:11      :                                                  |
|18|15 @      22   3:11      :                                                  |
----- Total Time  61:06 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy 7 --
```

In the Use Policy field, you can designate one of the nine Policies to be used for the current Clock. Any entry in the Use Policy field *overrides* the Policy assigned on the **POLICY ASSIGNMENT** screen. In the example **POWER SCREEN** above, Policy 7 has been assigned to the "Number One Weekend" Clock, and will be *always* be used during the days and hours that the Clock is assigned.

The Use Policy field is designed to be used on Clocks that control special programming like Theme Weekends or one shot special programs. Ordinarily you would have to change the **POLICY ASSIGNMENT** screen to specify a different Policy for Special Scheduling, then remember to change the screen back to the regular settings after the special programming has been scheduled. Since the Use Policy field *overrides* the **POLICY ASSIGNMENT** screen, you can simply enter the desired Policy here, and it will be used automatically. This eliminates having to set, then reset, the **POLICY ASSIGNMENT** screen.

CLOCK ARTIST

There may come a time when you want to use **SELECTOR** to schedule a specific Artist. Perhaps you want to create a "Beatles Break" or a "Get the Led Out Sweep" or even a "Madonna Marathon". The system provides two different ways you can schedule a particular Artist in specific Clock positions. They are the Clock Artist Rule and the Category Artist Option. Although these two features are similar, they each operate in a different manner. We'll fully explain both methods, and the important differences between them.

Clock Artist Rule

The Clock Artist Rule allows you to specify that a *specific* Artist should be selected from the Category/Level that will be scheduled. This can be accomplished on the **POWER SCREEN** or the **EZ SCREEN**.

To illustrate, we'll select a specific Artist for Clock position #4 (Music Position #3) on the **EZ SCREEN** shown below. To do this, we simply position the cursor on the "Item #" field for Clock position #4, and press the F5 Key. The **ARTIST** window pops onto the right side of the screen. It contains a scrolling, alphabetized list of all the Artists in your Database. Here is how the screen appears after pressing F5.

```
    -- S E L E C T O R ---Clock 11/Basic Clock       ------------------------------
    |                                              |MARTY BALIN                 |
    | Category    Category                         |BAND_AID                    |
    |     |Level   Name    Item #- Runtime    Break|BANGLES                     |
    | #  _ | |             |       |               |GATO BARBIERI               |
    | 1|   b 1 Breaknote         1  0:10 STATION I.D|LEN BARRY                  |
    | 2| 1 G 1 GREAT EIGHTIES      3:58             |FONTELLA BASS               |
    | 3| 2 I   IMAGE GOLD          3:13             |SHIRELY BASSEY              |
    | 4| 3 P * PRIME OLDIES        2:55             |SHARON BATTS                |
    | 5|   b 1 Breaknote        12   :    Sell the "N|BEACH_BOYS                 |
    | 6| 4 R 1 RECURRENTS          4:10             |BEATLES                     |
    | 7|-- b 1 Breaknote        22  3:00 P S A / SPO|BEAU_BRUMMELS               |
    | 8| 5 I   IMAGE GOLD          3:13             |BEE_GEES                    |
    | 9| 6 P   PRIME OLDIES        2:55             |BELLAMY_BROTHERS            |
    |10| 7 R   RECURRENTS          4:10             |ARCHIE BELL_&_DRELLS        |
    |11| 8 H   HOT CURRENTS        4:08             |BELMONTS                    |
    |12|-- b 1 Breaknote        23  3:30 SPOTS / JIN|PAT BENATAR                |
    |13| 9 G   GREAT EIGHTIES      3:58             |GEORGE BENSON               |
    |14|10 I   IMAGE GOLD          3:13             |BROOK BENTON                |
    |15|11 S   SECONDARY GOLD      3:10             |BERLIN                      |
    |16|-- b 1 Breaknote        18  3:30 SPOTS / WEA|CHUCK BERRY                |
    |17|12 R   RECURRENTS          4:10             |BIG_BOPPER                  |
    |18|13 H   HOT CURRENTS        4:08             |MR_ACKER BILK               |
    ------------------ Total Time  61:29 ---- F1-Hel----------- F1-Help -----------
```

Now we use the Arrow and Paging Keys in the **ARTIST** window to position the cursor on the Artist we wish to insert into the Clock, then press the Enter Key. In the example above, we've chosen the "Beach Boys".

The Artist is inserted into the Clock, and the **ARTIST** window closes. Here's how the **EZ SCREEN** appears now.

```
        -- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  6/12/90--
        |                                                                            |
        | Category     Category                                                      |
        |      |Level   Name     Item #- Runtime    Breaknote/Event/Theme/Artist     |
        | #  _ | |         |        |       |                  |                      |
        | 1|   b 1 Breaknote         1   0:10 STATION I.D.                           |
        | 2| 1 G 1 GREAT EIGHTIES        3:58                                        |
        | 3| 2 I   IMAGE GOLD            3:13                                        |
        | 4| 3 P * PRIME OLDIES      142 2:55 BEACH_BOYS                             |
        | 5|   b 1 Breaknote         12   :   Sell the "Name Game" Contest!  Be bright,|
        | 6| 4 R 1 RECURRENTS            4:10                                        |
        | 7|-- b 1 Breaknote         22 3:00 P S A / SPOTS / JINGLE                  |
        | 8| 5 I   IMAGE GOLD            3:13                                        |
        | 9| 6 P   PRIME OLDIES          2:55                                        |
        |10| 7 R   RECURRENTS            4:10                                        |
        |11| 8 H   HOT CURRENTS          4:08                                        |
        |12|-- b 1 Breaknote         23 3:30 SPOTS / JINGLE                         |
        |13| 9 G   GREAT EIGHTIES        3:58                                        |
        |14|10 I   IMAGE GOLD            3:13                                        |
        |15|11 S   SECONDARY GOLD        3:10                                        |
        |16|-- b 1 Breaknote         18 3:30 SPOTS / WEATHER                        |
        |17|12 R   RECURRENTS            4:10                                        |
        |18|13 H   HOT CURRENTS          4:08                                        |
        ------------------ Total Time  61:29 ---- F1-Help F2-Save F8-Power Screen -----
```

The Artist Number is inserted into the "Item #" field, and the Artist's name is displayed in the Breaknote/Event/Theme/Artist field. If we knew the Artist Number of the Artist we wanted to specify, we could have simply typed that Number into the "Item #" field, and pressed the Tab Key.

In our example **EZ SCREEN** shown above, we're telling **SELECTOR** to choose a Song by the "Beach Boys", when Category P is scheduled at Clock position #4.

In order to activate the Clock Artist Rule, you *must* assign a Priority for the Rule on the **PRIORITIES** screen in the Music Policy section of **SELECTOR**.

For effective operation of the Rule, you must be fairly certain that there are *enough* Songs by the Clock Artist in the associated Category/Level. If you were to prioritize the Clock Artist Rule as an Unbreakable Rule, and the system could *not* find a Song by the specified Artist within the Search Depth of the Category/Level, then the position would be left unscheduled. On the other hand, if you were to prioritize the Clock Artist Rule as a Breakable Rule, the Rule might be *dropped* during the scheduling process. In this case, an Artist other than the Artist specified on the Clock will be scheduled.

For the reasons just described, the Clock Artist Rule might not be appropriate in your situation. However, there is an alternative. The "Category Artist Option" is much more flexible, and probably can provide the results you're seeking.

Category Artist Option

Category Artist positions are scheduled by the Twofer Special Scheduler. The name of this feature is based on the fact that *many* Categories can be considered when the position is scheduled. Generally, this is the *best* way to schedule specific Artists at designated Clock positions, because you can instruct the system to search many different Categories. Thus **SELECTOR** has a better chance of locating Songs by the required Artist.

You can assign a Category Artist for any Clock position by typing an ampersand (&) in the "Category" field, and entering the Artist Number in the "Item #" field. This can be accomplished on the **POWER SCREEN** or the **EZ SCREEN**.

To illustrate, we'll select a Category Artist for Clock position #4 (Music Position #3) using the **EZ SCREEN**. Note that the "Category" field for position #4 contains an ampersand (&). This designates a Category Artist for the position. Place the cursor in the "Item #" field for Clock position #4 and press the F5 Key. The **ARTIST** window pops onto the right side of the screen. It contains a scrolling, alphabetized list of all the Artists in your Database. Here is how the screen appears after pressing F5.

```
-- S E L E C T O R ---Clock 11/Basic Clock      ------------------------------
|                                              |MARTY BALIN                |
| Category    Category                         |BAND_AID                   |
|        |Level   Name    Item #- Runtime   Break|BANGLES                  |
| #  _ | |        |           |      |    |GATO BARBIERI              |
| 1|   b 1 Breaknote        1  0:10 STATION I.D|LEN BARRY                |
| 2| 1 G 1 GREAT EIGHTIES      3:58           |FONTELLA BASS            |
| 3| 2 I   IMAGE GOLD          3:13           |SHIRELY BASSEY           |
| 4| 3 &   Artist              3:11           |SHARON BATTS             |
| 5|   b 1 Breaknote       12  :    Sell the "N|BEACH_BOYS             |
| 6| 4 R 1 RECURRENTS          4:10           |BEATLES                  |
| 7|-- b 1 Breaknote       22  3:00 P S A / SPO|BEAU_BRUMMELS          |
| 8| 5 I   IMAGE GOLD          3:13           |BEE_GEES                 |
| 9| 6 P   PRIME OLDIES        2:55           |BELLAMY_BROTHERS         |
|10| 7 R   RECURRENTS          4:10           |ARCHIE BELL_&_DRELLS     |
|11| 8 H   HOT CURRENTS        4:08           |BELMONTS                 |
|12|-- b 1 Breaknote       23  3:30 SPOTS / JIN|PAT BENATAR            |
|13| 9 G   GREAT EIGHTIES      3:58           |GEORGE BENSON            |
|14|10 I   IMAGE GOLD          3:13           |BROOK BENTON             |
|15|11 S   SECONDARY GOLD      3:10           |BERLIN                   |
|16|-- b 1 Breaknote       18  3:30 SPOTS / WEA|CHUCK BERRY            |
|17|12 R   RECURRENTS          4:10           |BIG_BOPPER               |
|18|13 H   HOT CURRENTS        4:08           |MR_ACKER BILK            |
------------------ Total Time  61:45 ---- F1-Hel----------- F1-Help -----------
```

Use the Arrow and Paging Keys in the **ARTIST** window to position the cursor on the Artist you wish to insert into the Clock, then press the Enter Key. In the example above, we've chosen the "Beatles". The Artist is inserted into the Clock, and the **ARTIST** window closes. Here's how the **EZ SCREEN** appears now.

```
-- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  6/12/90--
|                                                                          |
| Category    Category                                                     |
|        |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist |
| #  _ | |        |           |      |                   |                 |
| 1|   b 1 Breaknote        1  0:10 STATION I.D.                            |
| 2| 1 G 1 GREAT EIGHTIES      3:58                                         |
| 3| 2 I   IMAGE GOLD          3:13                                         |
| 4| 3 &   Artist          45  3:11 BEATLES                                 |
| 5|   b 1 Breaknote       12  :    Sell the "Name Game" Contest!  Be bright,|
| 6| 4 R 1 RECURRENTS          4:10                                         |
| 7|-- b 1 Breaknote       22  3:00 P S A / SPOTS / JINGLE                  |
| 8| 5 I   IMAGE GOLD          3:13                                         |
| 9| 6 P   PRIME OLDIES        2:55                                         |
|10| 7 R   RECURRENTS          4:10                                         |
|11| 8 H   HOT CURRENTS        4:08                                         |
|12|-- b 1 Breaknote       23  3:30 SPOTS / JINGLE                          |
|13| 9 G   GREAT EIGHTIES      3:58                                         |
|14|10 I   IMAGE GOLD          3:13                                         |
|15|11 S   SECONDARY GOLD      3:10                                         |
|16|-- b 1 Breaknote       18  3:30 SPOTS / WEATHER                         |
|17|12 R   RECURRENTS          4:10                                         |
|18|13 H   HOT CURRENTS        4:08                                         |
------------------ Total Time  61:45 ---- F1-Help F2-Save F8-Power Screen -----
```

The Artist Number is inserted into the "Item #" field, and the Artist's name is displayed in the Breaknote/Event/Theme/Artist field. If we knew the Artist Number of the Artist we wanted to specify, we could have simply typed that Number into the "Item #" field, and pressed the Tab Key.

In the example **EZ SCREEN** shown above, The Twofer Special Scheduler will select a Song by the Beatles for Clock position #4. For complete information on how these positions are scheduled, see "Clock Category Artists" on Page 451 in Section 4 of this Manual.

FLOATING CLOCK OPTIONS

There are several areas of the Clocks subdivision that operate in conjunction with the system's Floating Special Scheduler. We'll now explore the Clock features and functions that relate to Floating. Unless you are using, or plan to use, the Floating Special Scheduler, you will *not* need to work in these areas of the Clocks subdivision. For complete information about **SELECTOR**'s Floating Special Scheduler, see "Floating Special Scheduler" on Page 438 in Section 4 of this Manual. Here is an example Clock **EZ SCREEN** that contains Floating Positions.

```
-- S E L E C T O R ---Clock FC/Floating Clock        ---Last Edited  6/13/90--
|                                                                            |
| Category    Category                                                       |
|       |Level    Name    Item #- Runtime      Breaknote/Event/Theme/Artist  |
| #  _ | |        |         |     |                        |                 |
| 1| 1 *   Floating           3:11                                           |
| 2| 2 *   Floating           3:11                                           |
| 3| 3 H   HOT CURRENTS       4:08                                           |
| 4| 4 *   Floating           3:11                                           |
| 5|-- b 1 Breaknote      22  3:00 P S A / SPOTS / JINGLE                     |
| 6| 5 *   Floating           3:11                                           |
| 7| 6 *   Floating           3:11                                           |
| 8| 7 *   Floating           3:11                                           |
| 9| 8 *   Floating           3:11                                           |
|10|-- b 1 Breaknote      23  3:30 SPOTS / JINGLE                            |
|11| 9 *   Floating           3:11                                           |
|12|10 H   HOT CURRENTS       4:08                                           |
|13|11 *   Floating           3:11                                           |
|14|-- b 1 Breaknote      18  3:30 SPOTS / WEATHER                           |
|15|12 *   Floating           3:11                                           |
|16|13 *   Floating           3:11                                           |
|17|14 *   Floating           3:11                                           |
|18|15 *   Floating           3:11                                           |
------------------ Total Time  59:39 ---- F1-Help F2-Save F8-Power Screen -----
```

There are 15 Music Positions on the example Clock **EZ SCREEN** shown above. Music Position Numbers 3 and 10 are "fixed" Positions, in which Category H Songs will always be scheduled. The remaining 13 Music Positions, those with asterisks (*) in their "Category" fields, are Floating Positions. These positions are scheduled by **SELECTOR**'s Floating Special Scheduler.

The Floating Special Scheduler will *not* use a specific Level, or search through the Levels, of your Floating Categories when scheduling. For these reasons, the system will not allow you to enter data in the "Level" field of Floating Clock Positions. Note that the Floating Special Scheduler *will* respect any Level "Proportions" you have defined on the **CATEGORIES** screen in the Music Policy section of the program.

Also, be advised that the Floating Special Scheduler *ignores* any settings in the "Fallback Category/Level" fields of Floating Positions. The Fallback Category/Level feature, whose settings appear on the **POWER SCREEN**, does *not* operate in conjunction with the Floating Special Scheduler. The "Pattern" and "Pattern Fallback" settings, on the other hand, are *respected* for Floating Positions.

FLOATING RULES

You will not be able to Save an **EZ SCREEN** or **POWER SCREEN** that contains Floating Positions *until* you provide specific instructions regarding *how* these Positions should be scheduled. We call these instructions Floating Rules. Press the F3 Key from any location on the **EZ SCREEN** or **POWER SCREEN** to access the **FLOATING RULES** screen. Your display will appear somewhat like this.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock        ----
|                    | Quota    | Maximum   | Minimum      | Not Next to  | Random |
|  Category Names    | Per Hour | Per Sweep | Songs Apart  | Category(s)  | Order? |
| H HOT CURRENTS     |          |           |              |              | No     |
| R RECURRENTS       |    3     |    2      |     1        |    I         | Yes    |
| I IMAGE GOLD       |    3     |    2      |     1        |    HR        | Yes    |
| S SECONDARY GOLD   |    2     |    1      |     1        |              | Yes    |
| G GREAT EIGHTIES   |    3     |    2      |     1        |              | Yes    |
| P PRIME OLDIES     |    2     |    1      |     1        |              | Yes    |
| N NO PLAY          |          |           |              |              | No     |
| Y YESTERDAY HOLD   |          |           |              |              | No     |
| X CONTROL          |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
|                    |          |           |              |              | No     |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

Since Categories are not scheduled in Fixed Clock Positions when the Floating Special Scheduler operates, you must instruct the system where and how it may Float your Categories to the available Floating Clock Positions. When the Floating Special Scheduler operates, it validates specific Floating Clock Positions to which your various Categories may Float. The system follows your settings here on the **FLOATING RULES** screen to perform this validation.

The upper border of the example **FLOATING RULES** screen shown above indicates that it relates to the Floating Positions of Clock "FC". The **FLOATING RULES** screen is divided into six columns. The left-hand column displays your Categories. You *cannot* enter information in this area of the screen. The five remaining columns contain fields that instruct **SELECTOR** how to Float your Categories. We'll discuss these fields in the order in which they appear on the **FLOATING RULES** screen, from left to right.

After you have defined your Floating Rules, you might want to "test" them, to ensure they're sensible and possible. Construct several different Clocks on paper that meet all of the requirements you've defined. Can you do it? That is, are you able to place all of the required Category Quotas into Floating Positions in such a manner that all of your Floating Rules are obeyed? If *you* cannot create Clocks that meet your Floating Rules, then there is *no* way **SELECTOR** will be able to do it either. If you spend some time defining solid and logical Floating Rules, you will be rewarded with Floating schedules in which each Category's "Quota per Hour" objectives are fulfilled.

Quota per Hour

You enter numbers in the fields of the "Quota per Hour" column to specify how many times during the hour the Floating Special Scheduler should schedule each Category.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock     ----
|                    | Quota    | Maximum   | Minimum      | Not Next to  | Random |
|  Category Names    | Per Hour | Per Sweep | Songs Apart  | Category(s)  | Order? |
| R RECURRENTS       |    3     |    2      |     1        |     I        |  Yes   |
| Y YESTERDAY HOLD   |          |           |              |              |  No    |
|                    |          |           |              |              |        |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

The "Quota Per Hour" field on the **FLOATING RULES** screen excerpt shown above instructs the Floating Special Scheduler to schedule Category R "3" times during those hours where Clock "FC" is assigned. Since there is *no* "Quota per Hour" setting for Category Y, it will *not* be used during Floating Special Scheduling.

In the lower border of the **FLOATING RULES** screen, the system displays the number of Floating "Clock Requests" you have defined on the underlying **EZ SCREEN** or **POWER SCREEN**. It also shows the "Total Quota", which is the overall number of Floating Category Quotas you have designated here on the **FLOATING RULES** screen. As you make "Quota per Hour" changes, the information in the lower screen border updates to reflect them. On the screen excerpt shown above, the lower screen border shows that there are "13 Clock Requests" for Floating Positions, and that the "Total Quota" of Floating Categories defined on the **FLOATING RULES** screen is "13".

The Total Quota for the hour *can* be *greater* than the number of Floating Clock Requests, but it *cannot* be *less*. You will not be able to Save the **FLOATING RULES** screen until the Total Quota is equal to, or greater than, the number of Floating Positions on the associated Clock.

It is sometimes helpful to define an "extra" hourly Quota or two for the Category that is scheduled on the *final* Pass Order. Then, if the system was unable to validate Floating Positions on earlier scheduling Passes, it will have the opportunity to validate them during the final scheduling Pass. This scheme can prevent Unscheduled Positions caused by unfulfilled Quotas. To learn more about scheduling Passes, see "Pass Order" on Page 420 in Section 4 of this Manual.

Maximum per Sweep

Elsewhere in the Clocks subdivision you can define any Breaknote as a "Stopset". For more information on Stopset Breaknotes, see "Edit Breaknote" on Page 332 in this Section of the Manual. **SELECTOR** considers all of the Songs between two Stopset Breaknotes or Events as a "Music Sweep". You enter numbers in the fields of the "Maximum per Sweep" column to specify the most number of times each Category may be scheduled between two Stopsets.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock     ----
|                    | Quota    | Maximum   | Minimum      | Not Next to  | Random |
|  Category Names    | Per Hour | Per Sweep | Songs Apart  | Category(s)  | Order? |
| R RECURRENTS       |    3     |    2      |     1        |     I        |  Yes   |
|                    |          |           |              |              |        |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

The "Maximum per Sweep" field on the **FLOATING RULES** screen excerpt shown above instructs the Floating Special Scheduler to Schedule Category R no more than "2" times during a Music Sweep.

The Floating Special Scheduler looks backward through the current and previous hour to find the previous Stopset. If it does not locate a Stopset, it considers the *first* Song at the beginning of the *previous* hour as the start of the Music Sweep. Similarly, the system looks forward through the current and next hour to find the next Stopset. If it does not locate a Stopset, it considers the *last* Song at the *end* of the next hour as the end of the Music Sweep.

Minimum Songs Apart

You enter numbers in the fields of the "Minimum Songs Apart" column to specify the least number of Songs from *other* Categories that must be scheduled between two Songs from the *same* Category.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock     ----
|                 | Quota    | Maximum   | Minimum     | Not Next to | Random |
| Category Names  | Per Hour | Per Sweep | Songs Apart | Category(s) | Order? |
| R RECURRENTS    |    3     |    2      |     1       |     I       |  Yes   |
|                 |          |           |             |             |        |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

The "Minimum Songs Apart" field on the **FLOATING RULES** screen excerpt shown above instructs the Floating Special Scheduler to schedule at least "1" Song from another Category between two Songs from Category R.

Not Next to Category

The "Not Next to Category" column contains four-character fields that allow you to specify which Categories may not be positioned adjacent to other Categories.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock     ----
|                 | Quota    | Maximum   | Minimum     | Not Next to | Random |
| Category Names  | Per Hour | Per Sweep | Songs Apart | Category(s) | Order? |
| R RECURRENTS    |    3     |    2      |     1       |     I       |  Yes   |
|                 |          |           |             |             |        |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

On the example **FLOATING RULES** screen excerpt shown above, we've specified that Category "R" may not be positioned next to Category "I". Note that this setting provides "one way" protection. That is, Category "R" will be separated from Category "I", but Category "I" will *not* necessarily be separated from Category "R". If you want the position separation to work *both* ways, you must define a complement for the setting, like this.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock     ----
|                 | Quota    | Maximum   | Minimum     | Not Next to | Random |
| Category Names  | Per Hour | Per Sweep | Songs Apart | Category(s) | Order? |
| R RECURRENTS    |    3     |    2      |     1       |     I       |  Yes   |
| I IMAGE GOLD    |    3     |    2      |     1       |     HR      |  Yes   |
|                 |          |           |             |             |        |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

The **FLOATING RULES** screen excerpt shown above illustrates how to create complementary "Not Next to Category" settings. The trick is to create entries for *both* Categories when you want them to be *absolutely* separated. The screen settings instruct the Floating Special Scheduler that Category "R" may not be positioned next to Category "I" *and* that Category "I" may not be positioned next to Category "R".

The "Not Next to Category" field for Category "I" on our example **FLOATING RULES** screen *also* informs the system that Category "I" may not be positioned next to Category "H". This illustrates how you use a single field to specify more than one Category for separation protection.

Random Order

The "Random Order" column contains Toggle Bar fields with choices of "Yes" or "No". These fields allow you to specify the order in which validated Floating Positions will be examined when the Floating Special Scheduler tests Songs in the associated Category.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock     ----
|                 | Quota    | Maximum   | Minimum     | Not Next to | Random |
| Category Names  | Per Hour | Per Sweep | Songs Apart | Category(s) | Order? |
| R RECURRENTS    |    3     |    2      |     1       |     I       |  Yes   |
|                 |          |           |             |             |        |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

If you select "No", the Floating Special Scheduler will move through the validated Floating Positions in *sequential* order when testing Songs from the associated Category. If you select "Yes", the Floating Special Scheduler will move through the validated Floating Positions in *random* order when testing Songs from the associated Category.

The "Random Order" field for Category R on the **FLOATING RULES** screen excerpt shown above instructs the system to examine validated Floating Positions for Category R in random order when the Floating Special Scheduler tests Songs from the Category.

We recommend that you set the "Random Order" field to "Yes" for *most* of your Floating Categories. This will provide Floating schedules with a greater variety of Category sequences. For your smaller Categories, those with relatively *fast* turnovers, you should set the "Random Order" field to "No". This will provide a more even rotation of the Category's Songs.

FLOATING PRIORITIES

When you use **SELECTOR**'s Floating Special Scheduler, the system tests each Song for multiple Clock positions. You use the **FLOATING RULES** screen, described previously, to define where and how your Floating Categories may be positioned within the hour. You *also* may establish priorities for several of these Floating Rules. To do so, press the F5 Key from any location on the **FLOATING RULES** screen. The **FLOATING PRIORITIES** window will pop onto the center of your screen. You will see a display more or less like this.

```
---- S E L E C T O R ---------Floating Rules for FC/Floating Clock       ----
|                     | Quota    | Maximum   | Minimum    | Not Next to | Random |
|  Category Names     | Per Hour | Per Sweep | Songs Apart | Category(s) | Order? |
| H HOT CURRENTS      |          |           |            |             |  No    |
| R RECURRENTS        |    3     |     2     |     1      |     I       |  Yes   |
| I IMA---------------------------------------------------------------------Yes  |
| S SEC|                        Floating Priorities                       |Yes  |
| G GRE|                                                                   |Yes  |
| P PRI|                     Priority        Across Stopsets?              |Yes  |
| N NO |                                                                   |No   |
| Y YES|    Maximum per Sweep        First Drop                            |No   |
| X CON|                                                                   |No   |
|     |    Minimum Songs Apart      Second Drop          No               |No   |
|     |                                                                    |No   |
|     |    Not Next to Category(s)  Third Drop           No               |No   |
|     |                                                                    |No   |
|     |                                                                    |No   |
|     | ---------------------- F1-Help F2-Save ----------------------No    |
|     |         |          |           |           |            |    No    |
|     |         |          |           |           |            |    No    |
|     |         |          |           |           |            |    No    |
|     |         |          |           |           |            |    No    |
|     |         |          |           |           |            |    No    |
-- F1-Help F2-Save F5-Floating Priorities --13 Clock Requests 13 Total Quota ---
```

Note that the upper border of the underlying **FLOATING RULES** screen indicates that it is associated with Clock "FC". Likewise, the **FLOATING PRIORITIES** window relates *only* to the Floating Rules for Clock "FC". This means that you can easily create *multiple* Floating Rules and Priorities, each associated with a different Clock in your Database.

Floating Priority

The "Priority" column of the **FLOATING PRIORITIES** window contains three Toggle Bar fields, each associated with one of the Floating Rules. The choices available for each field are "Unbreakable", "First Drop", "Second Drop" or "Third Drop". These fields allow you to set the relative priority of the three Floating Rules.

Aside from the Unbreakable Rules that you have prioritized in the Music Policy subdivision of the system, your Floating Rules can cause Unscheduled Positions during Floating Special Scheduling. It's easy to box the Floating Special Scheduler into a corner by defining Floating Rules that are impossible or overly restrictive. If your Floating Rules are unrealistic, and you have set their priorities to "Unbreakable", the system might not be able to validate *any* Floating Positions for one or more of your Categories. If that happens, these positions will remain Unscheduled. Remember, **SELECTOR** will never schedule in violation of an Unbreakable Rule.

For this reason, we recommend that you select the "Unbreakable" setting *only* if one or all of your Floating Rules *must* be respected, and you are willing to *accept* the possibilities of Unscheduled Positions and unfulfilled hourly Quotas. Otherwise, use the "First Drop", "Second Drop" and "Third Drop" settings in any combination to indicate the order in which your Floating Rules may be dropped when the system validates Floating Positions.

The example **FLOATING PRIORITIES** window shown above illustrates one possible approach for defining Floating Rule priorities. The "Maximum per Sweep" Rule is set to "First Drop". This means that if the Floating Special Scheduler cannot validate *any* Floating Positions when attempting to Float a Category, it will ignore your "Maximum per Sweep" Rule, then attempt to validate Floating Positions again. If this second attempt is *also* unsuccessful, the system will then ignore your "Minimum Songs Apart" Rule, because it is set to "Second Drop", and attempt to validate Floating Positions again. If the Floating Special Scheduler *still* cannot validate any Floating Positions for the Category, **SELECTOR** will then drop the "Not Next to Category" Rule, because it is set to "Third Drop".

After all three Floating Rules have been dropped, the system *will* be able to validate Floating Positions for the current Category. This means that the system will *absolutely* be able to *fulfill* your "Quota per Hour" requirements, as long as you do *not* select any "Unbreakable" settings in the **FLOATING PRIORITIES** window. Keep in mind, though, that your schedule will still contain Unscheduled Positions if the system can not locate a Song to fulfill the Unbreakable Rules you have defined in the Music Policy subdivision of the system.

Floating Across Stopsets

Elsewhere in the Clocks subdivision you can define any Breaknote as a "Stopset". For more information on Stopset Breaknotes, see "Edit Breaknote" on Page 332 in this Section of the Manual. Most programmers use this feature to differentiate between their short and long Breaknotes. The "Across Stopsets" settings in the **FLOATING PRIORITIES** window allow you to suspend your Floating Rules for both Floating Positions on each side of a Breaknote or Event that has been defined as a Stopset.

The "Across Stopsets" column contains two Toggle Bar fields, each associated with one of the Floating Rules. Each field offers a choice of "Yes" or "No". The "Yes" setting indicates that the associated Floating Rule will be *obeyed* at all times. A "No" means that the associated Floating Rule will be *ignored* for both Floating Positions located on either side of a Breaknote or Event that has been defined as a Stopset. The "No" settings provide a greater likelihood that the Floating Special Scheduler will be able to fulfill your "Minimum Songs Apart" and "Not Next to Category" Rules because they do not have to be respected across Stopsets.

CLOCK EDITING SCREEN FEATURES

SELECTOR provides a group of features that operate on both the **EZ SCREEN** and the **POWER SCREEN**. Here are summaries of these functions.

Screen Content

The F6 Key is used to cycle the **EZ SCREEN** and the **POWER SCREEN** through three content options. These options are "Music and Events", "Music Only" and "Events Only". All of the example screens we've shown so far have been set for "Music and Events" Screen Content. Here's an **EZ SCREEN** excerpt set for "Music Only" screen content.

```
-- S E L E C T O R ---Clock 11/Basic Clock              ---Last Edited  6/12/90--
|                                                                                |
| Category    Category                                                           |
|        |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist      |
| #  _ | |        |          |     |                     |                       |
| 2* 1 G 1 GREAT EIGHTIES        3:58                                            |
| 3| 2 I   IMAGE GOLD            3:13                                            |
| 4| 3 P * PRIME OLDIES          2:55                                            |
| 6* 4 R 1 RECURRENTS            4:10                                            |
| 8* 5 I   IMAGE GOLD            3:13                                            |
| 9| 6 P   PRIME OLDIES          2:55                                            |
|10| 7 R   RECURRENTS            4:10                                            |
|11| 8 H   HOT CURRENTS          4:08                                            |
|13* 9 G   GREAT EIGHTIES        3:58                                            |
|14|10 I   IMAGE GOLD            3:13                                            |
|15|11 S   SECONDARY GOLD        3:10                                            |
|17*12 R   RECURRENTS            4:10                                            |
|18|13 H   HOT CURRENTS          4:08                                            |
|19|14 G   GREAT EIGHTIES        3:58                                            |
|20|                               :                                            |
------------------ Music Time  51:19 ---- F1-Help F2-Save F8-Power Screen -----
```

The **EZ SCREEN** shown above displays only Music Positions. This is a handy option if you wish to view only the Music Positions you have assigned to a Clock. The system now shows the total Average "Music Time" in the lower screen border. This is the total average Runtime of all the Clock's Music Positions. When the Editing screen is set to "Music Only" content, **SELECTOR** displays an asterisk (*) to the right of the Overall Position Number of those Song positions that are *preceded* by an Event.

Here's an **EZ SCREEN** excerpt that has been set for "Events Only" content.

```
-- S E L E C T O R ---Clock 11/Basic Clock              ---Last Edited  6/12/90--
|                                                                                |
| Category    Category                                                           |
|        |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist      |
| #  _ | |        |          |     |                     |                       |
| 1|   b 1 Breaknote       1  0:10 STATION I.D.                                  |
| 5|   b 1 Breaknote      12    :  Sell the "Name Game" Contest!  Be bright,|
| 7|-- b 1 Breaknote      22  3:00 P S A / SPOTS / JINGLE                        |
|12|-- b 1 Breaknote      23  3:30 SPOTS / JINGLE                               |
|16|-- b 1 Breaknote      18  3:30 SPOTS / WEATHER                              |
|20|                               :                                            |
------------------ Break Time  10:10 ---- F1-Help F2-Save F8-Power Screen -----
```

The **EZ SCREEN** shown above displays only Event positions. This is a handy option if you wish to view all of the Events that have been assigned to a Clock.

When the Editing screen is set to "Events Only" content, the system displays the total "Break Time" in the lower screen border. This is the total Runtime of all the Clock's Event Positions.

Last Edited

Both the **EZ SCREEN** and the **POWER SCREEN** display the date that the Clock was most-recently changed. This date is posted in the "Last Edited" field located in the upper-right borders of both Clock Editing screens.

```
  -- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  6/12/90--
  |                                                                            |
  | Category     Category                                                      |
  |       |Level  Name    Item #- Runtime      Breaknote/Event/Theme/Artist    |
  | #  _ | |       |        |    |             |                               |
  | 1|   b   Breaknote        1  0:10 STATION I.D.                             |
  | 2| 1 G 1 GREAT EIGHTIES      3:58                                          |
  | 3| 2 I   IMAGE GOLD          3:13                                          |
  | 4| 3 P * PRIME OLDIES        2:55                                          |
  | 5|   b   Breaknote          12  :   Sell the "Name Game" Contest!  Be bright,|
  | 6| 4 R 1 RECURRENTS         4:10                                           |
  | 7|-- b   Breaknote          22 3:00 P S A / SPOTS / JINGLE                 |
  ------------------- Total Time  61:29 ---- F1-Help F2-Save F8-Power Screen -----
```

In the **EZ SCREEN** excerpt shown above, the "Last Edited" field in the upper-right screen border indicates that this Clock was most-recently changed on June 12th, 1990.

Analysis

From the **EZ SCREEN** or **POWER SCREEN**, you can press the F4 Key to access **SELECTOR**'s **CLOCK ANALYSIS** screen. Here's an example of what you'll see.

```
----------------------------------------------------------------------------
|    CLOCK      |     SELECTOR      No   Level | LINKER          No   Level |
|   ANALYSIS    |     Categories   Level 1  2  3 |   Categories   Level 1  2  3 |
---------------- H HOT CURRENTS     2            | b Breaknote          5     |
|              | R RECURRENTS       2  1         |                            |
| Music     14 | I IMAGE GOLD       3            |                            |
| Events     5 | S SECONDARY GOLD   1            |                            |
| Rolling    0 | G GREAT EIGHTIES   2  1         |                            |
| Spotsets   0 | P PRIME OLDIES     1            |                            |
| ------------ | N NO PLAY                       |                            |
| Total     19 | Y YESTERDAY HOLD                |                            |
|              | X CONTROL                       |                            |
----------------                                 |                            |
|              |                                 |                            |
| Artist     1 |                                 |                            |
| Floating   0 |                                 |                            |
| Themes     0 |                                 |                            |
| Timing     0 |                                 |                            |
| Twofers    0 |                                 |                            |
|              |                                 |                            |
----------------                                 |                            |
| Esc-Previous |                                 |                            |
|    Screen    |                                 |                            |
----------------------------------------------------------------------------
```

There are three main columns on the **CLOCK ANALYSIS** screen. The upper portion of the left-most column displays the number of Music, Events, Rolling, Spotset and Total positions on the current Clock. The lower portion of the left-hand column shows the number of Artist, Floating, Theme, Timing and Twofer Positions contained in the Clock. Our example **CLOCK ANALYSIS** screen indicates that there is one "Artist" position assigned to the Clock.

The middle column displays statistics regarding the number of **SELECTOR** music Categories/Levels that are used in the current Clock. In our example screen, we can easily see that Category R appears three times on the Clock. Two of the Category R positions specify "No Level". These positions will be scheduled according to the Level Proportions specified on the **CATEGORIES** screen in the Music Policy section of the program. The remaining Category R Clock position specifies Level 1.

The right-hand column displays statistics regarding the number of **LINKER** Event Categories/Levels that are used in the current Clock. Note that even if you are *not* using **LINKER**, *all* of the Breaknotes on the current Clock are displayed in the Level 1 column here. On our example **CLOCK ANALYSIS** screen, there are five Breaknotes that are defined on the current Clock.

Clock Assignment Map

From the **EZ SCREEN** or **POWER SCREEN**, you can press the F7 Key to see the hours and days to which the current clock is assigned. The **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window will pop onto the center of the screen. See "Clock Assignment Map" on Page 317 in this Section of the Manual for complete information.

Print/File

From the **EZ SCREEN** or **POWER SCREEN**, you can press the F9 Key to obtain a printed copy of the current Clock. The **PRINT OPTIONS** window will pop onto the center of your screen. For complete information about the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

In the Clock Parameters section of the Clocks subdivision, you select *which* Clock screens will be printed. For complete information, see "Print Which Parts of the Clock" on Page 395 in this Section of the Manual.

CLOCK ASSIGNMENTS

In this area of the system, you work with Clock Assignment Grids to assign your Clocks to specific hours and days. When you select Option #3 from the Clocks Menu, the **CLOCK ASSIGNMENT GRID** screen appears on your monitor. Here is an example of what you'll see.

```
---- S E L E C T O R -------------------WRCS-FM    Clock Assignment Grid #1----
|                                                                              |
|     Grid Name Regular Programming                                            |
|                                                                              |
|    1                                1  1  1                          1  1    |
|    2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1    |
|    M  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P    |
|   -------------------------------------------------------------------------  |
Mon|N0|N0|O5|O6|O6|O7|A0|A1|A0|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|   -------------------------------------------------------------------------  |
Tue|O0|O0|O1|O2|O2|O3|A1|A0|A1|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|   -------------------------------------------------------------------------  |
Wed|O0|O0|O1|O2|O2|O3|A0|A1|A0|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|   -------------------------------------------------------------------------  |
Thu|O0|O0|O1|O2|O2|O3|A1|A0|A1|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|   -------------------------------------------------------------------------  |
Fri|O0|O0|O1|O2|O2|O3|A0|A1|A0|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|   -------------------------------------------------------------------------  |
Sat|W3|W3|W4|W4|W4|W4|W2|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|N0|N0|N0|N0|N0|  |
|   -------------------------------------------------------------------------  |
Sun|W4|W4|W4|W4|W5|N0|N0|N0|N0|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|N0|N0|N0|  |
|   -------------------------------------------------------------------------  |
|                                                                              |
   -- F1-Help F2-Save F5-Clock List F8-Copy all of Previous Day Enter-Edit Clock --
```

There are *nine* **CLOCK ASSIGNMENT GRID** screens in **SELECTOR**. The upper-right corner of each screen lists the Grid Number. The Grid Name is shown in the upper-left corner of the screen. Our example **CLOCK ASSIGNMENT GRID** screen displays "Grid 1", which is named "Regular Programming".

CLOCK ASSIGNMENT GRIDS

Use the Page Up and Page Down Keys to move through the various Grids, or press Alt-#, where "#" is the number of the Grid you wish to access.

Most stations keep it simple and use *only* Grid #1 to assign their Clocks. However, **SELECTOR**'s multiple Assignment Grids offer supreme power and convenience. For examples of some ways you can use the system's multiple Assignment Grids, see "Assignment Grid Rotation" on Page 399 and "Assignment Grid Schedule" on Page 400 both in this Section of the Manual.

Assign Clocks

The **CLOCK ASSIGNMENT GRID** screen displays the days of the week, assigned to rows, and the hours of the day, assigned to columns. You simply type a Clock Code at the intersection of a day row and hour column to specify the Clock that will be used when **SELECTOR** schedules the associated day and hour.

```
---- S E L E C T O R --------------------WRCS-FM    Clock Assignment Grid #1----
|                                                                              |
|      Grid Name Regular Programming                                           |
|                                                                              |
|    1                           1  1  1                              1  1     |
|    2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1     |
|    M  A  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P     |
|    ------------------------------------------------------------------        |
| Mon|N0|N0|O5|O6|O6|O7|A0|A1|A0|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|    ------------------------------------------------------------------        |
| Tue|O0|O0|O1|O2|O2|O3|A1|A0|A1|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|    ------------------------------------------------------------------        |
| Wed|O0|O0|O1|O2|O2|O3|A0|A1|A0|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|    ------------------------------------------------------------------        |
| Thu|O0|O0|O1|O2|O2|O3|A1|A0|A1|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|    ------------------------------------------------------------------        |
| Fri|O0|O0|O1|O2|O2|O3|A1|A0|A0|M0|M0|M0|M0|M0|N0|N0|D1|D2|D3|D0|X0|X0|X0|X0|  |
|    ------------------------------------------------------------------        |
| Sat|W3|W3|W4|W4|W4|W4|W2|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|N0|N0|N0|N0|N0|     |
|    ------------------------------------------------------------------        |
| Sun|W4|W4|W4|W4|W5|N0|N0|N0|N0|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|W1|N0|N0|N0|     |
|    ------------------------------------------------------------------        |
|                                                                              |
-- F1-Help F2-Save F5-Clock List F8-Copy all of Previous Day Enter-Edit Clock --
```

In the example **CLOCK ASSIGNMENT GRID** screen shown above, Clock "X0" has been assigned for use from 8PM through and including 11PM on Monday through Friday. Remember to press the F2 Key to Save the settings on the **CLOCK ASSIGNMENT GRID** screen, when you are finished Assigning Clocks.

Remember that all of **SELECTOR**'s grid screens are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of the Manual.

Select Clocks

If you are in doubt about which Clock you wish to assign, simply place the cursor in the Grid position for which you wish to assign a Clock and press the F5 Key. The **SELECT A CLOCK** window will pop onto the center of the screen. You'll see a display more or less like this.

```
---- S E L E C T -------------------------------------------nment Grid #1----
|                       |            SELECT A CLOCK            |            |
|       Grid Name R|                             Last        |            |
|                       | Code     Clock Name        Edited  |            |
|       1          |  11   Basic Clock            7/10/90   |       1  1 |
|       2  1  2  3 |  A0   AM Drive Basic 1       6/20/90   | 7  8  9  0  1 |
|       M  A  A  A |  A1   AM Drive Basic 2       6/20/90   | P  P  P  P  P |
|       -----------|  A3   AM Drive Basic 3       6/20/90   |--------------- |
| Mon|N0|N0|O5|O6 |  D0   AM Drive Basic 4       6/20/90   |D0|X0|X0|X0|X0| |
|       -----------|  D1   Weekdays 4PM           6/20/90   |--------------- |
| Tue|O0|O0|O1|O2 |  D2   Weekdays 5PM           6/20/90   |D0|X0|X0|X0|X0| |
|       -----------|  D3   Weekdays 6PM           6/20/90   |--------------- |
| Wed|O0|O0|O1|O2 |  M0   Midday Basic           6/20/90   |D0|X0|X0|X0|X0| |
|       -----------|  M1   Midday News           7/ 7/90   |--------------- |
| Thu|O0|O0|O1|O2 |  N0   Unscheduled Hour       6/20/90   |D0|X0|X0|X0|X0| |
|       -----------|  O0   Overnight 12M - 1AM    6/20/90   |--------------- |
| Fri|O0|O0|O1|O2 |  O1   Overnight 2AM          6/20/90   |D0|X0|X0|X0|X0| |
|       -----------|  O2   Overnight 3AM - 4AM    6/20/90   |--------------- |
| Sat|W3|W3|W4|W4 |  O3   Overnight 5AM          6/20/90   |N0|N0|N0|N0|N0| |
|       -----------|  O5   Overnight 2AM Monday   6/20/90   |--------------- |
| Sun|W4|W4|W4|W4 |  O6   Monday 3AM - 4AM       6/20/90   |W1|W1|N0|N0|N0| |
|       -----------|  O7   Monday 5AM            6/20/90   |--------------- |
|                  |  S0   Oldies Weekend 1      6/20/90   |            |
-- F1-Help F2-Sav--- F1-Help F2-Select Clock F7-Assignments ---ter-Edit Clock --
```

The **SELECT A CLOCK** window contains a scrolling, alphabetical list of all the Clocks currently defined in your Database. The Clocks are sorted according to an option you select in the Clock Parameters section of the system. For details, see "Sort Clocks in List" on Page 394 in this Section of the Manual. For each Clock, you see the Clock Code, the Clock Name and the date the Clock was last changed. When this window first appears, the cursor is positioned on the first Clock in the list.

Place the cursor on the Clock you wish to assign, and press the F2 key. The **SELECT A CLOCK** window will close, and the selected Clock will be assigned to the current cursor location on the **CLOCK ASSIGNMENT GRID** screen. Remember to press the F2 Key to save the settings on the **CLOCK ASSIGNMENT GRID** screen, when you are finished Selecting Clocks.

Edit Clocks

You can easily move to the Clock Editing screen for any Clock assigned on the **CLOCK ASSIGNMENT GRID** screen. Simply use the Arrow Keys to position the cursor on the Clock you want to Edit, then press the Enter Key. The system will immediately display one of the two Editing screens for the chosen Clock. There you can change any of the existing Clock settings. Both Clock Editing screens are completely explained in "Add Clocks" starting on Page 319 in this Section of the Manual. When you press Escape to leave the Clock Editing screen, you will return here to the **CLOCK ASSIGNMENT GRID** screen.

Edit Grid Name

Press Alt-N to Add or Edit the 24-character Grid Name. The cursor will move into the "Grid Name" field, where you assign a Name for the Grid. You should enter a Grid Name that is descriptive of the Grid's use. For example, "Monday Holiday" or "Springsteen Weekend". After typing the Name, press the F2 Key to Save the screen.

Copy Assignment Grid

Press Alt-C to Copy one Assignment Grid to another. The **COPY ONE GRID TO OTHER GRIDS** window will pop onto the center of your screen.

You use the **COPY ONE GRID TO OTHER GRIDS** window to specify the source and destination Grids. There are two columns in the window, labelled "from" and "to". When the window first appears, the cursor is located in the "from" column. Use the Up and Down Arrow Keys to position the cursor on the row of the Grid you wish to Copy *from*, and press the Enter Key. The system marks the selected Grid with a check mark (´), and the cursor moves into the "to" column. Again, use the Up and Down Arrow Keys to position the cursor on the row of the Grid you wish to Copy *to*, then press the Enter Key. The system marks the selected destination Grid with a check mark (´). You can select more than one "to" Grid. When you are finished selecting, press the F2 Key to Copy according to your instructions.

```
--------------------------------
|        COPY ONE GRID         |
|       TO OTHER GRIDS         |
|              |You may copy   |
| grid# from to |one Grid to   |
|   1     ´    |any number of  |
|   2         |other Grids.   |
|   3         |Hit Enter      |
|   4         |to mark a      |
|   5         |Grid, Tab to   |
|   6     ´   |skip one.      |
|   7         |Pressing Enter |
|   8         |a second time  |
|   9         |unmarks grid.  |
--------------------------------
|  F2-Copy   Esc-Grid Screen  |
--------------------------------
```

The Copy Assignment Grid function is much easier and faster than creating a new Assignment Grid from scratch. It's also far less prone to errors of omission. Let's say you want to create Assignment Grid #6, which will be similar, but not identical, to Assignment Grid #1. You would first Copy Assignment Grid #1 to Assignment Grid #6. Then you would simply change the appropriate settings in your new Assignment Grid #6. In the example **COPY ONE GRID TO OTHER GRIDS** window shown above, Grid #1 will be Copied to Grid #6 when the F2 Key is pressed.

Clock Assignment Map

You can easily view the assignments of any Clock listed on the **CLOCK ASSIGNMENT GRID** screen. Simply use the Arrow Keys to position the cursor on the Clock whose assignments you want to view, then press the F7 Key. The **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window will pop onto the center of the screen. You will see a display more or less like this.

```
---- S E L E C T O R -------------------WRCS-FM    Clock Assignment Grid #1----
|                                                                              |
|     Grid Name Regular Programming                                            |
|      ----------------------------------------------------------------        |
|     1  |              ASSIGNMENT MAP FOR INDIVIDUAL CLOCK          |1  1  |
|     2  |                                                          |0  1  |
|     M  |   Clock N0/Unscheduled Hour          Assignment Grid # 1 |P  P  |
|  -----|                                                          |----- |
|Mon|N0|N|         1                  1 1 1                   1 1  |0|X0| |
|  -----|         2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1  |----- |
|Tue|00|O|         M A A A A A A A A A A N P P P P P P P P P P P P  |0|X0| |
|  -----|         ------------------------------------------------- |----- |
|Wed|00|O| Monday    |* *                         * *             | |0|X0| |
|  -----| Tuesday    |                            * *             | |----- |
|Thu|00|O| Wednesday |                            * *             | |0|X0| |
|  -----| Thursday   |                            * *             | |----- |
|Fri|00|O| Friday    |                            * *             | |0|X0| |
|  -----| Saturday   |                                  * * * * * *| |----- |
|Sat|W3|W| Sunday    |         * * * *                        * * *| |0|N0| |
|  -----|            ------------------------------------------------- |----- |
|Sun|W4|W---------------- F1-Help Esc-Previous Screen ----------------0|N0| |
|      ----------------------------------------------------------------        |
|                                                                              |
  -- F1-Help F2-Save F5-Clock List F8-Copy all of Previous Day Enter-Edit Clock --
```

We placed the **CLOCK ASSIGNMENT GRID** screen cursor on Clock "N0" and pressed F7 Key. The **ASSIGNMENT MAP FOR INDIVIDUAL CLOCK** window for Clock N0 appeared. For complete details on this window, see "Clock Assignment Map" on Page 317 in this Section of the Manual.

Print Assignment Grids

To print your Clock Assignments, press the F9 Key from any location on any of the **CLOCK ASSIGNMENT GRID** screens. The **PRINT OPTIONS** window will pop onto the center of the display. After choosing one of the Print options, your Clock Assignments will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here is an excerpt of printed Clock Assignments.

```
 8/18/90 WRCS-FM    Clock Assignment Grid 1 Regular Programming


       1                           1  1  1                          1  1
       2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1
       M  A  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P
===============================================================================
Monday    N0 N0 O5 O6 O6 O7 A0 A1 A0 M0 M0 M0 M1 M0 M0 N0 N0 D2 D3 D0 X0 X0 X0 X0
Tuesday   O0 O0 O1 O2 O2 O3 A1 A0 A1 M0 M0 M0 M1 M0 M0 N0 N0 D2 D3 D0 X0 X0 X0 X0
Wednesda  O0 O0 O1 O2 O2 O3 A0 A1 A0 M0 M0 M0 M1 M0 M0 N0 N0 D2 D3 D0 X0 X0 X0 X0
Thursday  O0 O0 O1 O2 O2 O3 A1 A0 A1 M0 M0 M0 M1 M0 M0 N0 N0 D2 D3 D0 X0 X0 X0 X0
Friday    O0 O0 O1 O2 O2 O3 A0 A1 A0 M0 M0 M0 M1 M0 M0 N0 N0 D2 D3 D0 X0 X0 X0 X0
Saturday  W3 W3 W4 W4 W4 W4 W2 W1 W1 W1 W0 W0 W0 W0 W0 W0 W0 W0 W0 N0 N0 N0 N0 N0
Sunday    W4 W4 W4 W4 W5 N0 N0 N0 N0 W1 W1 W1 W1 W1 W1 W1 W1 W1 W1 W1 N0 N0 N0


12/18/90 WRCS-FM   Rolling Clock Assignment Grid 1


       1                           1  1  1                          1  1
       2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1
       M  A  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P
===============================================================================
Monday               Z9 Z9 Z9
Tuesday              Z9 Z9 Z9
Wednesda             Z9 Z9 Z9
Thursday             Z9 Z9 Z9
Friday               Z9 Z9 Z9
Saturday
Sunday
```

The system prints information for each Assignment Grid and Rolling Assignment Grid that has been assigned at least *one* Clock. Above each Grid, **SELECTOR** prints the date that the information was generated, your Call Letters and the Assignment Grid Number. The system prints the Grid Name above the non-Rolling Grid data.

ROLLING ASSIGNMENT GRIDS

If you choose, you can use Rolling Clocks during scheduling. For complete details on this unique feature see the next Section of the Manual, "Rolling Clocks". Before you can use a Rolling Clock, you must *assign* your Rolling Clocks, much like you assign your regular Clocks. The F6 Key is used to toggle between the **CLOCK ASSIGNMENT GRID** and the **ROLLING ASSIGNMENT GRID** screen. Here's an example of what you'll see when you press the F6 Key from any location on the **CLOCK ASSIGNMENT GRID** screen.

```
---- S E L E C T O R -------------------WRCS-FM  Rolling Assignment Grid #1----
|                                                                              |
|     Grid Name Regular Programming                                            |
|                                                                              |
|     1                            1  1  1                              1  1   |
|     2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1    |
|     M  A  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P    |
|    --------------------------------------------------------------------      |
| Mon|  |  |  |  |  | |Z9|Z9|Z9| |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
| Tue|  |  |  |  |  | |Z9|Z9|Z9| |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
| Wed|  |  |  |  |  | |Z9|Z9|Z9| |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
| Thu|  |  |  |  |  | |Z9|Z9|Z9| |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
| Fri|  |  |  |  |  | |Z9|Z9|Z9| |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
| Sat|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
| Sun|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |    |
|    --------------------------------------------------------------------      |
|                                                                              |
---------------------------- F1-Help F2-Save --------------------------------
```

The upper-right corner of the **ROLLING ASSIGNMENT GRID** screen displays the current Grid Number. In our example screen, Grid #1 is currently displayed. The Grid Name is displayed in the upper-left corner. Our example Grid is named "Regular Programming".

There are nine Rolling Clock Assignment Grids available in **SELECTOR**. Use the Page Up and Page Down Keys to move through the various Grids, or press Alt-#, where "#" is the number of the Grid you wish to access. For examples of some ways you can use the system's multiple Assignment Grids, see "Assignment Grid Rotation" on Page 399 and "Assignment Grid Schedule" on Page 400 both in this Section of the Manual.

The **ROLLING ASSIGNMENT GRID** screen displays the days of the week, assigned to rows, and the hours of the day, assigned to columns. You enter Clock Codes at the intersection of a day row and hour column to specify the Rolling Clock that will be used in conjunction with the regular Clock when **SELECTOR** schedules that hour on that day. In the example **ROLLING ASSIGNMENT GRID** screen shown above, Clock "Z9" has been assigned for use from 6AM through 8AM on Monday through Friday.

The Assign Clocks, Select Clocks, Edit Clocks, Edit Grid Name, Copy Assignment Grid and Clock Assignment Map functions described earlier in the "Clock Assignment Grids" Section, also operate here on the **ROLLING ASSIGNMENT GRID** screen.

All of **SELECTOR**'s grid screens are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of this Manual.

ROLLING CLOCKS

SELECTOR's "Rolling Clocks" enable you to schedule regular Clock positions according to Items that you define in a Rolling Clock. A Rolling Clock is actually a regular Clock that has been assigned on the **ROLLING ASSIGNMENT GRID** screen.

You can define a sequence of up to 99 Items in a Rolling Clock. These Items can be any or all Items used in the system's regular Clocks. Note, however, that a Rolling Clock *cannot* contain *another* Rolling position. This limitation stems from the fact that a maximum of *one* Rolling Clock can be assigned to an hour.

Because of their flexibility, there are many different uses for Rolling Clocks. Mostly, they are used to implement unpredictable music Category sequences. This scheme allows your Categories to schedule at *different* Clock positions from hour-to-hour or day-to-day.

Implementing Rolling Clocks

There are four steps you must take to implement a Rolling Clock. They are:

1. Create the Rolling Clock.

2. Assign the Rolling Clock on the **ROLLING ASSIGNMENT GRID** screen.

3. Create a regular Clock that uses Rolling positions.

4. Assign the regular Clock that contains Rolling positions on the **CLOCK ASSIGNMENT GRID** screen. Make sure that the regular Clock is assigned on the screen with the *same* Grid Number that you used when assigning the Rolling Clock.

You *must* assign a Rolling Clock to *all* hours whose regular Clocks contain Rolling positions. Failure to do so will result in Unscheduled Positions. This is a common mistake. Be sure to define the **ROLLING ASSIGNMENT GRID** screen carefully!

Unpredictable Category Sequencing

Rolling Clocks provide an easy way to vary the sequencing of your music Categories. This can provide an aura of unpredictability in your music scheduling, and prevent the same Songs from playing at the same Clock positions.

Let's say we want to vary our Category sequences during all hours except "Morning Drive". We'll follow the "Implementing Rolling Clocks" steps outlined above. First we must create the Rolling Clock. For our example we'll use Clock "S1" as the Rolling Clock.

```
-- S E L E C T O R ---Clock S1/Category Sequence        ---Last Edited  / / --
|                                                                             |
| Category     Category                                                       |
|       |Level     Name      Item #- Runtime      Breaknote/Event/Theme/Artist|
| #  _ | |        |          |        |               |                       |
|1| 1 R   RECURRENTS                   4:10                                    |
|2| 2 I   IMAGE GOLD                   3:13                                    |
|3| 3 G   GREAT EIGHTIES               3:58                                    |
|4| 4 R   RECURRENTS                   4:10                                    |
|5| 5 H   HOT CURRENTS                 4:08                                    |
|6| 6 S   SECONDARY GOLD               3:10                                    |
|7| 7                                   :                                      |
------------------ Total Time  26:57 ---- F1-Help F2-Save F8-Power Screen -----
```

The Clock **EZ SCREEN** excerpt shown above will be used as our Rolling Clock. It contains a sequence of six Categories. In this example, there is data in the Level fields on the Clock, meaning that **SELECTOR** will schedule Songs from those specific Levels of the Categories.

Now we must assign the Rolling Clock on the **ROLLING ASSIGNMENT GRID** screen. We'll use Grid #1.

```
---- S E L E C T O R -------------------WRCS-FM  Rolling Assignment Grid #1----
|                                                                             |
|     Grid Name Category Sequences                                            |
|                                                                             |
|    1                        1 1 1                               1 1         |
|    2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1                           |
|    M A A A A A A A A A A A N P P P P P P P P P P                             |
|    -------------------------------------------------------------------      |
|Mon|S1|S1|S1|S1|S1| | | | | |S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|      |
|    -------------------------------------------------------------------      |
|Tue|S1|S1|S1|S1|S1| | | | | |S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|      |
|    -------------------------------------------------------------------      |
|Wed|S1|S1|S1|S1|S1| | | | | |S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|      |
|    -------------------------------------------------------------------      |
|Thu|S1|S1|S1|S1|S1| | | | | |S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|      |
|    -------------------------------------------------------------------      |
|Fri|S1|S1|S1|S1|S1| | | | | |S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|      |
|    -------------------------------------------------------------------      |
|Sat|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1| |
|    -------------------------------------------------------------------      |
|Sun|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1|S1| |
|    -------------------------------------------------------------------      |
|                                                                             |
--------------------------- F1-Help F2-Save -----------------------------
```

We've used the **ROLLING ASSIGNMENT GRID** screen shown above to assign Clock "S1" for use during every hour of every day, except Monday through Friday from the 5AM hour through and including the 9AM hour.

Now we'll construct a regular Clock that uses Rolling positions. We'll use Clock "S0". Here's the **EZ SCREEN** for the Clock.

```
-- S E L E C T O R ---Clock S0/Sequenced Basic        ---Last Edited  / / --
|                                                                            |
| Category    Category                                                       |
|     |Level    Name     Item #- Runtime      Breaknote/Event/Theme/Artist   |
| #  _ | |       |         |      |                   |                       |
| 1|   b 1 Breaknote        1  0:10 STATION I.D.                             |
| 2| 1 ?   Rolling             3:11                                          |
| 3| 2 ?   Rolling             3:11                                          |
| 4| 3 ?   Rolling             3:11                                          |
| 5| 4 ?   Rolling             3:11                                          |
| 6| 5 ?   Rolling             3:11                                          |
| 7|-- b 1 Breaknote        22  3:00 P S A / SPOTS / JINGLE                  |
| 8| 6 ?   Rolling             3:11                                          |
| 9| 7 ?   Rolling             3:11                                          |
|10| 8 ?   Rolling             3:11                                          |
|11| 9 ?   Rolling             3:11                                          |
|12|-- b 1 Breaknote        18  3:30 SPOTS / WEATHER                        |
|13|10 ?   Rolling             3:11                                          |
|14|11 ?   Rolling             3:11                                          |
|15|12 ?   Rolling             3:11                                          |
|16|-- b 1 Breaknote        19  3:00 SPOTS / JINGLE                         |
|17|13 ?   Rolling             3:11                                          |
|18|14 ?   Rolling             3:11                                          |
------------------ Total Time  54:14 ---- F1-Help F2-Save F8-Power Screen -----
```

In the **EZ SCREEN** shown above, we've designated Rolling positions for every Clock position except #7, #12 and #16, which are Breaknotes. We've used the question mark (?) symbol in the Category fields to specify that we want these positions to be Rolling positions. The system displays "Rolling" in the Category Name fields for each of these Clock positions.

Now, as the final step, we'll assign the regular Clock using the **CLOCK ASSIGNMENT GRID** screen.

```
---- S E L E C T O R -------------------WRCS-FM    Clock Assignment Grid #1----
|                                                                            |
|     Grid Name Category Sequences                                           |
|                                                                            |
| 1                            1 1 1                          1 1           |
| 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1                            |
| M A A A A A A A A A A N P P P P P P P P P P P                              |
|    ----------------------------------------------------------------        |
|Mon|S0|S0|S0|S0|S0|A0|A0|A0|A0|A0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|Tue|S0|S0|S0|S0|S0|A0|A0|A0|A0|A0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|Wed|S0|S0|S0|S0|S0|A0|A0|A0|A0|A0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|Thu|S0|S0|S0|S0|S0|A0|A0|A0|A0|A0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|Fri|S0|S0|S0|S0|S0|A0|A0|A0|A0|A0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|Sat|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|Sun|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0|S0| |
|    ----------------------------------------------------------------        |
|                                                                            |
-- F1-Help F2-Save F5-Clock List F8-Copy all of Previous Day Enter-Edit Clock --
```

In this example **CLOCK ASSIGNMENT GRID** screen, we have assigned Clock "S0" for use during the *same* hours that we used when assigning the Rolling Clock on the **ROLLING ASSIGNMENT GRID** screen. Also note that we used Assignment Grid #1 when assigning *both* the Rolling Clock and the regular Clock.

We have concluded all of the required steps to implement Rolling Clocks for unpredictable Category sequencing. Our Rolling Clock will be used during every hour of every day, except Monday through Friday from the 5AM hour through and including the 9AM hour. Now we'll explain, step-by-step, how **SELECTOR** will schedule our Rolling Clock positions. For easy reference, here are **EZ SCREEN** excerpts for the regular Clock on the left, and the Rolling Clock on the right.

```
-- S E L E C T O R ----------        -- S E L E C T O R ----------
|                          |        |                          |
| Category    Category     |        | Category    Category     |
|     |Level    Name       |        |     |Level    Name       |
| #   _ | |       |        |        | #   _ | |       |        |
| 1|     b 1 Breaknote      |        | 1|  1 R    RECURRENTS    |
| 2|  1 ?   Rolling         |        | 2|  2 I    IMAGE GOLD    |
| 3|  2 ?   Rolling         |        | 3|  3 G    GREAT EIGHTIES|
| 4|  3 ?   Rolling         |        | 4|  4 R    RECURRENTS    |
| 5|  4 ?   Rolling         |        | 5|  5 H    HOT CURRENTS  |
| 6|  5 ?   Rolling         |        | 6|  6 S    SECONDARY GOLD|
| 7|-- b 1 Breaknote        |        ----------------------------
| 8|  6 ?   Rolling         |
| 9|  7 ?   Rolling         |
|10|  8 ?   Rolling         |
|11|  9 ?   Rolling         |
|12|-- b 1 Breaknote        |
|13|10 ?   Rolling          |
|14|11 ?   Rolling          |
|15|12 ?   Rolling          |
|16|-- b 1 Breaknote        |
|17|13 ?   Rolling          |
|18|14 ?   Rolling          |
----------------------------
```

Let's say that **SELECTOR** is about to schedule Overall Position #2 of the regular Clock, whose **EZ SCREEN** is shown above, on the left. This is a Rolling position, so the system examines the Rolling Clock assigned to the day and hour being scheduled. Remember, the Rolling Clock **EZ SCREEN** is above, on the right. Assuming that this is the *first* time the Rolling Clock is being used, the system will schedule the Item defined in the first position of the Rolling Clock. In our example, this is Category R Level 1.

SELECTOR maintains an internal "pointer" for Rolling Clocks. After a Rolling Clock Item is used, this pointer is advanced to the next Item. If the Item that has just been scheduled is the *last* Item, the pointer is reset to the *first* Item on the Rolling Clock. Since the first Item from the Rolling Clock in our example has just been used, the internal pointer is advanced to point to the second Item on the Rolling Clock.

Position #3 on the regular Clock is also a Rolling position. When this position is scheduled, **SELECTOR** checks the internal pointer, which now points to the second Item on the Rolling Clock. The system will, therefore, schedule a Song from Category I Level 1. Once again, the Rolling Clock pointer is advanced.

The next position on the regular Clock is position #4. Again, it's a Rolling position. The system checks the Rolling Clock pointer. It now points to the third Item on the Rolling Clock. **SELECTOR** schedules a Song from Category G Level 1. Once more, the Rolling Clock pointer is advanced. It now points to the fourth Item on the Rolling Clock.

And so the process continues. Remember that the internal pointer resets to the *first* Rolling Clock Item, after the *last* Item has been used. This means you will never "run out" of Rolling Clock Items. Also note that the Rolling Clock pointer is maintained at *all* times, even during those hours or days that the Rolling Clock is *not* assigned or used. In our example, If the *last* position scheduled from the Rolling Clock in the 4AM hour was #5, then the *first* position scheduled from the Rolling Clock in the 10AM hour will be #6.

The following table shows the Category sequence that results when our example Clocks are first used to schedule an hour. The left column shows the regular Clock Position Number. The next column displays the Rolling Clock Position Number that fills the regular Clock position. The three columns on the right show the Category Code, Level and Category Name from the Rolling Clock that are used to fill the regular Clock position:

Regular Clock	Rolling Clock	Cat	Lev	Category Name
1	1	R	1	RECURRENTS
2	2	I	1	IMAGE GOLD
3	3	G	1	GREAT EIGHTIES
4	4	R	1	RECURRENTS
5	5	H	1	HOT CURRENTS
6	6	S	2	SECONDARY GOLD
7	1	R	1	RECURRENTS
8	2	I	1	IMAGE GOLD
9	3	G	1	GREAT EIGHTIES
10	4	R	1	RECURRENTS
11	5	H	1	HOT CURRENTS
12	6	S	2	SECONDARY GOLD
13	1	R	1	RECURRENTS
14	2	I	1	IMAGE GOLD

The Category sequence defined on the Rolling Clock contains six positions. The regular Clock contains 14 Rolling positions. The Rolling Clock sequence completely "turns over" two times, to fill the first 12 positions on the regular clock. The remaining two regular Clock positions are filled by positions #1 and #2 of the Rolling Clock.

The Rolling Clock internal pointer is now set to the third position. Here's the Category sequence that results for the next hour:

Regular Clock	Rolling Clock	Cat	Lev	Category Name
1	3	G	1	GREAT EIGHTIES
2	4	R	1	RECURRENTS
3	5	H	1	HOT CURRENTS
4	6	S	2	SECONDARY GOLD
5	1	R	1	RECURRENTS
6	2	I	1	IMAGE GOLD
7	3	G	1	GREAT EIGHTIES
8	4	R	1	RECURRENTS
9	5	H	1	HOT CURRENTS
10	6	S	2	SECONDARY GOLD
11	1	R	1	RECURRENTS
12	2	I	1	IMAGE GOLD
13	3	G	1	GREAT EIGHTIES
14	4	R	1	RECURRENTS

For this hour, **SELECTOR** schedules the first Music Position of the regular Clock using position #3 from the Rolling Clock. The rest of the Music Positions will be scheduled according to the table above.

This is a rather simple example, and the music Category sequence will ultimately repeat. But it demonstrates how you can use Rolling Clocks to implement an unpredictable Category sequence. When devising sequences for your Rolling Clocks, keep in mind that the number of Music Positions in the regular Clock should *not* be equally divisible by the number of Music Positions on the Rolling Clock. If the numbers *are* equally divisible, the Rolling positions will be quite predictable.

Before scheduling any Songs on a given day, **SELECTOR** "plots" the specific Categories/Levels that will be scheduled in *every* Rolling Clock position. When these positions are scheduled, the system treats them as if each Category/Level were entered on the regular Clock. This means that each Rolling Clock position is scheduled during the Pass Order of the Category that ultimately occupies the Rolling position.

Other Rolling Clock Ideas

You can construct a regular Clock that uses a *mixture* of Rolling *and* regular positions. Consider this example Clock **EZ SCREEN**.

```
-- S E L E C T O R ---Clock R0/Rolling Positions        ---Last Edited  / / --
|                                                                             |
| Category    Category                                                        |
|       |Level  Name   Item #- Runtime     Breaknote/Event/Theme/Artist       |
| #   _ | |       |            |    |                         |               |
| 1|   b 1 Breaknote       1  0:10 STATION I.D.                               |
| 2| 1 ?   Rolling            3:11                                            |
| 3| 2 H   HOT CURRENTS       4:08                                            |
| 4|-- b 1 Breaknote       2  4:00 BIT                                        |
| 5| 3 I 2 IMAGE GOLD         3:34                                            |
| 6|-- b 1 Breaknote       8  8:00 BIT / SPOTS / JINGLE                       |
| 7| 4 R   RECURRENTS         4:10                                            |
| 8|-- b 1 Breaknote       4  6:00 SPOTS / TRAFFIC / WEATHER                  |
| 9| 5 ?   Rolling            3:11                                            |
|10|-- b 1 Breaknote       5  6:00 BIT                                        |
|11| 6 H   HOT CURRENTS       4:08                                            |
|12| 7 ?   Rolling            3:11                                            |
|13| 8 G   GREAT EIGHTIES     3:58                                            |
|14|-- b 1 Breaknote       7  6:00 SPOTS / NEWS / TRAFFIC / WEATHER           |
|15|                          :                                              |
------------------ Total Time  59:41 ---- F1-Help F2-Save F8-Power Screen -----
```

In the **EZ SCREEN** shown above, we've declared that overall Clock positions #2, #9 and #12 are Rolling positions. Note that the *other* Clock music positions call for *specific* Categories. Only the Rolling positions will use the Items designated on the Rolling Clock.

Remember that in a Rolling Clock you can use *any* Item that can be used in a regular Clock, except *another* Rolling position. This means that you can design a Rolling Clock to schedule an occasional Theme, Twofer, Breaknote or Event. Here's an example Rolling Clock **EZ SCREEN**.

```
-- S E L E C T O R ---Clock Z9/Rolling Clock           ---Last Edited  / / --
|                                                                             |
| Category    Category                                                        |
|       |Level  Name   Item #- Runtime     Breaknote/Event/Theme/Artist       |
| #   _ | |       |            |    |                         |               |
| 1| 1 P 3 PRIME OLDIES       2:46                                            |
| 2| 2 R   RECURRENTS         4:10                                            |
| 3| 3 I   IMAGE GOLD         3:13                                            |
| 4| 4 @   Theme           5  3:11 BRITISH INVASION                           |
| 5| 5 P   PRIME OLDIES       2:55                                            |
| 6| 6 G   GREAT EIGHTIES     3:58                                            |
| 7| 7 !   Twofer             3:11                                            |
| 8| 8 P 2 PRIME OLDIES       3:29                                            |
| 9| 9 H   HOT CURRENTS       4:08                                            |
|10|                          :                                              |
------------------ Total Time  31:01 ---- F1-Help F2-Save F8-Power Screen -----
```

In the **EZ SCREEN** shown above, a "British Invasion" Theme Song has been designated for Overall position #4, and a Twofer has been inserted in position #7 of the Rolling Clock. Note that a Twofer in a Rolling Clock instructs **SELECTOR** to repeat the Artist in the previously scheduled position of the *regular* Clock.

PRINT CLOCKS

In this area of the Clocks subdivision, you can print any or all the Clocks in your Database. You define which Clock elements will be printed by making screen settings in the Clock Parameters section of **SELECTOR**. For complete details, see "Print Which Parts of the Clock" on Page 395 in this Section of the Manual. When you select Option #4 from the Clocks Menu, the **PRINT CLOCKS** window pops over the Menu. Here is what you'll see.

```
---- S E L E C T O R (R) -------------------------------- Clocks Menu ----
_                                                                          _
_                                                                          _
_               ------------------------------------                      _
_          1. Ed|            PRINT CLOCKS           |                      _
_              |                                   |                      _
_          2. Ad|      1. Print Assigned Clocks     |er                   _
_              |                                   |                      _
_          3. Cl|      2. Print Specific Clocks     |ters                 _
_              |                                   |                      _
_          4. Pr|      3. Print All Clocks          |n Menu               _
_              |                                   |                      _
_              |    Esc - Return to Clocks Menu    |                      _
_              |                                   |                      _
_               ------------------------------------                      _
_                                                                          _
_                                                                          _
_                                                                          _
_ WRCS-FM    12.00                            The Songs You Love!         _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

There are three choices available in the **PRINT CLOCKS** window. We'll discuss them in the order in which they appear.

Print Assigned Clocks

If you select Option #1, the **PRINT OPTIONS** window will immediately appear on the center of your screen.

```
---- S E L E C T O R (R) -------------------------------- Clocks Menu ----
_             -----------------------------------                         _
_             |          PRINT OPTIONS          |                         _
_         ---|                                 |---                       _
_         | |   1. Print                      | |                         _
_     1. Ed| |                                 | |                         _
_         | |   2. File                       | |                         _
_     2. Ad| |                                 | |er                       _
_         | |   3. Background Print            | |                         _
_     3. Cl| |                                 | |ters                     _
_         | |   4. View                       | |                         _
_     4. Pr| |                                 | |n Menu                   _
_         | |   5. View/File                   | |                         _
_         | |                                 | |                         _
_         ---|   6. Print File Manager         |---                       _
_             |                                 |                         _
_             |   Esc - Previous Screen         |                         _
_             |                                 |                         _
_ WRCS-FM    12.00  --------------------------------Songs You Love!       _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

For complete details on the options available here in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual. After choosing one of the Print options, all Clocks that have been assigned on *any* of **SELECTOR**'s nine **CLOCK ASSIGNMENT GRID** and nine **ROLLING ASSIGNMENT GRID** screens will be Printed, Filed or Viewed, depending on your choice.

Print Specific Clocks

If you select Option #2 from the **PRINT CLOCKS** window, the **PRINT SPECIFIC CLOCKS** window will pop onto the center of the screen. Here's an example of what you'll see.

```
          --------------------------------------------
          |             PRINT SPECIFIC CLOCKS         |
---- S E L E C |                               Last  |locks Menu ----
_              | Code        Clock Name        Edited |              _
_              | 11   Basic Clock              7/10/90 |             _
_              | A0   AM Drive Basic 1         6/20/90 |             _
_              | A1   AM Drive Basic 2         6/20/90 |             _
_         1.   | A3   AM Drive Basic 3         6/20/90 |             _
_              | D0   AM Drive Basic 4         6/20/90 |             _
_         2.   | D1   Weekdays 4PM             6/20/90 |             _
_              | D2   Weekdays 5PM             6/20/90 |             _
_         3.   | D3   Weekdays 6PM             6/20/90 |             _
_              | M0   Midday Basic             6/20/90 |             _
_         4.   | M1   Midday News              7/ 7/90 |nu           _
_              | N0   Unscheduled Hour         6/20/90 |             _
_              | O0   Overnight 12M - 1AM      6/20/90 |             _
_              | O1   Overnight 2AM            6/20/90 |             _
_              | O2   Overnight 3AM - 4AM      6/20/90 |             _
_              | O3   Overnight 5AM            6/20/90 |             _
_              | O5   Overnight 2AM Monday     6/20/90 |             _
_ WRCS-FM  12  | O6   Monday 3AM - 4AM         6/20/90 |ou Love!     _
---------------| O7   Monday 5AM               6/20/90 |--------------
               | S0   Oldies Weekend 1         6/20/90 |
             - F1-Help F2-Print/File/View Enter-Tag Clock -
```

The **PRINT SPECIFIC CLOCKS** window contains a scrolling, alphabetical list of all the Clocks in your Database. Use the Arrow Keys to move the cursor until it is positioned on a Clock you wish to print, then press the Enter Key to tag that Clock. A tagged Clock is highlighted on the screen. Continue moving about, tagging all the Clocks you wish to print. In the example **PRINT SPECIFIC CLOCKS** window shown above, Clocks "A0", "D0", "M0", "N0", "O0" and "S0" have been tagged.

If you make a mistake, you can untag the erroneous choice. To untag a Clock, position the cursor on that Clock and press the Delete Key. The highlight will be removed from the untagged Clock.

After you have tagged *all* the Clocks you want to print, press the F2 Key to access the **PRINT OPTIONS** window. Select the desired option, and the tagged Clocks will be Printed, Filed or Viewed according to your selection.

Print All Clocks

If you select Option #3 from the **PRINT CLOCKS** window, the **PRINT OPTIONS** window will immediately appear on the center of your screen. After choosing one of the Print options, *all* of the Clocks in your Database will be Printed, Filed or Viewed, depending on your choice.

COPY CLOCKS

In this area of the Clocks subdivision, you can Copy the information from one **SELECTOR** Clock to another. This is a great help if you wish to create a Clock that is similar to another Clock. Rather than building a completely new Clock from scratch, you can Copy an existing Clock, then make the necessary changes to the copied Clock.

When you select Option #5 from the Clocks Menu, the **COPY CLOCKS** window pops onto the center of your screen. This is how your display will appear.

```
     ---- S E L E C T O R (R) -------------------------------- Clocks Menu ----
 _                                                                            _
 _                                                                            _
 _         --------------------------------------------------                 _
 _         |                   COPY CLOCKS                   |                 _
 _         |                                                 |                 _
 _         |                                                 |                 _
 _         |      Copy Clock M0 Midday Basic                 |                 _
 _         |                                                 |                 _
 _         |       To Clock D1 Weekdays 4PM                  |                 _
 _         |                                                 |                 _
 _         |                                                 |                 _
 _         ------------ F1-Help F2-Copy F5-Clock List ------------             _
 _                                                                            _
 _                                                                            _
 _                                                                            _
 _                                                                            _
 _ WRCS-FM    12.00                          The Songs You Love!              _
 ----------------- (C) 1979-1990 Radio Computing Services -----------------
```

In the "Copy Clock" field, enter the Code of the Clock you wish to Copy *from*. You must enter the Code of an *existing* Clock in this field. The system will display the Clock Name to the right of the Code you have entered. In the "To Clock" field, enter the Code of the Clock you wish to Copy *to*. If you enter a Clock Code that does not exist, the Clock will be *created*. Again, the system will display the Clock Name to the right of the Code you have entered. Then simply press the F2 Key to Copy the Clock.

Clock List

If you are in doubt about which Clock you wish to Copy from or to, you can access the **SELECT A CLOCK** window. When the cursor is located in either the "Copy Clock" or "To Clock" field, simply press the F5 Key. The **SELECT A CLOCK** window will pop onto the center of the screen.

The window contains a scrolling, alphabetical list of all the Clocks currently defined in your Database. For each Clock, you see the Clock Code, the Clock Name and the date the Clock was last changed.

Place the cursor on the Clock you wish to designate for the **COPY CLOCKS** window and press the F2 key. The **SELECT A CLOCK** window will close, and the selected Clock will be entered in the current field of the **COPY CLOCKS** window.

TALENT PLANNER

In this area of the Clocks subdivision, you can create and print your Talent Schedule. You may enter Addresses, Phone Numbers and other information for each member of your Air Staff. This data can be sorted alphabetically and printed. You can analyze your Talent Schedule to see the number of hours worked by each Talent within a specified date range, and access a History Map for any Talent to view the dates and times they are scheduled to work.

SELECTOR can be instructed to use the Talent schedule information to print Talent Names in the Header or Footer on each appropriate page of your Music Log or Work Sheet. For details on this feature, see "Header/Footer Variables" on Page 753 in Section 7 of this Manual.

When you select Option #6 from the Clocks Menu, the Talent Planner Menu appears on your screen.

```
---- S E L E C T O R (R) ------------------------- Talent Planner ----
_                                                                    _
_                                                                    _
_                                                                    _
_        1. Talent Information       5. Print Schedule               _
_                                                                    _
_        2. Assignment Grid          6. Print Brief Talent List      _
_                                                                    _
_        3. Edit Schedule            7. Print Full Talent List       _
_                                                                    _
_        4. Schedule Analysis       Esc - Clocks Menu                _
_                                                                    _
_                                                                    _
_ WRCS-FM   12.00                          The Songs You Love!       _
--------------- (C) 1979-1990 Radio Computing Services ----------------
```

TALENT INFORMATION

When you select Option #1 from the Talent Planner Menu, the TALENT CODES screen appears. Here's an example of what you'll see.

```
---- S E L E C T O R -----------------------------------------------------
|                                              |         Talent Codes     |
|                                              | A                        |
|                                              | B Bill Cox               |
|                                              | C                        |
|                                              | D Dan Hall               |
|        You can define up to 52 Talent Codes. | E                        |
|                                              | F Frank Thomas           |
|        Arrow to the one you want to Edit.    | G                        |
|                                              | H                        |
|        Type in the Name of an Air Personality| I                        |
|                                              | J Jane Jerris            |
|        or Program. F2 to Save. F5 takes you  | K                        |
|                                              | L                        |
|        to the Talent Information Screen where | M Mike Scott            |
|                                              | N                        |
|        you can enter an Address, Phone Number,| O                       |
|                                              | P Pam Nuber              |
|        Shifts, etc.                          | Q                        |
|                                              | R Rob Michaels           |
|                                              | S Sonny Walker           |
|                                              | T                        |
|                                              | U                        |
------------------------------------------------- F1-Help F2-Save F5-Info --
```

Up to 52 Talent Names can be entered in the **TALENT CODES** screen. The right-hand portion of the screen contains a scrolling list of Talent Codes. **SELECTOR** uses Talent Codes of UPPER case "A" through "Z" *and* lower case "a" through "z". You should assign a Talent Code to each member of your Air Staff.

In the case of pre-recorded, network or remote shows, you could enter the board operator here in the Talent section, and the name of the show in a Breaknote on the Clock. Or you could create a special Talent Code with the Program Name first, followed by the board operator's name. For example, "AT 40 (Dick Liss)".

Place the cursor on any Talent Code and Name on the **TALENT CODES** screen, and press the F5 Key to access the **TALENT INFORMATION** screen for the selected Talent. As an example, we'll select Talent Code "B" (Bill Cox) and press F5.

```
---- S E L E C T O R -------------------------------- Talent Information ----
|                                                                          |
|                                                                          |
|                                                                          |
|               Name                        Phone Numbers                  |
|                                                                          |
|          B Bill Cox                     Home (412) 555-2347              |
|                                         Other (412) 555-8968             |
|                                                                          |
|                                                                          |
|            Home Address                      Shifts                      |
|                                                                          |
|    Street 2231 Melody Lane            Weekdays 6AM - 10AM                |
|           Apartment 207               Weekends                           |
|                                                                          |
|    City   Pittsburgh                     Other Information               |
|    State  PA    Zip 15223                                                |
|                                       Wife - Cynthia                     |
|                                       Do not call after 9PM!             |
|                                                                          |
|                                                                          |
|                                                                          |
|                                                                          |
----------------------------- F1-Help F2-Save ------------------------------
```

When you first access the **TALENT INFORMATION** screen, all the fields, except the "Name" field, will be blank. On this screen you can enter the "Home Address", "Phone Numbers", "Shifts" and "Other Information" fields for the selected Talent. The Other Information field can be used to store vacation requests, salary, birth date, or any other miscellaneous information.

From any location on the **TALENT INFORMATION** screen, you can press the Page Down Key to move to the next Talent. Press the Page Up Key to move to the previous Talent. You can view and/or edit any of the data on the screen. If you do make changes, remember to press the F2 Key to Save them before moving to the screen for the next or previous Talent.

The data from the **TALENT INFORMATION** screen can be printed in alphabetical lists, using the "Print Brief Talent List" and "Print Full Talent List" features, which are described later in this Section of the Manual.

TALENT ASSIGNMENT GRID

In this section of the system, you enter your regular Talent schedule. This information is used as a "template" to create Talent Planner's date-specific Talent schedule. Select Option #2 from the Talent Planner Menu to access the **ASSIGNMENT GRID** screen. You'll see a display more or less like this one.

```
    ---- S E L E C T O R -------------------------- WRCS-FM  Assignment Grid ----
    |        Thursday        Friday           Saturday         Sunday          |
    | ---------------------------------------------------------------------------
    |                                                                          |
    | 12M |S Sonny Walker   |S Sonny Walker   |S Sonny Walker   |A Alan Morris  ||
    |  1A |S Sonny Walker   |S Sonny Walker   |S Sonny Walker   |A Alan Morris  ||
    |  2A |S Sonny Walker   |S Sonny Walker   |S Sonny Walker   |A Alan Morris  ||
    |  3A |S Sonny Walker   |S Sonny Walker   |S Sonny Walker   |A Alan Morris  ||
    |  4A |S Sonny Walker   |S Sonny Walker   |S Sonny Walker   |A Alan Morris  ||
    |  5A |S Sonny Walker   |S Sonny Walker   |S Sonny Walker   |A Alan Morris  ||
    |  6A |B Bill Cox       |B Bill Cox       |R Rob Michaels   |R Rob Michaels ||
    |  7A |B Bill Cox       |B Bill Cox       |R Rob Michaels   |R Rob Michaels ||
    |  8A |B Bill Cox       |B Bill Cox       |R Rob Michaels   |R Rob Michaels ||
    |  9A |B Bill Cox       |B Bill Cox       |R Rob Michaels   |R Rob Michaels ||
    | 10A |J Jane Jerris    |J Jane Jerris    |R Rob Michaels   |R Rob Michaels ||
    | 11A |J Jane Jerris    |J Jane Jerris    |J Jane Jerris    |D Dan Hall     ||
    | 12N |J Jane Jerris    |J Jane Jerris    |J Jane Jerris    |D Dan Hall     ||
    |  1P |J Jane Jerris    |J Jane Jerris    |J Jane Jerris    |D Dan Hall     ||
    |  2P |D Dan Hall       |D Dan Hall       |J Jane Jerris    |D Dan Hall     ||
    |  3P |D Dan Hall       |D Dan Hall       |J Jane Jerris    |D Dan Hall     ||
    |  4P |D Dan Hall       |D Dan Hall       |M Mike Scott     |M Mike Scott   ||
    |  5P |D Dan Hall       |D Dan Hall       |M Mike Scott     |M Mike Scott   ||
    |  6P |D Dan Hall       |D Dan Hall       |M Mike Scott     |M Mike Scott   ||
    |                                                                          |
    |     ---------------------------------------------------------------------|
    ---------- F1-Help F2-Save F5-Talent Codes F8-Copy all of Previous Day ---------
```

The **ASSIGNMENT GRID** screen is a window that scrolls horizontally and vertically. There are seven columns for the seven days of the week. The screen contains 24 rows, one for each hour of the day. You use this screen to enter your regular Talent schedule for Monday through Sunday. You should modify this Grid only when making *permanent* schedule changes. For temporary schedule changes, use the "Edit Schedule" feature described later in this Section of the Manual.

You enter information into this screen by simply typing the appropriate Talent Code into each grid position. If you are not sure which Talent Code to use, position the cursor in the grid position you wish to complete and press the F5 Key. The **TALENT CODES** window will pop onto the right-hand side of the screen. Your display will appear more or less like this.

```
    ---- S E L E C T O R -------------------------- -----------------------------
    |        Thursday        Friday         Saturd|      Talent Codes           |
    | --------------------------------------------| A Alan Morris               |
    | 12M |S Sonny Walker   |S Sonny Walker   |S Sonny | B Bill Cox              |
    |  1A |S Sonny Walker   |S Sonny Walker   |S Sonny | C                       |
    |  2A |S Sonny Walker   |S Sonny Walker   |S Sonny | D Dan Hall              |
    |  3A |S Sonny Walker   |S Sonny Walker   |S Sonny | E                       |
    |  4A |S Sonny Walker   |S Sonny Walker   |S Sonny | F Frank Thomas          |
    |  5A |S Sonny Walker   |S Sonny Walker   |S Sonny | G                       |
    |  6A |B Bill Cox       |B Bill Cox       |R Rob Mi| H                       |
    |  7A |B Bill Cox       |B Bill Cox       |R Rob Mi| I                       |
    |  8A |B Bill Cox       |B Bill Cox       |R Rob Mi| J Jane Jerris           |
    |  9A |B Bill Cox       |B Bill Cox       |R Rob Mi| K Ken Spector           |
    | 10A |J Jane Jerris    |J Jane Jerris    |R Rob Mi| L                       |
    | 11A |J Jane Jerris    |J Jane Jerris    |J Jane J| M Mike Scott            |
    | 12N |J Jane Jerris    |J Jane Jerris    |J Jane J| N                       |
    |  1P |J Jane Jerris    |J Jane Jerris    |J Jane J| O                       |
    |  2P |D Dan Hall       |D Dan Hall       |J Jane J| P Pam Nuber             |
    |  3P |D Dan Hall       |D Dan Hall       |J Jane J| Q                       |
    |  4P |D Dan Hall       |D Dan Hall       |M Mike S| R Rob Michaels          |
    |  5P |D Dan Hall       |D Dan Hall       |M Mike S| S Sonny Walker          |
    |  6P |D Dan Hall       |D Dan Hall       |M Mike S| T                       |
    |     --------------------------------------------| U                       |
    ---------- F1-Help F2-Save F5-Talent Codes F8-Copy -- F1-Help F2-Save F5-Info --
```

Now position the **TALENT CODES** window cursor on the Talent Code and Name you want to insert into the **ASSIGNMENT GRID** screen, and press the Enter Key. The selected Talent Code and Name is inserted into the **ASSIGNMENT GRID** screen, and the **TALENT CODES** window closes.

SELECTOR provides "keyboard shortcuts" to speed your work in the **ASSIGNMENT GRID** screen. For complete details, see "Schedule Screen Speed Keys" on Page 387 in this Section of the Manual.

EDIT TALENT SCHEDULE

Select Option #3 from the Talent Planner Menu to access the **EDIT SCHEDULE** screen. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------- WRCS-FM  Edit Schedule ----
         Fri  6/15/90      Sat  6/16/90      Sun  6/17/90      Mon  6/18/90  |
|        --------------------------------------------------------------------|
| 12M |              |              |              |              ||
|  1A |              |              |              |              ||
|  2A |              |              |              |              ||
|  3A |              |              |              |              ||
|  4A |              |              |              |              ||
|  5A |              |              |              |              ||
|  6A |              |              |              |              ||
|  7A |              |              |              |              ||
|  8A |              |              |              |              ||
|  9A |              |              |              |              ||
| 10A |              |              |              |              ||
| 11A |              |              |              |              ||
| 12N |              |              |              |              ||
|  1P |              |              |              |              ||
|  2P |              |              |              |              ||
|  3P |              |              |              |              ||
|  4P |              |              |              |              ||
|  5P |              |              |              |              ||
|  6P |              |              |              |              ||
|        --------------------------------------------------------------------|
|
---------- F1-Help F2-Save F5-Talent Codes F8-Copy all of Previous Day ---------
```

The Edit Schedule screen contains the actual Talent schedule for every date in the system's Log Window. If you are just setting up the Talent Planner section of **SELECTOR**, this screen will be blank, as in our example above. You will need to copy the information from the **ASSIGNMENT GRID** screen to the **EDIT SCHEDULE** screen shown above.

Copy Date Range

First, press Alt-F6 to copy a date range from the **ASSIGNMENT GRID** screen to the **EDIT SCHEDULE** screen. The **COPY ASSIGNMENT GRID TO SCHEDULE** window will pop onto the center of your screen. You'll see something like this.

```
---- S E L E C T O R -------------------------- WRCS-FM  Edit Schedule  ----
|       Fri  6/15/90------------------------------        Mon  6/18/90   |
|       --------------| COPY ASSIGNMENT GRID TO SCHEDULE |----------------------|
| 12M |               |                                 | |                   ||
|  1A |               |     Earliest Day    Last Day    | |                   ||
|  2A |               |     in History      in Future   | |                   ||
|  3A |               |       4/24/90        6/18/90     | |                   ||
|  4A |               |                                 | |                   ||
|  5A |               --------------------------------- | |                   ||
|  6A |               |                                 | |                   ||
|  7A |               |     From             To         | |                   ||
|  8A |               |    4/24/90 Mon      6/18/90 Mon  | |                   ||
|  9A |               |                                 | |                   ||
| 10A |               --------------------------------- | |                   ||
| 11A |               |                                 | |                   ||
| 12N |               | Enter the "From" & "To" Dates you| |                   ||
|  1P |               | want to Copy, press F2. This will| |                   ||
|  2P |               | copy the normal Monday-Sunday   | |                   ||
|  3P |               | lineup in the Talent Assignment | |                   ||
|  4P |               | Grid to the Schedule.           | |                   ||
|  5P |               |                                 | |                   ||
|  6P |               -------------- F2-Copy -------------| |                   ||
|       ---------------------------------------------------------------------|
--------- F1-Help F2-Save F5-Talent Codes F8-Copy all of Previous Day ---------
```

In the example above, the **EDIT SCHEDULE** screen is totally blank, so we've specified that we want to copy the Talent Codes and Names from the **ASSIGNMENT GRID** screen to *all* of the dates in the Log Window. You can, however, copy *any* range of dates.

After entering dates in the "From" and "To" fields of the **COPY ASSIGNMENT GRID TO SCHEDULE** window, press the F2 Key to Copy the data. Here's how our example **EDIT SCHEDULE** screen appears after Copying the data.

```
---- S E L E C T O R -------------------------- WRCS-FM  Edit Schedule  ----
|       Fri  6/15/90      Sat  6/16/90      Sun  6/17/90      Mon  6/18/90   |
|       --------------------------------------------------------------------|
| 12M |S Sonny Walker  |S Sonny Walker  |A Alan Morris   |S Sonny Walker    ||
|  1A |S Sonny Walker  |S Sonny Walker  |A Alan Morris   |S Sonny Walker    ||
|  2A |S Sonny Walker  |S Sonny Walker  |A Alan Morris   |S Sonny Walker    ||
|  3A |S Sonny Walker  |S Sonny Walker  |A Alan Morris   |S Sonny Walker    ||
|  4A |S Sonny Walker  |S Sonny Walker  |A Alan Morris   |S Sonny Walker    ||
|  5A |S Sonny Walker  |S Sonny Walker  |A Alan Morris   |S Sonny Walker    ||
|  6A |B Bill Cox      |R Rob Michaels  |R Rob Michaels  |B Bill Cox        ||
|  7A |B Bill Cox      |R Rob Michaels  |R Rob Michaels  |B Bill Cox        ||
|  8A |B Bill Cox      |R Rob Michaels  |R Rob Michaels  |B Bill Cox        ||
|  9A |B Bill Cox      |R Rob Michaels  |R Rob Michaels  |B Bill Cox        ||
| 10A |J Jane Jerris   |R Rob Michaels  |R Rob Michaels  |J Jane Jerris     ||
| 11A |J Jane Jerris   |J Jane Jerris   |D Dan Hall      |J Jane Jerris     ||
| 12N |J Jane Jerris   |J Jane Jerris   |D Dan Hall      |J Jane Jerris     ||
|  1P |J Jane Jerris   |J Jane Jerris   |D Dan Hall      |J Jane Jerris     ||
|  2P |D Dan Hall      |J Jane Jerris   |D Dan Hall      |D Dan Hall        ||
|  3P |D Dan Hall      |J Jane Jerris   |D Dan Hall      |D Dan Hall        ||
|  4P |D Dan Hall      |M Mike Scott    |M Mike Scott    |D Dan Hall        ||
|  5P |D Dan Hall      |M Mike Scott    |M Mike Scott    |D Dan Hall        ||
|  6P |D Dan Hall      |M Mike Scott    |M Mike Scott    |D Dan Hall        ||
|       --------------------------------------------------------------------|
--------- F1-Help F2-Save F5-Talent Codes F8-Copy all of Previous Day ---------
```

SELECTOR used the information you entered previously in the **ASSIGNMENT GRID** screen to generate the date-specific Talent schedule here on the **EDIT SCHEDULE** screen. Remember to press the F2 Key to Save the newly generated schedule.

After you have generated a Talent schedule for the first time, the system will automatically update the schedule. During **SELECTOR**'s Startup routine, the Talent Codes and Names from the **ASSIGNMENT GRID** screen are routinely copied to the **EDIT SCHEDULE** screen for all the "new days" created during Startup. Note that Startup *never* updates a schedule once it has been created. Now we'll tell you how to temporarily or permanently change your Talent schedules.

Permanent Schedule Changes

If you make a permanent schedule change, first use the **ASSIGNMENT GRID** screen to define the revised schedule. If the change applies to any dates that *already exist* in the Log Window, you should then edit the schedule for those dates in the **EDIT SCHEDULE** screen. Do so by moving the cursor to the column that contains the schedule date you want to change, then press the F6 Key to Copy the schedule from the **ASSIGNMENT GRID** screen. If you are changing more than one date, you can press Alt-F6 to Copy a specified date range.

Temporary Schedule Changes

If there is a *temporary* Schedule change to any days that *already exist* in the Log Window, then make the change directly on the **EDIT SCHEDULE** screen. For example, you would use this approach if you wanted to schedule vacations or temporary weekend lineups.

Jump to Another Date

If you want to quickly move to another date in the **EDIT SCHEDULE** screen, press Ctrl-J. The **JUMP TO ANOTHER DATE** window will pop onto the center of the screen.

```
---- S E L E C T O R --------------------------- WRCS-FM   Edit Schedule  ----
|        Fri  6/15/90       Sat  6/16/90      Sun  6/17/90      Mon  6/18/90    |
|   ---------------------------------------------------------------------------|
| 12M |S Sonny Walker--------------------------------    |S Sonny Walker   ||
|  1A |S Sonny Walker|      JUMP TO ANOTHER DATE      |   |S Sonny Walker   ||
|  2A |S Sonny Walker|                                |   |S Sonny Walker   ||
|  3A |S Sonny Walker|    Earliest Day    Last Day    |   |S Sonny Walker   ||
|  4A |S Sonny Walker|    in History     in Future    |   |S Sonny Walker   ||
|  5A |S Sonny Walker|     4/24/90         6/18/90    |   |S Sonny Walker   ||
|  6A |B Bill Cox    |                                |   |B Bill Cox       ||
|  7A |B Bill Cox    |            Jump to             |   |B Bill Cox       ||
|  8A |B Bill Cox    |          Another Date          |   |B Bill Cox       ||
|  9A |B Bill Cox    |            4/28/90             |   |B Bill Cox       ||
| 10A |J Jane Jerris |                                |   |J Jane Jerris    ||
| 11A |J Jane Jerris --------------------------------     |J Jane Jerris    ||
| 12N |J Jane Jerris |                                |   |J Jane Jerris    ||
|  1P |J Jane Jerris | Enter the Date you want to Jump |  |J Jane Jerris    ||
|  2P |D Dan Hall    | to. Press F2 to Jump..         |   |D Dan Hall       ||
|  3P |D Dan Hall    |                                |   |D Dan Hall       ||
|  4P |D Dan Hall      ------------ F2-Jump --------------    |D Dan Hall       ||
|  5P |D Dan Hall      |M Mike Scott    |M Mike Scott     |D Dan Hall       ||
|  6P |D Dan Hall      |M Mike Scott    |M Mike Scott     |D Dan Hall       ||
|   ---------------------------------------------------------------------------|
---------- F1-Help F2-Save F5-Talent Codes F8-Copy all of Previous Day ---------
```

Here you simply enter the date you that wish to access in the "Jump to Another Date" field, and press the F2 Key. The **EDIT SCHEDULE** screen will adjust to display the requested date.

Talent History Map

You can view a History Map for any Talent listed in the **EDIT SCHEDULE** screen. Position the cursor on any Talent Code and Name, and press the F7 Key. The **TALENT HISTORY MAP** window for the selected Talent will pop onto the center of your screen. Here's an example of what you'll see.

```
---- S E L E C T O R --------------------------- WRCS-FM   Edit Schedule  ----
|       F------------------------------------------------------------/90   |
|     ----|            TALENT HISTORY FOR S Sonny Walker            |-------|
| 12M |S S|                            1 1 1                    1 1|ker   ||
|  1A |S S|Date     Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|ker   ||
|  2A |S S| 6/18/90 Mon|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |ker   ||
|  3A |S S| 6/17/90 Sun| | | | | | | | | | | | | | | | | | | | | | | |ker   ||
|  4A |S S| 6/16/90 Sat|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |ker   ||
|  5A |S S| 6/15/90 Fri|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |ker   ||
|  6A |B B| 6/14/90 Thu|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
|  7A |B B| 6/13/90 Wed|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
|  8A |B B| 6/12/90 Tue|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
|  9A |B B| 6/11/90 Mon|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
| 10A |J J| 6/10/90 Sun| | | | | | | | | | | | | | | | | | | | | | | |is    ||
| 11A |J J| 6/ 9/90 Sat|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |is    ||
| 12N |J J| 6/ 8/90 Fri|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |is    ||
|  1P |J J| 6/ 7/90 Thu|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |is    ||
|  2P |D D| 6/ 6/90 Wed|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
|  3P |D D| 6/ 5/90 Tue|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
|  4P |D D| 6/ 4/90 Mon|*|*|*|*|*|*| | | | | | | | | | | | | | | | | |      ||
|  5P |D D-----------------------------------------------------------      ||
|  6P |D D|   An "*" indicates the Talent is scheduled for that Hour. |      ||
| ------------------------------- F1-Help ---------------------------------|
 ---------- F1-Help F2-Save F5-Talent Codes F8-Copy all of Previous Day ---------
```

The **TALENT HISTORY MAP** is a scrolling window containing every date in the Log Window. The "Date" and "Day" are displayed in the left-hand column, and the hours of the day are displayed across the top of the window. An asterisk (*) indicates the dates and hours that the Talent is scheduled.

Schedule Screen Speed Keys

SELECTOR provides "keyboard shortcuts" to speed your work in the **ASSIGNMENT GRID** and **EDIT SCHEDULE** screens. They are listed in the Help screens, so you do not need to memorize them. Here is a summary of the functions they provide.

Copy Same Hour of the Previous Day - The F3 Key is used to copy the schedule information from the same hour of the previous day. Position the cursor in the day and hour you wish to change, and press F3. The Talent Code and Name from the previous day, in the column to the left, are immediately copied into the schedule where the cursor is located. The cursor then moves one column to the right. You can continue to press F3 to copy schedule information *across* the screen.

Copy Previous Hour - The F4 Key is used to copy the schedule information from the previous hour of the same day. Position the cursor in the day and hour you wish to change, and press F4. The Talent Code and Name from the previous hour, in the row above, are immediately copied into the schedule where the cursor is located. The cursor then moves down one row. You can continue to press F4 to copy schedule information *down* the screen.

Copy All of Previous Day - The F8 Key, is used to copy the *entire* Talent schedule from the previous day. Position the cursor in the day you wish to change, and press F8. *All* of the Talent Codes and Names from the previous day, in the column to the left, are immediately copied into the day where you are positioned. The cursor then moves to the next day on the right. You can continue to press F8 to generate duplicate schedule days *across* the screen.

TALENT SCHEDULE ANALYSIS

In this area of the Talent Planner subdivision, you can see how many hours each Talent worked within a specified date range. Also, the Minimum Turnaround time is computed for each Talent who worked two or more times within the date range. Choose Option #4 from the Talent Planner Menu to analyze your Talent schedule. The **ANALYSIS** window will appear in the center of the screen.

```
                     ------------------------------------
   ---- S E L E C T |           ANALYSIS               |alent Planner ----
   _                |                                   |                  _
   _                |       Earliest Day    Last Day    |                  _
   _                |       in History      in Future   |                  _
   _        1. Talent|       4/24/90         6/18/90     |le                _
   _                |                                   |                  _
   _        2. Assignm-----------------------------------Talent List       _
   _                |                                   |                  _
   _        3. Edit Sc|     From              To        |alent List        _
   _                |     6/11/90 Mon      6/17/90 Sun   |                  _
   _        4. Schedul|                                  |                  _
   _                 ------------------------------------                  _
   _                |                                   |                  _
   _                | Enter the "From" & "To" Dates you |                  _
   _ WRCS-FM   12.0 | want to Analyze, press F2.        |s You Love!       _
   -------------- (|                                    | -----------------
                     ----------- F2-Analyze ------------
```

The upper portion of the **ANALYSIS** window displays the full range of dates contained in the Log Window. In the lower portion of the window, you specify the date range you wish to analyze. Enter dates in the "From" and "To" fields.

In the example **ANALYSIS** window above, we've asked the system to analyze the week of June 11th.   After entering the date range, press the F2 Key to analyze the schedule for the specified date range. The **SCHEDULE ANALYSIS** screen then appears. You'll see a display more or less like this.

```
   ---- S E L E C T O R -------------------------------- Schedule Analysis ----
   |                    From  6/11/90 Mon to  6/17/90 Sun                      |
   |         Talent        Weekday    Weekend     Total   Minimum Turnaround   |
   |  A Alan Morris                      6          6                          |
   |  B Bill Cox             20                     20         20              |
   |  C                                                                        |
   |  D Dan Hall             25          5          30         19              |
   |  E                                                                        |
   |  F Frank Thomas         25          4          29         19              |
   |  G                                                                        |
   |  H                                                                        |
   |  I                                                                        |
   |  J Jane Jerris          20          5          25         20              |
   |  K Ken Spector                      4          4                          |
   |  L                                                                        |
   |  M Mike Scott                       8          8          20              |
   |  N                                                                        |
   |  O                                                                        |
   |  P Pam Nuber                                                              |
   |  Q                                                                        |
   |  R Rob Michaels                    10         10          19              |
   |  S Sonny Walker         30          6          36         18              |
   |  T                                                                        |
   ---------------------- F1-Help F7-History F9-Print/File --------------------
```

The **SCHEDULE ANALYSIS** screen is a scrolling display. Talent Codes and Names are listed in the left-hand column. For each Talent, the number of Weekday, Weekend and Total hours worked during the analysis date range is displayed. Also, the Minimum Turnaround time is computed for each Talent who worked two or more times within the date range. Turnaround is the number of hours between the end of one shift and the beginning of the next shift. Minimum Turnaround is, naturally, the shortest such period in the Talent's schedule. This information is most useful for those stations that employ Union Talent.

In our example **SCHEDULE ANALYSIS** screen for the week of June 11th, we can see that Frank Thomas was scheduled for 25 Weekday hours and 4 Weekend hours. Thus, his weekly schedule contains a Total of 29 hours. In Frank's schedule for the week of June 11th, the lowest number of hours between the end of one shift and the beginning of the next shift was 19 hours.

Talent History Map

You can view a History Map for any Talent listed in the **SCHEDULE ANALYSIS** screen. Position the cursor on any Talent Name, and press the F7 Key. The **TALENT HISTORY MAP** window for the selected Talent will pop onto the center of your screen. For complete details, see "Talent History Map" on Page 387 in this Section of the Manual.

PRINT TALENT SCHEDULE

In this area of Talent Planner, you can print, file or view your Talent schedule. Select Option #5 from the Talent Planner Menu to access the **PRINT AIR SCHEDULE** window. Here's an example of what you'll see.

```
             --------------------------------------
             |        PRINT AIR SCHEDULE          |
             |                                    |
---- S E L E C T |   Earliest Day     Last Day    |alent Planner ----
 _           |    in History      in Future   |                  _
 _           |      4/24/90         6/18/90    |                  _
 _           |                                    |                  _
 _     1. Talent ------------------------------------le            _
 _           |                                    |                  _
 _     2. Assignm|    Print            Print      |Talent List      _
 _           |     From              To       |                  _
 _     3. Edit Sc| 6/11/90 Mon     6/17/90 Sun  |alent List       _
 _           |                                    |                  _
 _     4. Schedul-----------------------------------              _
 _           |                                    |                  _
 _           | Enter the "From" & "To" Dates you |                  _
 _           | want to Print. F9 to Print/File   |                  _
 _ WRCS-FM   12.0| the Schedule.                  |s You Love!     _
--------------- (|                                | -----------------
             ---------- F9-Print/File ----------
```

The upper portion of the **PRINT AIR SCHEDULE** window displays the first and last dates in the Log Window. In the lower portion of the window, you specify the schedule date range you wish to print. Enter dates in the "From" and "To" fields. The dates you enter must be within the Log Window date range.

In the example **PRINT AIR SCHEDULE** window shown above, we've asked for an analysis of the week of June 11th. After entering the date range, press the F9 Key to access the **PRINT OPTIONS** window. Depending on your selection, the Talent Assignment Schedule will be Printed, Filed or Viewed. For complete information about all of the choices in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here is an example of the printed "Talent Assignment Schedule", for the dates we requested in the **PRINT AIR SCHEDULE** window.

```
              TALENT ASSIGNMENT SCHEDULE FOR WRCS-FM
                Monday  6/11/90 to Sunday  6/17/90


        Monday  6/11/90
        12M- 6A    Sonny Walker
         6A-10A    Bill Cox
        10A- 2P    Jane Jerris
         2P- 7P    Dan Hall
         7P-12M    Frank Thomas

        Tuesday  6/12/90
        12M- 6A    Sonny Walker
         6A-10A    Bill Cox
        10A- 2P    Jane Jerris
         2P- 7P    Dan Hall
         7P-12M    Frank Thomas

        Wednesday  6/13/90
        12M- 6A    Sonny Walker
         6A-10A    Bill Cox
        10A- 2P    Jane Jerris
         2P- 7P    Dan Hall
         7P-12M    Frank Thomas

        Thursday  6/14/90
        12M- 6A    Sonny Walker
         6A-10A    Bill Cox
        10A- 2P    Jane Jerris
         2P- 7P    Dan Hall
         7P-12M    Frank Thomas

        Friday  6/15/90
        12M- 6A    Sonny Walker
         6A-10A    Bill Cox
        10A- 2P    Jane Jerris
         2P- 7P    Dan Hall
         7P-12M    Frank Thomas

        Saturday  6/16/90
        12M- 6A    Sonny Walker
         6A-11A    Rob Michaels
        11A- 4P    Jane Jerris
         4P- 8P    Mike Scott
         8P-12M    Frank Thomas

        Sunday  6/17/90
        12M- 6A    Alan Morris
         6A-11A    Rob Michaels
        11A- 4P    Dan Hall
         4P- 8P    Mike Scott
         8P-12M    Ken Spector
```

The two lines of Header information at the top of the "Talent Assignment Schedule" show the title of the report and the range of schedule dates. For each date in the requested range, the Talent Assignment Schedule shows all shifts, and the Talent assigned to these shifts. Note that the information in the Talent Assignment Schedule is generated from the data contained in the **EDIT SCHEDULE** screen.

PRINT BRIEF TALENT LIST

In this area of Talent Planner, you can obtain a printed list of your Talent's Names, Addresses and Telephone Numbers. Choose Option #6 from the Talent Planner Menu. The **PRINT OPTIONS** window then pops onto the center of the screen. For complete information about all of the choices available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual. Here is an example of the printed "Brief Talent List".

```
_                     BRIEF TALENT LIST FOR WRCS-FM
                                 7/17/90

        Bill Cox                (412) 555-2347   (412) 555-8968
        2231 Melody Lane, Apartment 207, Pittsburgh, PA, 15223

        Dan Hall                (412) 555-9837   (412) 555-1977
        428 Wycoff Street, Apartment E-3, Pittsburgh, PA, 15219

        Jane Jerris             (412) 555-4791
        120 Valley View Circle, Pittsburgh, PA, 15219

        Rob Michaels            (412) 555-8127
        1899 Wilmont Drive, Apartment D, Pittsburgh, PA, 15238

        Alan Morris             (412) 555-3017   (412) 555-4907
        201 Danville Lane, Pittsburgh, PA, 15209

        Pam Nuber               (412) 555-3678   (412) 555-2196
        1919 Harris Boulevard, Apartment 219, Pittsburgh, PA, 15213

        Mike Scott              (412) 555-2847
        38 Selman Avenue, Pittsburgh, PA, 15208

        Ken Spector             (412) 555-1507
        1140 Grandview Avenue, Pittsburgh, PA, 15220

        Frank Thomas            (412) 555-8401
        2901 Treetops Lane, Apartment 306, Pittsburgh, PA, 15230

        Sonny Walker            (412) 555-5835
        1947 Holloway Road, Pittsburgh, PA, 15204
```

The two lines of Header information at the top of the "Brief Talent List" show the title of the report and the date the report was printed. All of your Talent's Names, Telephone Numbers and Addresses are listed. The Talent Names are sorted on the last word of the name, just like **SELECTOR**'s Artist alphabetizing scheme. For example, "Rob Michaels" alphabetizes under "Michaels".

PRINT FULL TALENT LIST

In this area of Talent Planner, you can obtain a printed list of all the data from the **TALENT INFORMATION** screen for each Talent. The list contains your Talent's Names, Addresses, Phone Numbers, Shifts and Other Information. Select Option #7 from the Talent Planner Menu. The **PRINT OPTIONS** window then pops onto the center of the screen. For complete information about all of the choices available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual. Here is an excerpt of the printed "Full Talent List".

```
                   FULL TALENT LIST FOR WRCS-FM
                              7/17/90

    Bill Cox                 (412) 555-2347   (412) 555-8968
    2231 Melody Lane, Apartment 207, Pittsburgh, PA, 15223
            6AM - 10AM  Wife - Cynthia
                        Do not call after 9PM!

    Dan Hall                 (412) 555-9837   (412) 555-1977
    428 Wycoff Street, Apartment E-3, Pittsburgh, PA, 15219
             2PM -  7PM  Birthday: 02/12/55
            11AM -  4PM  Vacation week: 8/12

    Jane Jerris              (412) 555-4791
    120 Valley View Circle, Pittsburgh, PA, 15219
            10AM -  2PM  Husband - Joe
            11AM -  4PM  Birthday: 08/16/60

    Rob Michaels             (412) 555-8127
    1899 Wilmont Drive, Apartment D, Pittsburgh, PA, 15238
                        Wife - Diane
             6AM - 11AM  Birthday: 06/13/53

    Alan Morris              (412) 555-3017   (412) 555-4907
    201 Danville Lane, Pittsburgh, PA, 15209
                        Wife - Elaine
            12M -  6AM   Birthday: 10/17/50

    Pam Nuber                (412) 555-3678   (412) 555-2196
    1919 Harris Boulevard, Apartment 219, Pittsburgh, PA, 15213
                        Voice Talent
                        Board Operator
```

The two lines of Header information at the top of the "Full Talent List" show the title of the report and the date it was printed. All of your Talent's Names, Telephone Numbers, Addresses, Shifts and Other Information are listed. The Talent Names are sorted on the last word of the name, just like **SELECTOR**'s Artist alphabetizing scheme. For example, "Pam Nuber" alphabetizes under "Nuber".

CLOCK PARAMETERS

In this section of the Clocks subdivision, you make several settings that control how Clocks are accessed, sorted and printed. You also can set the manner in which **SELECTOR** interprets Clock Pattern Codes. Finally, you can activate the system's use of multiple Clock Assignment Grids. When you select Option #7 from the Clocks Menu, the **CLOCK PARAMETERS** window appears on the center of your monitor.

```
                    ------------------------------------------
                    |             CLOCK PARAMETERS           |
---- S E L E C T O|                                          |- Clocks Menu ----
_                 | Call up Clocks ······ By Sorted List |          _
_                 |                                          |          _
_                 | Sort Clocks in List by ········ Code |          _
_                 |                                          |          _
_           1. Ed| Indicate Assigned Clocks in List No  |          _
_                 |                                          |          _
_           2. Ad| Print which parts of the clock..?     |r         _
_                 |        Print Songs Only                  |          _
_           3. Cl|        Print EZ Screen                    |ers       _
_                 |        Print Power Screen                |          _
_           4. Pr|        Print Floating                     | Menu     _
_                 |        Print Assignments                 |          _
_                 |        Don't Print Analysis              |          _
_                 |                                          |          _
_                 | Pattern Method ··········· Normal    |          _
_                 |                                          |          _
_                 | Days in Assignment Grid Rotation   1 |          _
_ WRCS-FM   12.00|                                          |s You Love! _
------------------| On this Day in the Rotation ····   1 |------------------
                    |                                          |
                    - F1-Help F2-Save F7-Asg Grid Schedule -
```

We'll now discuss all of the options available in the **CLOCK PARAMETERS** window, in the order in which they appear.

Call up Clocks

The "Call up Clocks" field determines how Clocks are accessed in the Edit/Delete Clocks section of **SELECTOR**. This is a Toggle Bar field with choices of "By Sorted List" or "One at a time". On older "XT" computers, the Sorted List of Clocks can take a considerable amount of time to display on the screen. If you are willing to give up the ability to see all of your Clocks in a Sorted List, you can gain some speed by selecting the "One at a time" option.

```
-----------------------------------------
|            CLOCK PARAMETERS            |
|                                        |
| Call up Clocks ······ One at a time    |
|                                        |
| Sort Clocks in List by ········ Code   |
|                                        |
| Indicate Assigned Clocks in List No    |
|                                        |
-----------------------------------------
```

The "Call up Clocks" field in the example **CLOCK PARAMETERS** window excerpt shown above has been set to "One at a time". After making this selection and Saving it, the Edit/Delete Clocks section will use the **EDIT A CLOCK** window when you select Option #1, "Edit/Delete Clocks", from the Clocks Menu. Here is an example.

```
---- S E L E C T O R (R) -------------------------------- Clocks Menu ----
_                                                                        _
_                                                                        _
_        ----------------------------------------------------           _
_       |         EDIT A CLOCK          | Type in the Code of |          _
_       |                               | the Clock you want  |          _
_       |                               | to work on.  Press  |          _
_       |                               | F2 to Edit, F4 to   |          _
_       |    Enter Clock Code to Edit   | Delete, F7 for Map  |          _
_       |                               -----------------------          _
_       |  A0 AM Drive Basic 1          | F2,Enter - Edit     |          _
_       |                               | F4 - Delete Clock   |          _
_       |                               | F7 - Assignment Map |          _
_       |                               | Esc - Clocks Menu   |          _
_        ----------------------------------------------------           _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM   12.00                              The Songs You Love!       _
------------------ (C) 1979-1990 Radio Computing Services ----------------
```

In the **EDIT A CLOCK** window shown above, you simply enter the Clock Code of the Clock you wish to access. The system pops the Clock Name to the right of the Code that you enter. In the example above, we've entered the Clock Code "A0", and the system displayed the Clock Name, "AM Drive Basic 1". The Help Information in the lower-right portion of the **EDIT A CLOCK** window lists the available options for the selected Clock.

Sort Clocks in List

In this Toggle Bar field you select how the system will sort the list of your Clocks when they're displayed in the **EDIT/DELETE A CLOCK**, **SELECT A CLOCK** and **PRINT SPECIFIC CLOCKS** windows. There are two choices here. "Code" means sort the lists according to Clock Code. "Name" means the lists should be sorted by Clock Name.

```
-----------------------------------------
|            CLOCK PARAMETERS            |
|                                        |
| Call up Clocks ······ By Sorted List   |
|                                        |
| Sort Clocks in List by ········ Code   |
|                                        |
| Indicate Assigned Clocks in List No    |
|                                        |
-----------------------------------------
```

The "Sort Clocks in List by" field in the **CLOCK PARAMETERS** window excerpt shown above has been set to "Code". After making this selection and Saving it, the **EDIT/DELETE A CLOCK**, **SELECT A CLOCK** and **PRINT SPECIFIC CLOCKS** windows will list Clocks sorted according to Clock Code.

Indicate Assigned Clocks in List

There are two choices in this Toggle Bar field, "Yes" and "No". This setting affects the displays in the **EDIT/DELETE A CLOCK**, **SELECT A CLOCK** and **PRINT SPECIFIC CLOCKS** windows. If set to "Yes", **SELECTOR** will display an asterisk (*) before the Clock Name of all assigned Clocks.

```
----------------------------------------
|             CLOCK PARAMETERS          |
|                                       |
| Call up Clocks ······ By Sorted List  |
|                                       |
| Sort Clocks in List by ········ Code  |
|                                       |
| Indicate Assigned Clocks in List Yes  |
|                                       |
----------------------------------------
```

The "Indicate Assigned Clocks in List" field in the **CLOCK PARAMETERS** window excerpt shown above has been set to "Yes". After making this selection and Saving it, the **EDIT/DELETE A CLOCK**, **SELECT A CLOCK** and **PRINT SPECIFIC CLOCKS** windows list an asterisk (*) before the Clock Name of all assigned Clocks.

This check takes some time, but it can be quite helpful to see which Clocks are active when you're working in the windows that use this feature. If you are willing to give up the ability to see your assigned Clocks in these windows, you can gain some speed by selecting the "No" option.

Print Which Parts of the Clock

The middle portion of the **CLOCK PARAMETERS** window contains six Toggle Bar fields that specify which parts of the Clocks will be printed in the Print Clocks subdivision of the system.

```
----------------------------------------
|                                       |
| Print which parts of the clock..?     |
|     Print Songs Only                  |
|     Print EZ Screen                   |
|     Print Power Screen                |
|     Print Floating                    |
|     Print Assignments                 |
|     Don't Print Analysis              |
|                                       |
----------------------------------------
```

The choices for these six fields are fairly self-explanatory. We'll discuss these fields in the order they appear in the **CLOCK PARAMETERS** window, from top to bottom:

1. In the first field, you can select "Print Songs & Breaknotes", "Print Songs Only" or "Print Breaknotes Only". This field allows you to specify the kinds of Clock positions that will be printed.

2. The second field can be set to "Print EZ Screen" or "Don't Print EZ Screen". If you select "Don't Print EZ Screen" in this field, and *also* choose "Don't Print Power Screen" in the following field, the Items assigned to the positions on your Clocks will *not* be printed.

3. The third field can be set to "Print Power Screen" or "Don't Print Power Screen". If you select "Don't Print Power Screen" in this field, and *also* choose "Don't Print EZ Screen" in the previous field, the Items assigned to the positions on your Clocks will *not* be printed.

4.   The fourth field can be set to "Print Floating" or "Don't Print Floating". This choice refers to the printing of Floating Rules and Priorities.

5.   The fifth field can be set to "Print Assignments" or "Don't Print Assignments". This choice refers to the printing of the hours and days the Clock is assigned.

6.   The sixth field can be set to "Print Analysis" or "Don't Print Analysis". This choice refers to the printing of the Clock analysis data.

Pattern Method

The "Pattern Method" field in the **CLOCK PARAMETERS** window controls the manner in which **SELECTOR** interprets Clock Pattern Codes.

```
----------------------------------------
|                                      |
| Pattern Method ··········· Normal    |
|                                      |
| Days in Assignment Grid Rotation  1  |
|                                      |
| On this Day in the Rotation ····  1  |
|                                      |
- F1-Help F2-Save F7-Asg Grid Schedule -
```

There are two options here. If you select "Normal", you may use the *full* range of Pattern Codes, from "1" through "9", when coding the Songs in your Database. Then the system will schedule Songs that contain the *exact* Pattern Code specified on the Clock. The **CLOCK PARAMETERS** window excerpt shown above specifies the "Normal" Pattern Method.

The other Pattern Method is "Combined". If you select this option, you may use *only* Pattern Codes "1" through "4" when coding the Songs in your Database. If a Clock Pattern Code is between "1" and "4", the system will schedule a Song that contains the *exact* Pattern Code specified on the Clock. When the "Combined" option has been selected, you may *also* use Pattern Codes "5" through "7" on the *Clocks*. The system *interprets* these Clock Pattern Codes during scheduling. A "5" Pattern on the Clock means that **SELECTOR** may schedule a Song with *either* Pattern Code "1" *or* "2". Similarly, a "6" Pattern on the Clock instructs the system to schedule a Song with *either* Pattern Code "2" *or* "3". Likewise, a "7" Pattern Code on the Clock means that **SELECTOR** may schedule a Song with *either* Pattern Code "3" *or* "4".

We'll use this portion of a Clock **POWER SCREEN** to illustrate both Pattern methods.

```
-- S E L E C T O R ---Clock 11/Basic Clock          ---Last Edited  / /  --
|          Item         Event                               Fallback|
| Category      #  Run-  Exact  Opener Sound-  Mood  Pattern  Status Category|
|      |Level  |  Time   Time|         Codes|     |  |Fallback  |Order  |Level|
| #  _ | |     |       |        |       |     |  |  | |    |  |  |    |  | |
|13| 9 G          3:58   :                          5                    |
|14|10 I          3:13   :                          6                    |
|15|11 S          3:10   :                          7                    |
|16|-- b      18  3:30   :                                               |
|17|12 R          4:10   :                          3                    |
|18|13 H          4:08   :                                               |
----- Total Time  61:29 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy  --
```

If the "Normal" Pattern method has been selected, **SELECTOR** will schedule a Pattern "5" Song in position #13, a Pattern "6" Song in position #14 and a Pattern "7" Song in position #15.

If you have chosen the "Combined" Pattern method, the system will schedule *either* a Pattern "1" *or* a Pattern "2" Song in position #13, *either* a Pattern "2" *or* a Pattern "3" Song in position #14 and *either* a Pattern "3" *or* a Pattern "4" Song in position #15.

Regardless of which Pattern method has been selected, a Pattern "3" Song will *always* be selected for position #17.

Days in Assignment Grid Rotation

Most stations do *not* use multiple Assignment Grids. If you are using just *one* Clock Assignment Grid, then both the "Days in Assignment Grid Rotation" and "On this Day in the Rotation" fields in the **CLOCK PARAMETERS** window *must* be set to "1".

```
----------------------------------------
|                                      |
| Days in Assignment Grid Rotation   1 |
|                                      |
| On this Day in the Rotation ····   1 |
|                                      |
- F1-Help F2-Save F7-Asg Grid Schedule -
```

The **CLOCK PARAMETERS** window excerpt shown above is properly set for a station that uses only one Clock Assignment Grid. Note that *both* the "Days in Assignment Grid Rotation" *and* "On this Day in the Rotation" fields are set to "1".

The "Days in Assignment Grid Rotation" field in the **CLOCK PARAMETERS** screen allows you to designate a rotation period for *multiple* Clock Assignment Grids. This means that you can *rotate* any or all of the system's Clock Assignment Grids through a specified number of days. To activate this feature, you must first enter a number between "2" and "99" in the "Days in Assignment Grid Rotation" field.

```
----------------------------------------
|                                      |
| Pattern Method ···········  Normal   |
|                                      |
| Days in Assignment Grid Rotation  14 |
|                                      |
| On this Day in the Rotation ····   1 |
|                                      |
- F1-Help F2-Save F7-Asg Grid Schedule -
```

In the **CLOCK PARAMETERS** window excerpt shown above, a "14" day Assignment Grid rotation period has been designated. For complete details on this feature, see "Assignment Grid Rotation" later in this Section of the Manual.

On This Day in Rotation

The "On this Day in the Rotation" field in the **CLOCK PARAMETERS** window works in conjunction with the "Days in Assignment Grid Rotation" field. This field displays the "day number" the system will assign to the *next* day created during **SELECTOR**'s Startup routine. You can *change* this number to reset the Assignment Grid rotation for the new day to a different day number.

```
----------------------------------------
|                                      |
| Pattern Method ···········  Normal   |
|                                      |
| Days in Assignment Grid Rotation  12 |
|                                      |
| On this Day in the Rotation ····   5 |
|                                      |
- F1-Help F2-Save F7-Asg Grid Schedule -
```

In the **CLOCK PARAMETERS** window excerpt shown above, the system indicates that the *next* time the Startup routine operates, the first new day created will be the "5"th day, for Assignment Grid rotation purposes. You can enter a number between "1" and the number defined in the "Days in Assignment Grid Rotation" field, above. If you do, **SELECTOR** will *reset* the Assignment Grid Rotation to the day you specify the *next* time that a new day is created during Startup. For complete details on the Startup routine, see "**SELECTOR** Startup" on Page 70 in Section 1 of this Manual.

ASSIGNMENT GRID ROTATION

SELECTOR allows you to rotate multiple Assignment Grids in a specified pattern of any length up to 99 days. To implement this feature, you first must specify, in days, the *length* of the rotation pattern. You do this in the "Days in Assignment Grid Rotation" field of the **CLOCK PARAMETERS** window. Here's an example.

```
-----------------------------------------
|                                         |
| Days in Assignment Grid Rotation  14 |
|                                         |
| On this Day in the Rotation ····   1   |
|                                         |
- F1-Help F2-Save F7-Asg Grid Schedule -
```

In the **CLOCK PARAMETERS** window excerpt shown above, "14" days have been defined for Assignment Grid Rotation. After changing this setting, press the F2 Key to Save it, then press the F5 Key. The **ASSIGNMENT GRID ROTATION** window will pop onto the center of your screen.

```
                      -----------------------------------------
                      |       ASSIGNMENT GRID ROTATION        |
---- S E L E C T O|                                         | - Clocks Menu ----
_                 |  Day        Assignment Grid Name        |                 _
_                 |   1        2 Week "A"                    |                 _
_                 |   2        2 Week "A"                    |                 _
_                 |   3        2 Week "A"                    |                 _
_          1. Ed  |   4        2 Week "A"                    |                 _
_                 |   5        2 Week "A"                    |                 _
_          2. Ad  |   6        2 Week "A"                    |r                _
_                 |   7        2 Week "A"                    |                 _
_          3. Cl  |   8        3 Week "B"                    |ers              _
_                 |   9        3 Week "B"                    |                 _
_          4. Pr  |  10        3 Week "B"                    | Menu            _
_                 |  11        3 Week "B"                    |                 _
_                 |  12        3 Week "B"                    |                 _
_                 |  13        3 Week "B"                    |                 _
_                 |  14        3 Week "B"                    |                 _
_                 |                                         |                 _
_                 |                                         |                 _
_ WRCS-FM   12.00 |                                         |s You Love!      _
-----------------|                                         |------------------
                  |                                         |
                  | - F1-Help F2-Save Spacebar-Toggle Grid -
```

In the **ASSIGNMENT GRID ROTATION** window, you specify the Assignment Grid that will be used on each Day of the rotation. The "Day" column displays a number for each day that has been defined for Assignment Grid Rotation. The "Assignment Grid Name" column contains a Toggle Bar field for each day number. You use these fields to specify the Assignment Grid that will be used for each day in the rotation.

Place the cursor in the "Assignment Grid Name" field for the first day in rotation and press the Spacebar until it displays the Assignment Grid Number and Name that you wish to use for that day. Then use the Down Arrow Key to move to the next day, and select its Assignment Grid. Continue in this manner until you have defined an Assignment Grid for each of the days. You can press the F8 Key to copy the Assignment Grid Number and Name from the *upper* field to the current field.

The **ASSIGNMENT GRID ROTATION** window shown above has been designed to rotate two different Assignment Grids. Day numbers "1" through "7" will use Assignment Grid #2, which is named "Week A". Day numbers "8" through "14" will use Assignment Grid #3, which is named "Week B".

Once you have established settings in the **ASSIGNMENT GRID ROTATION** window, the pattern repeats *endlessly*. In our example, the pattern will be *restarted* on the 15th day. The system will assign Grid #2 to days 15 through 21. Grid #3 will be assigned to days 22 through 28. Then the 14-day pattern will be repeated again starting on the 29th day, and so on into the future. This means that our **ASSIGNMENT GRID ROTATION** window settings have effectively implemented an Assignment Grid rotation scheme in which two different Grids will be used during alternating weeks *forever*, or until the pertinent system settings are changed.

When **SELECTOR** creates new days during its Startup procedure, it assigns the appropriate Assignment Grids to all the new "future" days created. This means that newly-created Assignment Grid rotations will *not* begin at once. If you want your newly-created Assignment Grid rotation to take effect *immediately*, you must *change* the Grids that have already been assigned to the dates in the *current* Log Window. For complete details on how to do so, read the next Section, "Assignment Grid Schedule".

ASSIGNMENT GRID SCHEDULE

SELECTOR allows you to view and/or edit the Clock Assignment Grid for any date. From the Clock Parameters window, press the F7 Key to access the **ASSIGNMENT GRID SCHEDULE** window. Here's an example of what you'll see.

```
              ------------------------------------------------
              |            ASSIGNMENT GRID SCHEDULE            |
   ---- S E L E C |                                            |cks Menu ----
   _          |  Date Assigned       Assignment Grid Name      |       _
   _          |  Monday     6/18/90  1 Regular Programming      |       _
   _          |  Sunday     6/17/90  1 Regular Programming      |       _
   _          |  Saturday   6/16/90  1 Regular Programming      |       _
   _       1. |  Friday     6/15/90  1 Regular Programming      |       _
   _          |  Thursday   6/14/90  1 Regular Programming      |       _
   _       2. |  Wednesday  6/13/90  1 Regular Programming      |       _
   _          |  Tuesday    6/12/90  1 Regular Programming      |       _
   _       3. |  Monday     6/11/90  1 Regular Programming      |       _
   _          |  Sunday     6/10/90  1 Regular Programming      |       _
   _       4. |  Saturday   6/ 9/90  1 Regular Programming      |       _
   _          |  Friday     6/ 8/90  1 Regular Programming      |       _
   _          |  Thursday   6/ 7/90  1 Regular Programming      |       _
   _          |  Wednesday  6/ 6/90  1 Regular Programming      |       _
   _          |  Tuesday    6/ 5/90  1 Regular Programming      |       _
   _          |  Monday     6/ 4/90  1 Regular Programming      |       _
   _          |  Sunday     6/ 3/90  1 Regular Programming      |       _
   _ WRCS-FM  12|  Saturday   6/ 2/90  1 Regular Programming      | Love!  _
   --------------|  Friday     6/ 1/90  1 Regular Programming      |------------
              |  Thursday   5/31/90  1 Regular Programming      |
              ----- F1-Help F2-Save Spacebar-Change Grid -----
```

The **ASSIGNMENT GRID SCHEDULE** is displayed in a scrolling window. You can observe or change the Assignment Grid that will be used on any date. The "Date Assigned" column displays all of the dates in the system's Log Window. The "Assignment Grid Name" column contains a Toggle Bar field for each date. You use these fields to change the Assignment Grid that will be used on the associated date.

The example **ASSIGNMENT GRID SCHEDULE** window shown above indicates that Assignment Grid #1, "Regular Programming", is assigned to *all* of the dates that are displayed.

You can edit the Assignment Grid for any date. Use the Arrow and Paging Keys to place the cursor in the "Assignment Grid Name" field for the date whose Grid you wish to change. Press the Spacebar until it displays the Assignment Grid you wish to use for that date. You can also press the F8 Key to copy the Assignment Grid Name from the *upper* field to the current field. Remember to press the F2 Key to Save the changes you make in the **ASSIGNMENT GRID SCHEDULE** window.

Let's say we want to *immediately* implement the example Assignment Grid Rotation scheme that we created in the previous Section of this Manual. We must *edit* the **ASSIGNMENT GRID SCHEDULE** window to assign the desired Grids.

```
                 --------------------------------------------------
                 |            ASSIGNMENT GRID SCHEDULE             |
    ---- S E L E C |                                              |cks Menu ----
    _              | Date Assigned      Assignment Grid Name      |            _
    _              | Monday     6/18/90  2 Week "A"               |            _
    _              | Sunday     6/17/90  3 Week "B"               |            _
    _              | Saturday   6/16/90  3 Week "B"               |            _
    _          1.  | Friday     6/15/90  3 Week "B"               |            _
    _              | Thursday   6/14/90  3 Week "B"               |            _
    _          2.  | Wednesday  6/13/90  3 Week "B"               |            _
    _              | Tuesday    6/12/90  3 Week "B"               |            _
    _          3.  | Monday     6/11/90  3 Week "B"               |            _
    _              | Sunday     6/10/90  2 Week "A"               |            _
    _          4.  | Saturday   6/ 9/90  2 Week "A"               |            _
    _              | Friday     6/ 8/90  2 Week "A"               |            _
    _              | Thursday   6/ 7/90  2 Week "A"               |            _
    _              | Wednesday  6/ 6/90  2 Week "A"               |            _
    _              | Tuesday    6/ 5/90  2 Week "A"               |            _
    _              | Monday     6/ 4/90  2 Week "A"               |            _
    _              | Sunday     6/ 3/90  3 Week "B"               |            _
    _ WRCS-FM   12 | Saturday   6/ 2/90  3 Week "B"               | Love!      _
    ---------------| Friday     6/ 1/90  3 Week "B"               |------------
                   | Thursday   5/31/90  3 Week "B"               |
                 ----- F1-Help F2-Save Spacebar-Change Grid -----
```

As noted earlier in the "Assignment Grid Rotation" discussion, newly-created Grid rotations do *not* begin immediately. Rather, they are assigned when *new* days are *created* during **SELECTOR**'s Startup routine. If you want a new Assignment Grid Rotation to take effect *immediately*, you must use the **ASSIGNMENT GRID SCHEDULE** window to edit the *existing* dates in the Log Window. In the example window above, we have edited the settings to immediately implement our desired Grid rotation.

The **ASSIGNMENT GRID SCHEDULE** window is also useful for controlling the scheduling of special programming. Consider this example.

```
                 --------------------------------------------------
                 |            ASSIGNMENT GRID SCHEDULE             |
    ---- S E L E C |                                              |cks Menu ----
    _              | Date Assigned      Assignment Grid Name      |            _
    _              | Monday     6/18/90  2 Week "A"               |            _
    _              | Sunday     6/17/90  6 Motown Weekend         |            _
    _              | Saturday   6/16/90  6 Motown Weekend         |            _
    _          1.  | Friday     6/15/90  6 Motown Weekend         |            _
    _              | Thursday   6/14/90  3 Week "B"               |            _
    _          2.  | Wednesday  6/13/90  3 Week "B"               |            _
    _              | Tuesday    6/12/90  3 Week "B"               |            _
    _          3.  | Monday     6/11/90  3 Week "B"               |            _
    _              | Sunday     6/10/90  7 Beatles Weekend        |            _
    _          4.  | Saturday   6/ 9/90  7 Beatles Weekend        |            _
    _              | Friday     6/ 8/90  7 Beatles Weekend        |            _
    _              | Thursday   6/ 7/90  2 Week "A"               |            _
    _              | Wednesday  6/ 6/90  2 Week "A"               |            _
    _              | Tuesday    6/ 5/90  2 Week "A"               |            _
    _              | Monday     6/ 4/90  2 Week "A"               |            _
    _              | Sunday     6/ 3/90  3 Week "B"               |            _
    _ WRCS-FM   12 | Saturday   6/ 2/90  3 Week "B"               | Love!      _
    ---------------| Friday     6/ 1/90  3 Week "B"               |------------
                   | Thursday   5/31/90  3 Week "B"               |
                 ----- F1-Help F2-Save Spacebar-Change Grid -----
```

In the **ASSIGNMENT GRID SCHEDULE** window shown above, we have defined different Assignment Grids for the weekends of June 8th and June 15th. Assignment Grid #7 contains the Clocks needed for a "Beatles Weekend", to be scheduled on the June 8th Weekend. Assignment Grid #6 contains Theme Clocks for a "Motown Weekend" that will air starting on June 15th. This approach allows us to prepare Clocks and Assignment Grids in *advance* of our future special programming.

This feature can also be used to design multiple Clock Assignment Grids that employ Clocks for different "commercial loads". For example, you could design three different Clock Assignment Grids called "Light", "Moderate" and "Heavy". The "Light" Grid would contain Clocks that specify a small amount of commercials, the "Moderate" Grid's Clocks would employ a medium amount of commercial minutes and the "Heavy" Grid would be assigned Clocks with the maximum number of commercial minutes. Then you would use the **ASSIGNMENT GRID SCHEDULE** window to assign the different Grids according to the number of commercial minutes that have been sold on your station. This scheme would allow you to easily and quickly adjust your music scheduling according to your spot load.

SCHEDULERS

Selecting Option #4 from the **SELECTOR** Main Menu brings you to the Schedulers section of the program. In this area of the system you can manually or automatically schedule and unschedule your music. You can see a display that summarizes which days and hours have been scheduled, and also obtain a detailed report of the system's scheduling decisions. When you first enter the Schedulers subdivision, you are presented with the Schedulers Menu.

```
---- S E L E C T O R (R) ---------------------------- Schedulers Menu ----
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_            1. Day Scheduler            4. Unscheduler                    _
_                                                                          _
_            2. Manual Scheduler         5. Audit Trail                    _
_                                                                          _
_            3. Not-Scheduled Report     Esc - SELECTOR Main Menu          _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_ WRCS-FM    12.00                                    The Songs You Love!  _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

Here is a summary of the available functions on the Schedulers Menu:

Option #1 - **DAY SCHEDULER** provides automatic scheduling of your music, according to the rules and Policies you have established.

Option #2 - **MANUAL SCHEDULER** allows you to manually schedule your music, or edit the music schedule generated by the Day Scheduler.

Option #3 - **NOT-SCHEDULED REPORT** displays a scheduling summary showing the number of Unscheduled Positions for every hour of each day in the system's Log Window.

Option #4 - **UNSCHEDULER** allows you to unschedule any hours or days that have been previously scheduled by either the Day Scheduler or the Manual Scheduler.

Option #5 - **AUDIT TRAIL** provides a complete summary of every scheduling decision made by the Day Scheduler.

DAY SCHEDULER

This section of **SELECTOR** schedules a date or time range that you specify. When you select Option #1 from the Schedulers Menu, the **DAY SCHEDULER** screen pops on your monitor. Here is an example of what you'll see.

```
---- S E L E C T O R ------------------------------------ Day Scheduler ----
|                                    |                                      |
|                                    |        No    Shuffle                 |
|   First Unscheduled Day Wed  5/16/90 |      No    Kick                    |
|   Last Eligible Day ··· Mon  6/18/90 |      No    Recycle                 |
|   Number of Available Days ······ 34 |      No    No-Repeat               |
|                                    |                                      |
|                                    |        Enter - Edit Rule             |
------------------------------------------------------------------------------
|                                    |                                      |
|                                    |   F1 - Help                          |
|                  From              |   F2 - Save                          |
|                                    |   F3 - Pass Order                    |
|        Wed  5/16/90 at 12:00M      |   F4 - Segue across Stopsets          |
|                                    |   F5 - Daylight Savings Time         |
|                  To                |        Adjustment                    |
|                                    |   F8 - Rolling Themes                |
|        Wed  5/16/90 at 11:59P      |   F9 - Report Options                |
|                                    |   F10 - Start Scheduling             |
|                                    |   Esc - Interrupt Scheduling         |
|                                    |                                      |
------------------------------------------------------------------------------
```

The information presented in the upper-left quadrant of the **DAY SCHEDULER** screen shows you the first *completely* unscheduled date in the Log Window, the last date in the Log Window available for scheduling and the total number of days that may be scheduled. These fields are for display only. You *cannot* change the information displayed in this area of the **DAY SCHEDULER** screen.

In our example screen, Wednesday May 16th is the first completely unscheduled date in the Log Window. Note that if a schedule contains at least *one* Song or Event, the system will *never* display that schedule's date as the "First Unscheduled Day". Continuing with our example screen, Monday June 18th is the last date in the Log Window. The system has correctly calculated that there are 34 days available to be scheduled, the dates from May 16th through and including June 18th.

The lower-left quadrant of the **DAY SCHEDULER** screen contains a group of fields that allow you to specify the date and time range that will be scheduled. Here's the portion of our example screen that controls the dates and times for scheduling.

```
-------------------------------------------
|                                         |
|                                         |
|                 From                    |
|                                         |
|         Wed  5/16/90 at 12:00M          |
|                                         |
|                  To                     |
|                                         |
|         Wed  5/16/90 at 11:59P          |
|                                         |
|                                         |
|                                         |
-------------------------------------------
```

The system automatically suggests settings that, if not changed, will schedule all 24 hours of the first *completely* unscheduled date. The suggested "From" and "To" times are controlled by a setting that you make in the Station Parameters section of **SELECTOR**. For details about changing the suggested scheduling start time, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

If you wish, you may change the data in the "From" and "To" fields on the **DAY SCHEDULER** screen to a different date and time range. Note that the system will schedule a *maximum* of seven days in one scheduling session. In the example **DAY SCHEDULER** screen shown above, the settings specify that all 24 hours of Wednesday May 16th, 1990 should be scheduled.

SCHEDULING RULES

The upper-right quadrant of the **DAY SCHEDULER** screen contains fields that allow you to activate and/or edit the system's Scheduling Rules. These Rules are "Shuffle", "Kick", "Recycle" and "No-Repeat". Here's the portion of our example **DAY SCHEDULER** screen that controls the Scheduling Rules. We'll discuss each of them in the order in which they appear on the screen.

```
---------------- Day Scheduler ----
|                                  |
|        No    Shuffle             |
|        No    Kick                |
|        No    Recycle             |
|        No    No-Repeat           |
|                                  |
|        Enter - Edit Rule         |
----------------------------------
```

SHUFFLE

A Category Shuffle, like shuffling a deck of cards, randomly changes a Category's Stack Order. The best reason to Shuffle a Category is to eliminate predictable Song patterns. This problem appears most often in small Categories with low Search Depths. The Stack Order of these Categories usually remains fairly constant. Your listeners might begin to notice that when "Song A" plays, "Song B" will not be too far behind. Shuffling small Categories will eliminate predictable rotation patterns.

The "Shuffle" field on the **DAY SCHEDULER** screen is a Toggle Bar field. The available settings here are "Yes" and "No".

```
---------------- Day Scheduler ----
|                                  |
|        Yes   Shuffle             |
|        No    Kick                |
|        No    Recycle             |
|        No    No-Repeat           |
|                                  |
|        Enter - Edit Rule         |
----------------------------------
```

If you want the Day Scheduler to Shuffle a Category or Categories, set the field to "Yes". To Edit the Shuffle Scheduling Rule, press the Enter Key while the cursor is located in the "Shuffle" field.

When you press the Enter Key, the **SHUFFLE** window will appear on your monitor. You'll see a display more or less like this.

```
            ---- S E L E C T O R ------------------- Shuffle ----
  ---- S E L E|                  Once    Standard Weekly Times  |heduler ----
  |           |     Category     Only Mon Tue Wed Thu Fri Sat Sun |           |
  |           | H HOT CURRENTS    12M                           |           |
  First Un|     | R RECURRENTS           5A                    |           |
  Last Eli|     | I IMAGE GOLD                                 |           |
  Number o|     | S SECONDARY GOLD                             |t          |
  |           | G GREAT EIGHTIES                             |           |
  |           | P PRIME OLDIES                               |Rule       |
  ------------|  N NO PLAY                                   |-----------
  |           | Y YESTERDAY HOLD                             |           |
  |           | X CONTROL                                    |           |
  |           |                                              |           |
  |           |                                              |           |
  |        We|                                              |topsets    |
  |           |                                              |gs Time    |
  |           |                                              |           |
  |           |                                              |           |
  |        We|                                              |           |
  |           |                                              |ing        |
  |           |                                              |eduling    |
  |           |                                              |           |
  ------------|                                              |-----------
            ------------------ F1-Help F2-Save -----------------
```

The **SHUFFLE** window allows for two types of Category Shuffles, a "Once Only" Shuffle or "Standard Weekly" Shuffles. Our example window above has been set to illustrate both types.

In the "Once Only" column of the **SHUFFLE** window, you may enter a time that the associated Category is to be Shuffled. In our example screen, Category H will be Shuffled one time only, at 12 Midnight, when the current day is scheduled. After a "Once Only" Shuffle has been executed, the "Once Only" time is *removed* from the **SHUFFLE** window.

The columns labelled "Mon", "Tue", "Wed", "Thu", "Fri", "Sat" and "Sun" allow you to define regular weekly Shuffles for any of your Categories. Note that you may specify a maximum of *one* weekly Shuffle for any Category. Our example **SHUFFLE** window, has been set to Shuffle Category R every week on Monday at 5AM.

Any Shuffle you define in the **SHUFFLE** window will randomize only the *upper* 75% of the associated Category's Stack Order. **SELECTOR** provides this automatic feature to prevent a Song from moving from the bottom to the top of the Stack. If the system did not provide this protection, a Song that was just scheduled could repeat too close to its previous play. If you want to Shuffle a different percentage of a Category's Stack, you must do so in the Library Management section of the system. For complete details, see "Shuffle" on Page 179 in Section 1 of this Manual.

If you use have set the Minimum Separation Rule high on your Priority Lists and close to the natural turnover of your Shuffled Categories, you might need to construct a "Shuffle Recovery Policy". This Policy should specify *increased* Search Depths and *reduced* requirements of the Minimum Separation Rule for the Shuffled Categories. The modified Policy will ensure that your other important rules will not be dropped to compensate for the effects of the Category Shuffle.

To better understand multiple Policies, see "Rules and Policies Overview" on Page 199 in Section 2 of this Manual. To gain an appreciation of the implications when changing a Category's Stack Order, see "Reorder a Category/Level" on Page 177 in Section 1 of this Manual.

KICK

The Kick Scheduling Rule is designed to control the rotation of *small* Song Categories that rotate *precisely*. When scheduling a small Category/Level with a relatively quick turnover, some programmers assign Pass Order 1 to the Category, set its Search Depth to "1", and eliminate all scheduling rules on the Category's Priority List in Music Policy. This scheme provides a *precise* rotation, meaning that every Song in the Category is laid into the schedule in the *exact* Stack Order of the Category/Level. Some stations use this approach for two tight Categories, "Hot Currents" and "Secondary Currents" for example.

Categories that rotate precisely present pros and cons. *You* must decide if the approach is a useful weapon in your programming arsenal. On the positive side, it provides perfect Category rotation. The turnover rate of the Category's Songs is absolute and guaranteed. Also, you can establish a specific Stack Order for the Songs assigned to a Category that rotates precisely. This allows you to meticulously separate the musical genres within the Category, to provide the best possible musical balance.

On the negative side, a Category that rotates precisely can become predictable. Your listeners might begin to notice that when Song "A" plays, Song "B" won't be too far behind. Also, you will invest a good deal of time planning and plotting the Category's rotation. For example, a 12-Song Category which schedules twice an hour will cause problems. Basic math tells you that if this Category is rotated precisely, the same Songs will play at the same times, day after day. To avoid this problem, programmers invest a great deal of time designing Categories and Clocks that prevent Songs from appearing at the same time from day-to-day.

For example, if a nine-Song Category is scheduled twice an hour, it will be three complete days before the Songs in the Category repeat in the hours in which they were scheduled on the first day. To illustrate, we'll use a "rotation table" to depict the precise scheduling of this nine-Song Category.

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
12M	1 2	4 5	7 8	1 2	4 5	7 8	1 2
1A	3 4	6 7	9 1	3 4	6 7	9 1	3 4
2A	5 6	8 9	2 3	5 6	8 9	2 3	5 6
3A	7 8	1 2	4 5	7 8	1 2	4 5	7 8
4A	9 1	3 4	6 7	9 1	3 4	6 7	9 1
5A	2 3	5 6	8 9	2 3	5 6	8 9	2 3
6A	4 5	7 8	1 2	4 5	7 8	1 2	4 5
7A	6 7	9 1	3 4	6 7	9 1	3 4	6 7
8A	8 9	2 3	5 6	8 9	2 3	5 6	8 9
9A	1 2	4 5	7 8	1 2	4 5	7 8	1 2
10A	3 4	6 7	9 1	3 4	6 7	9 1	3 4
11A	5 6	8 9	2 3	5 6	8 9	2 3	5 6
12N	7 8	1 2	4 5	7 8	1 2	4 5	7 8
1P	9 1	3 4	6 7	9 1	3 4	6 7	9 1
2P	2 3	5 6	8 9	2 3	5 6	8 9	2 3
3P	4 5	7 8	1 2	4 5	7 8	1 2	4 5
4P	6 7	9 1	3 4	6 7	9 1	3 4	6 7
5P	8 9	2 3	5 6	8 9	2 3	5 6	8 9
6P	1 2	4 5	7 8	1 2	4 5	7 8	1 2
7P	3 4	6 7	9 1	3 4	6 7	9 1	3 4
8P	5 6	8 9	2 3	5 6	8 9	2 3	5 6
9P	7 8	1 2	4 5	7 8	1 2	4 5	7 8
10P	9 1	3 4	6 7	9 1	3 4	6 7	9 1
11P	2 3	5 6	8 9	2 3	5 6	8 9	2 3

In the rotation table shown above, numbers from "1" through "9" are used to indicate the nine Songs in the Category. The Category is scheduled twice an hour, every day of the week. The table plots when and where the Songs in the Category will be scheduled. This example represents an *excellent* rotation design. The number of Songs in the Category, and the hourly Clock requests, produce a precise rotation in which the Songs are "offset" by three hours every day. That is, the Songs that schedule on Sunday in the 12 Midnight hour play on Monday in the 3AM hour.

Note that it takes three days for a Song to repeat in the hour in which it was originally scheduled. For example, Songs "1" and "2" schedule in the 12 Midnight hour on Sunday, and do not reappear in the 12 Midnight hour until Wednesday.

In many situations, however, unscheduled hours, special programming and/or varying Clock requests can upset even the most elegant rotation schemes. Consider this table.

```
        Sunday   Monday  Tuesday Wednesday Thursday  Friday  Saturday
        ----------------------------------------------------------------
12M       1 2      8 9      8 9      8 9      8 9      8 9      8 9
1A        3 4      1 2      1 2      1 2      1 2      1 2      1 2
2A        5 6      3 4      3 4      3 4      3 4      3 4      3 4
3A        7 8      5 6      5 6      5 6      5 6      5 6      5 6
4A        9 1      7 8      7 8      7 8      7 8      7 8      7 8
5A        = =      9 1      9 1      9 1      9 1      9 1      9 1
6A        = =      2 3      2 3      2 3      2 3      2 3      2 3
7A        = =      4 5      4 5      4 5      4 5      4 5      4 5
8A        = =      6 7      6 7      6 7      6 7      6 7      6 7
9A        = =      8 9      8 9      8 9      8 9      8 9      8 9
10A       = =      1 2      1 2      1 2      1 2      1 2      1 2
11A       = =      3 4      3 4      3 4      3 4      3 4      3 4
12N       2 3      5 6      5 6      5 6      5 6      5 6      5 6
1P        4 5      7 8      7 8      7 8      7 8      7 8      7 8
2P        6 7      9 1      9 1      9 1      9 1      9 1      9 1
3P        8 9      2 3      2 3      2 3      2 3      2 3      2 3
4P        1 2      4 5      4 5      4 5      4 5      4 5      4 5
5P        3 4      6 7      6 7      6 7      6 7      6 7      6 7
6P        5 6      = =      = =      = =      = =      = =      8 9
7P        7 8      = =      = =      = =      = =      = =      1 2
8P        9 1      = =      = =      = =      = =      = =      3 4
9P        2 3      = =      = =      = =      = =      = =      5 6
10P       4 5      = =      = =      = =      = =      = =      7 8
11P       6 7      = =      = =      = =      = =      = =      9 1
```

The rotation table shown above illustrates the same nine-Song Category with two Clock requests per hour that we previously examined. However, the table *now* accounts for syndicated programming on Sunday from 5AM through 11AM, and an "All Request" show Monday through Friday from 6PM through 11PM. Equal sign characters (=) are used in the table to mark the hours where these programming features are broadcast. These hours are *not* scheduled by **SELECTOR**. Notice that the excellent rotation scheme has now disintegrated! The table indicates that the *same* Songs will be scheduled in the *same* hours Monday through Friday.

The Kick Rule allows you to precisely rotate a Category, while eliminating poor rotation caused by Categories that naturally schedule in synch with real time, or Songs that schedule in the same hours day-to-day due to varying Clock requests or special programming. A Kick instructs the system to move a specified number of Songs from the top to the bottom of a Category/Level Stack at designated days and times, as if the Songs have actually played.

The "Kick" field on the **DAY SCHEDULER** screen is a Toggle Bar field. The available settings here are "Yes" and "No".

```
----------------- Day Scheduler ----
|                                   |
|          No    Shuffle            |
|          Yes   Kick               |
|          No    Recycle            |
|          No    No-Repeat          |
|                                   |
|          Enter - Edit Rule        |
-------------------------------------
```

If you want the Day Scheduler to Kick a Category or Categories, set the "Kick" field to "Yes". To Edit the Kick Scheduling Rule, press the Enter Key while the cursor is located in the field.

When you press the Enter Key, the **KICK** screen will appear on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R ---------------------------------------------- Kick ----
|                Mon     Tue     Wed     Thu     Fri     Sat     Sun  |
| Cat Category Name   # at   # at   # at   # at   # at   # at   # at  |
|  H  HOT CURRENTS          4 12M   4 12M   4 12M   4 12M   2 12M       |
|  R  RECURRENTS                                                       |
|  I  IMAGE GOLD                                                       |
|  S  SECONDARY GOLD                                                   |
|  G  GREAT EIGHTIES                                                   |
|  P  PRIME OLDIES                                                     |
|  N  NO PLAY                                                          |
|  Y  YESTERDAY HOLD                                                   |
|  X  CONTROL                                                          |
|                                                                      |
---------------------------- F1-Help F2-Save ----------------------------
```

The **KICK** screen columns labeled "Mon", "Tue", "Wed", "Thu", "Fri", "Sat" and "Sun" allow you to define regular weekly Kicks for any of your Categories. The "#" fields allow you to specify the number of Songs that will be Kicked, from "1" to "99". In the "at" fields, you specify the time that the Kick is to take place. Note that you can Kick each Category a maximum of *one time* on each day of the week.

The **KICK** screen shown above has been set to solve the rotation problem that we examined on the previous page. The poorly rotating Songs are in Category H. The **KICK** screen specifies that Category H will be kicked four times during the week. Four Songs will be Kicked at 12 Midnight on Tuesday through Friday. Two Songs will be Kicked on Saturday at 12 Midnight. Now we'll investigate the effects of these Kicks, by examining this rotation table that accounts for them.

```
            12 Midnight Kicks------> 4        4        4        4        2
            Sunday    Monday   Tuesday Wednesday Thursday  Friday  Saturday
            -----------------------------------------------------------------
     12M      1 2       8 9      3 4      7 8      2 3      6 7      8 9
      1A      3 4       1 2      5 6      9 1      4 5      8 9      1 2
      2A      5 6       3 4      7 8      2 3      6 7      1 2      3 4
      3A      7 8       5 6      9 1      4 5      8 9      3 4      5 6
      4A      9 1       7 8      2 3      6 7      1 2      5 6      7 8
      5A      = =       9 1      4 5      8 9      3 4      7 8      9 1
      6A      = =       2 3      6 7      1 2      5 6      9 1      2 3
      7A      = =       4 5      8 9      3 4      7 8      2 3      4 5
      8A      = =       6 7      1 2      5 6      9 1      4 5      6 7
      9A      = =       8 9      3 4      7 8      2 3      6 7      8 9
     10A      = =       1 2      5 6      9 1      4 5      8 9      1 2
     11A      = =       3 4      7 8      2 3      6 7      1 2      3 4
     12N      2 3       5 6      9 1      4 5      8 9      3 4      5 6
      1P      4 5       7 8      2 3      6 7      1 2      5 6      7 8
      2P      6 7       9 1      4 5      8 9      3 4      7 8      9 1
      3P      8 9       2 3      6 7      1 2      5 6      9 1      2 3
      4P      1 2       4 5      8 9      3 4      7 8      2 3      4 5
      5P      3 4       6 7      1 2      5 6      9 1      4 5      6 7
      6P      5 6       = =      = =      = =      = =      = =      8 9
      7P      7 8       = =      = =      = =      = =      = =      1 2
      8P      9 1       = =      = =      = =      = =      = =      3 4
      9P      2 3       = =      = =      = =      = =      = =      5 6
     10P      4 5       = =      = =      = =      = =      = =      7 8
     11P      6 7       = =      = =      = =      = =      = =      9 1
```

In the rotation table shown above, we have displayed the number of Songs that will be Kicked at 12 Midnight on Tuesday through Saturday. The table itself displays how the Songs will actually schedule, according to the Kick Scheduling Rule. These Kicks *solve* the problem of Songs repeating in the same hours from day-to-day.

The table indicates that Song "7" was the *last* Song scheduled in the 5PM hour on Monday. Normally, Song "8" would be the *first* Song played in the 12 Midnight hour on Tuesday, but we have Kicked four Songs. This means that we have instructed the system to move Songs "8", "9", "1" and "2" to the bottom of the Stack, as if they had actually been scheduled. Therefore Song "3" will be the first Song scheduled in the 12 Midnight hour on Tuesday.

Kick Guidelines

If you wish to use the Kick Scheduling Rule to precisely control Song rotations, you must carefully compute appropriate settings for the **KICK** screen. You should prepare a rotation table that accounts for the number of Songs assigned to, and the number of Clock requests for, the Category/Level you will Kick. Then you will have to decide *when* the system should Kick and the *number* of Songs that should be Kicked.

There are specific requirements that must be met to guarantee effective operation of **SELECTOR**'s Kick Scheduling Rule. Here are some guidelines you should follow to ensure proper operation of the Rule.

1. The Search Depth of Kicked Categories must be set to "1", and you may not assign any *Unbreakable* Rules on the Priority List of the Category. Since you are essentially scheduling Kicked Categories using no scheduling rules, they must be assigned the *lowest* Pass Orders.

2. There must be a fixed number of Song *positions* in Kicked Categories.

3. There must be a constant number of weekly Clock *requests* for Kicked Categories.

4. There must be no Dayparting of *individual* Songs in Kicked Categories. Dayparted Songs must be placed in Diggable *Packets*, in which at least *one* of the Songs is available to be scheduled *each* hour.

4. Unless you are willing to forsake the Artist and/or Artist Group Separation Rules, there must be *no* Artist "conflicts" within the Songs assigned to your Kicked Categories.

5. Since the Kicks are computed for seven days, you should *not* change the Songs in Kicked Categories more often than once a week. Immediately after changing the Songs, and before scheduling, you may establish a desirable Stack Order for Kicked Categories/Levels in the Library Management section of the program. For information on how to do so, see "Reorder a Category/Level" on Page 177 in Section 1 of this Manual.

6. After changing the Songs in Kicked Categories, you should schedule those Categories for the next seven days. If you do not do this, any Manual Scheduler *changes* to Songs in Kicked Categories will *disrupt* their precise Stack Orders. Note that you do *not* need to schedule *all* of your Categories for a week, just the Kicked Categories.

7. Do *not* Spread, Shuffle or Recycle your Kicked Categories. These functions will *change* the precise Stack Order of the Categories.

Kick Summary

Take heed that a Kick operates on the first scheduled *Level* of the designated Category *only*. The other Levels will *not* be Kicked. Say that you have specified four Songs should be Kicked in Category H Level 1 at 12 Midnight. Further suppose that the first position in the 12 Midnight Clock calls for Category H Level 2. In this case, four Songs in *Level 2* will be Kicked. For this reason, you should probably use the Kick Scheduling Rule on a Category that employs *one* Level *only*.

It's best to Kick immediately *after* special programming and/or during the Overnight hours, since the Kick temporarily *shortens* the turnovers of non-Kicked Songs.

Remember that you will need to change the Kick Rule settings if any of the dependant elements change. If you add additional Song positions to Kicked Categories, or change the number of Clock requests for them, you will need to rethink - and probably readjust - the Kick Rule.

If you *regularly* change the number of Song positions in Categories you plan to Kick, do not use the Rule. In this case, specify a Search Depth for those Categories/Levels, and use **SELECTOR**'s regular scheduling rules to dig for appropriate Songs.

RECYCLE

Recycling is a scheduling process in which Songs that played in one part of the day are rescheduled in a different order during an opposite part of the same, or a different, day. The basic Recycling assumption is that the listeners during the time period that Songs are Recycled *from*, will most likely *not* be listening when the Songs are repeated. Recycling lengthens the rotations of designated Categories by reducing the "drain" on their Songs. The "Recycle" field on the **DAY SCHEDULER** screen is a Toggle Bar field. The settings available here are "Yes" and "No".

```
---------------- Day Scheduler ----
|                                  |
|         No    Shuffle            |
|         No    Kick               |
|         Yes   Recycle            |
|         No    No-Repeat          |
|                                  |
|         Enter - Edit Rule        |
-----------------------------------
```

If you want the Day Scheduler to Recycle a Category or Categories, set the "Recycle" field to "Yes". To Edit the Recycle Scheduling Rule, press the Enter Key while the cursor is located in the field. The **RECYCLE** screen will appear on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R ---------------------------------------- Recycle ----
|                        | FROM  9:00A to  4:59P INTO 12:00M to  5:59A |
| CAT    Category   Recycle? -------------------------------------------
| H HOT CURRENTS     No   | The purpose of Recycling is to "stretch out"  |
| R RECURRENTS       No   | the turnover of Categories. The idea is to    |
| I IMAGE GOLD       Yes  | take the Songs played "FROM" one part of the  |
| S SECONDARY GOLD   Yes  | day and replay them "INTO" the opposite part of|
| G GREAT EIGHTIES   Yes  | the day (when the people who heard them are   |
| P PRIME OLDIES     Yes  | sleeping), but in a different order. In effect,|
| N NO PLAY          No   | there's no drain on the Category in these Hours|
| Y YESTERDAY HOLD   No   | which lengthens the Rotation. Normally, you   |
| X CONTROL          No   | want to schedule Current & Recurrent Categories|
|                         | as usual & Recycle the Gold. Press the Spacebar|
|                         | to toggle between Yes/No to determine the     |
|                         | Categories you want to Recycle. You don't need |
|                         | to Recycle very short or very long Rotations.  |
|                         |                                               |
|                         | Usually, stations Recycle Yesterday's Mid-Day |
|                         | into Today's Overnight (Ex: 9A to 4P into 1A to|
|                         | 4A). As in this example, it's best to Recycle |
|                         | more hours (8) into less (4), since you usually|
|                         | play more songs in the Overnight & you need to |
|                         | accommodate digging to work around conflicts. |
----------------------- F1-More Help F2-Save F5-Options ----------------------
```

The **RECYCLE** screen allows you to specify *which* Categories will be Recycled, and to define the "Recycle From" and "Recycle Into" time periods. The "Recycle" column contains Toggle bar fields with choices of "Yes" and "No". A setting of "Yes" means that the associated Category will be Recycled. Note that you should *not* Recycle your *small* Categories. If a Category has a normal turnover of between two and seventeen hours, it "naturally" Recycles. Recycling a Category with a *long* turnover also does not make sense. If the turnover of a Category is normally four days or more, the effect of Recycling will most likely not be perceived by your listeners. Our example **RECYCLE** screen specifies that Categories I, S, G and P will be Recycled.

In the upper-right portion of the screen, you define two time ranges for the Recycling process. The "Recycle From" period designates which Songs are *eligible* for Recycling. The "Recycle Into" time period is the range during which the Songs in Recycled Categories will be *rescheduled*.

The time periods on our example **RECYCLE** screen have been defined to Recycle Yesterday's Midday Songs into Today's Overnight show. Our example time periods define an eight hour "Recycle From" time period, and a six hour "Recycle Into" range. It's best to Recycle *more* hours into *less* hours, to ensure there will be an adequate supply of Songs to Recycle.

Recycle Operation

Here's a brief explanation of how Recycling works. For illustration, we'll use the settings established on our example **RECYCLE** screen. On the right you see a screen excerpt showing the pertinent Recycling settings. We'll assume that the Pass Order matches the screen order of the Categories. That is, Pass Order 1 has been assigned to Category H and Pass Order 6 has been assigned to Category P. Since Categories H and R will *not* be Recycled, they are scheduled normally.

```
---- S E L E C T O R ----------
|                               |
| CAT   Category      Recycle?  |
|  H HOT CURRENTS        No     |
|  R RECURRENTS          No     |
|  I IMAGE GOLD          Yes    |
|  S SECONDARY GOLD      Yes    |
|  G GREAT EIGHTIES      Yes    |
|  P PRIME OLDIES        Yes    |
|  N NO PLAY             No     |
|  Y YESTERDAY HOLD      No     |
|  X CONTROL             No     |
|                               |
|                               |
|                               |
|                               |
-------------------------------
```

When the I Category scheduling begins, **SELECTOR** does *not* start with the most-rested Song as it does with Categories that are not Recycled. Rather, the system takes a "snapshot" of the Category's Stack Order, for future reference. Then it *adjusts* the Stack by placing the Songs that were scheduled during the "Recycle From" period at the top of the Stack.

Now the rearranged Category I Stack is used to schedule the Category more or less normally. Although your defined and assigned rules will be used during the scheduling process, there are special Recycling Options for the Minimum and Maximum Separation Rules. We'll describe these and other "Recycle Options" in just a bit.

When the system reaches the defined Search Depth, rules are dropped in the usual manner until the best Song is found. Note that you can set a Recycling Option that pertains to the Search Depth. This feature is also described in the "Recycle Options" Section, below.

When the final Category I position in the 4AM hour has been scheduled, **SELECTOR** resets the Stack Order of the Category according to the Restore Order described in the "Recycle Options" Section, below.

The same procedure described above is used for the remaining Recycled Categories. In our example, these are Categories S through P.

RECYCLE OPTIONS

SELECTOR provides several settings that affect the way in which Recycling operates. To access these settings, press the F5 Key from the **RECYCLE** screen. The **RECYCLING OPTIONS** window will pop onto the center of the screen.

```
---- S E L E C T O R ---------------------------------------- Recycle ----
|                            | FROM  9:00A to  4:59P INTO 12:00M to  5:59A  |
|  CAT   Category   Recycle? -------------------------------------------------
|   H HOT CURRENTS    No    | The purpose of Recycling is to "stretch out"  |
|   R RECURRENTS      No    | the turnover of Categories. The idea is to    |
|   I IMAGE GOLD      Yes   | take the Songs played "FROM" one part of the  |
|   S SECOND----------------------------------------------------------- of|
|   G GREAT  |                    RECYCLING OPTIONS                    |  |
|   P PRIME  |                                                         |ct,|
|   N NO PLA|  Search Depth:                                          |urs|
|   Y YESTER|  Dig past Recycled Records                              |   |
|   X CONTRO|                                                         |ies|
|           |  Restore Order:                                         |bar|
|           |  Restore Category to Original order after Recycling     |   |
|           |                                                         |ed |
|           |  The following apply to the Minimum/Maximum Separation tests: |.  |
|           |                                                         |   |
|           |  In Non-Recycle Hours, Ignore Recycled Music            |y  |
|           |                                                         | to|
|           |  During Recycling, Ignore Minimum/Maximum Separation    |e  |
|           |                                                         |lly|
|           ------------ F1-Help F2-Save Spacebar-Toggle Options -----------to |
|                            | accommodate digging to work around conflicts. |
---------------------- F1-More Help F2-Save F5-Options ----------------------
```

There are four Toggle Bar fields in the **RECYCLING OPTIONS** window. The settings that appear on the example window shown above are the normal Recycling Options. Unless you have good reason to change them, we suggest that you use the settings in our example **RECYCLING OPTIONS** window. We'll discuss each of the fields in the order in which they appear in the window.

Recycle Search Depth

The "Search Depth" field has two choices. They are "Dig Past Recycled Records" or "Only Use Recycled Records". Normally you will want to dig past the Recycled Songs. This is the most "fool proof" approach. The system will first consider the Songs from the "Recycle From" period. If need be, it will dig *past* them to find a suitable Song.

If you specify "Only Use Recycled Songs", the system creates a "mini" Stack for each Recycled Category. These Stacks consist of *only* those Songs scheduled during the "Recycle From" period. This means that **SELECTOR**'s Song choices can be severely limited during the "Recycle Into" time range. If your rules are too restrictive, you will get Unscheduled Positions. On the other hand, the "Only Use Recycled Songs" setting *guarantees* that *only* Songs scheduled during the "Recycle From" period will be scheduled in the "Recycle Into" time range.

Here are several important *cautions* regarding the selection of the "Only Use Recycled Songs" option. If a "mini" Stack turns over during the "Recycle Into" period, Songs in the associated Category will *repeat*. If you wish to protect against this, you *must* set the Minimum Separation Rule to the *length* of the "Recycle Into" period, and assign the Rule to the Policy used during Recycling. You must *also* specify the "Respect Minimum/Maximum Separation" option in the "During Recycling" field, which we'll describe in just a bit.

When using the "Only Use Recycled Songs" option, you must also make sure that the "Recycle From" time period contains scheduled Songs from Recycled Categories. For example, if you run syndicated programming and do *not* schedule during the Midday on Sunday, you will have Unscheduled Positions if you try to Recycle Songs from that time period into the Sunday Overnight show. Similarly, if you are just starting out with **SELECTOR** you will get *all* Unscheduled Positions if you attempt to Recycle the first time you schedule. In this case, you must first *completely* schedule at least one day.

Restore Order

The "Restore Order" field has two choices. They are "Restore Category to Original Order after Recycling" or "Put Category in Most-Rested Order after Recycling". This setting determines how the Stack will be reset at the end of the "Recycle Into" time period. Use the "Original" option if you feel that the Recycled plays really do *not* matter. This choice resets the Recycled Category's Stack Order to the way it existed just *before* the "Recycle Into" period began. It's as if you signed off the air during the "Recycle Into" time period.

The "Most-Rested" option means the system will place Recycled Songs at the bottom of their Category's Stack as they're scheduled. They will not be available for scheduling again until the Category naturally turns over. Make this choice if you feel that Recycled plays matter a little.

In Non-Recycle Hours

The setting in this field determines if the system will consider a Song's scheduling in the "Recycle Into" period when considering the Minimum and Maximum Separation Rules for the Song *outside* of the Recycled period. The options are "Ignore Recycled Music" or "Protect against Recycled Music". The "Ignore" option means the system will *not* consider a Song's scheduling during the "Recycle Into" period when testing the Minimum and Maximum Separation Rules during non-Recycled periods. For example, the scheduling of a Song at 3AM during the "Recycle Into" period from a Category with a 1 day and 4 hour Minimum Separation will *not* prevent the same Song from scheduling 13 hours later at 4PM the next day.

The "Protect" option means the system *will* consider a Song's scheduling during the "Recycle Into" period when testing the Minimum and Maximum Separation Rules during non-Recycled periods. This is a good choice if you are Recycling Categories that rotate fairly quickly.

During Recycling

The setting in this field determines if the Minimum and Maximum Separation Rules will *operate* during the "Recycle Into" time range. The options are "Ignore Minimum/Maximum Separation" or "Respect Minimum/Maximum Separation". The "Ignore" setting means that the Minimum and Maximum Separation Rules will *not* operate during the "Recycle Into" time period, even if they *are* assigned on your Priority Lists.

The "Respect" option means that the Minimum and Maximum Separation Rules *will* operate during the "Recycle Into" time period. This is a *mandatory* choice if you selected the "Only Use Recycled Songs" option, and you wish to use the Minimum Separation Rule to protect against Recycled Songs repeating during the "Recycle Into" time period. Additionally, it is a good choice if you are Recycling small Categories with relatively fast turnovers.

CUSTOM RECYCLE

In addition to the settings we have *already* examined, **SELECTOR** provides a number of features that allow you to customize the operation of the Recycle Scheduling Rule. We'll take a few moments to investigate some of the other control methods that could be beneficial in your use of Recycling.

Recycle Policy

You might want to create a special Policy for the "Recycle Into" period. You should view Recycling as a high priority. To ensure that Songs actually *get* Recycled, your special Policy would remove or relax as many rules as possible. The goal here is to *schedule*, not reject, the Songs available for Recycling. If your rules are too restrictive, many of the Songs that you want to Recycle will be discarded. If you specified the "Dig Past Recycled Records" option, Your Recycle Policy might also feature *reduced* Search Depths for the Recycled Categories. The intent here would be to limit the degree to which **SELECTOR** will dig past the Songs available to be Recycled.

Daypart Regions

SELECTOR's Daypart Region feature provides several means of customizing Recycling. Say that you have prioritized Daypart Rotation (1 other) as an Unbreakable Rule. Further suppose that a Song plays in the 2PM hour in Daypart 4, and then is Recycled into the 3AM hour in Daypart 1. Now it's 3PM the following day. Since the Recycled play of the Song counts as a play in a different Daypart, the Song can schedule *again* in the same Daypart in which it was scheduled *yesterday*. Obviously, the intent of the Daypart Rotation Rule has been thwarted. You can solve this problem by assigning unique Daypart *Regions*, say "A" and "B", to your Recycled and non-Recycled hours. Then specify that the Daypart Rotation Rule should *not* be respected from Region to Region.

Here's another approach. You could create a unique Daypart Region for your non-Recycled hours, and specify *blank* spaces on the **DEFINE DAYPART REGIONS** screen for your "Recycle Into" time period. In this case, the system will completely *ignore* a Song's scheduling during the "Recycle Into" period when considering the Rotation Rules during non-Recycled hours. This approach *also* instructs **SELECTOR** to ignore *all* Rotation Rules when scheduling Songs *during* the "Recycle Into" period. Note that blank positions on the **DEFINE DAYPART REGIONS** screen *negate* any Rotation Rules assigned to the associated days and hours.

If you create or modify Daypart Regions, you might have to *adjust* your Daypart Rotation and Hour Rotation Rules. Since Songs rotate within *Regions*, you should reconsider the minimum number of other Dayparts and/or hours in which a Song must be scheduled before it may repeat in the original Daypart or hour. You might even have to *eliminate* one or both of these Rules. For example, the Daypart Rotation Rule makes no sense when used in a Region that contains only *one* Daypart. If you were to prioritize Daypart Rotation (1 Other) as an Unbreakable Rule in such a Region, you would get Unscheduled Positions.

If you are using the Play Window Rule, scrutinize its settings to ensure that you are not making unreasonable demands in your new Regions. Depending on how you have prioritized the different versions of the Rule, and the time protection windows you've established, you could get Unscheduled Positions.

Note that Daypart Region settings *also* affect the operation of the Rotation Rule sections of the Manual Scheduler's **TEST BAR**. If you have established different Daypart Regions for your Recycled and non-Recycled hours, then the "Closest Play", "Daypart Rotation" and "Hour Rotation" sections of the **TEST BAR** will ignore Recycled plays in non-Recycled hours and vice versa.

For complete details on the **TEST BAR**, see "The Test Bar" on Page 495 in this Section of the Manual. For more information about Daypart Regions, see "Daypart Regions" on Page 254 in Section 2 of this Manual.

OTHER RECYCLE SCHEMES

Although acceptable from the system's perspective, you should probably *not* Recycle today's Overnight Songs into today's Midday time period. First of all, the separation between repeat plays of the Songs would be shorter. More importantly, it is better to relax your rules in the less important Overnight period, than during Midday.

If you ask for a "Recycle From" period from 9AM to 4PM and a "Recycle Into" period from 10PM to 3AM, you are instructing the system to "Recycle across Midnight." **SELECTOR** will not allow you to begin or end scheduling in the *middle* of a "Recycle Into" period. In this example, you would not be able to use a scheduling "From" time of 12 Midnight. You may define the scheduling "From" time that the system suggests in the Station Parameters subdivision of the program. For complete details, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

RECYCLE ALTERNATIVE

Since Recycling is actually a *scheduling* process, the schedule created for the "Recycle Into" time period will most likely be *different* than the schedule in the "Recycle From" time period. **SELECTOR** also provides the ability to copy an *exact* schedule from one time period into another. For complete details see, "Simulcast/Repeat Hours" on Page 610 in Section 5 of this Manual.

NO-REPEAT

The No-Repeat Scheduling Rule allows you to define up to eight different time periods, during which Songs may not repeat. **SELECTOR** tests each Song to ensure it has not been previously scheduled in the No-Repeat period.

The "No-Repeat" field on the **DAY SCHEDULER** screen is a Toggle Bar field. The settings available here are "Yes" and "No".

```
---------------- Day Scheduler ----
|                                  |
|        No   Shuffle              |
|        No   Kick                 |
|        No   Recycle              |
|        Yes  No-Repeat            |
|                                  |
|        Enter - Edit Rule         |
------------------------------------
```

If you want the Day Scheduler to ensure that Songs do not repeat within specified time periods, set the field to "Yes". To Edit the No-Repeat Scheduling Rule, press the Enter Key while the cursor is located in the "No-Repeat" field. The **NO REPEAT GRID** screen will appear on your monitor. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------ No Repeat Grid ---
|                                                                           |
|                  The week starts with Monday                             |
|   1                                    1 1 1                      1 1     |
|   2  1  2  3  4  5  6  7  8  9  0 1 2   1  2  3  4  5  6  7  8  9  0  1     |
|   M  A  A  A  A  A  A  A  A  A  A A A   N  P  P  P  P  P  P  P  P  P  P     |
|   -----------------------------------------------------------------       |
| Mon|A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |   |
|   -----------------------------------------------------------------       |
| Tue|B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |B |   |
|   -----------------------------------------------------------------       |
| Wed|C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |C |   |
|   -----------------------------------------------------------------       |
| Thu|D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |D |   |
|   -----------------------------------------------------------------       |
| Fri|E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |E |   |
|   -----------------------------------------------------------------       |
| Sat|F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |   |
|   -----------------------------------------------------------------       |
| Sun|G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |   |
|   -----------------------------------------------------------------       |
|                                                                           |
| WRCS-FM    The Songs You Love!                                            |
-------- F1-Help F2-Save F5-Change Start Day F8-Copy all of Previous Day -------
```

The **NO REPEAT GRID** screen displays the days of the week in rows, and the hours of the day in columns. No-Repeat periods are defined by entering a letter between "A" and "H" into the blocks of the grid. Those days and hours containing the same letter define a No-Repeat period. Our example **NO REPEAT GRID** screen has been set up to provide a full week of "No-Repeat Days".

The **NO REPEAT GRID** screen is extremely flexible and allows you to define a wide variety of No-Repeat periods. Consider this example screen.

```
---- S E L E C T O R -------------------------------------- No Repeat Grid ---
|                                                                             |
|                         The week starts with Monday                         |
|    1                              1 1 1                              1 1     |
|    2  1  2  3  4  5  6  7  8  9  0 1 2  1  2  3  4  5  6  7  8  9  0  1      |
|    M  A  A  A  A  A  A  A  A  A  A A N  P  P  P  P  P  P  P  P  P  P  P      |
|    -------------------------------------------------------------------      |
| Mon|  |  |  |  |  |  |  |  |A |A |A |A |A |A |A |A |  |  |  |  |  |  |  |     |
|    -------------------------------------------------------------------      |
| Tue|  |  |  |  |  |  |  |  |B |B |B |B |B |B |B |B |  |  |  |  |  |  |  |     |
|    -------------------------------------------------------------------      |
| Wed|  |  |  |  |  |  |  |  |C |C |C |C |C |C |C |C |  |  |  |  |  |  |  |     |
|    -------------------------------------------------------------------      |
| Thu|  |  |  |  |  |  |  |  |D |D |D |D |D |D |D |D |  |  |  |  |  |  |  |     |
|    -------------------------------------------------------------------      |
| Fri|  |  |  |  |  |  |  |  |E |E |E |E |E |E |E |E |F |F |F |F |F |F |F |     |
|    -------------------------------------------------------------------      |
| Sat|F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |     |
|    -------------------------------------------------------------------      |
| Sun|F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |     |
|    -------------------------------------------------------------------      |
|                                                                             |
| WRCS-FM    The Songs You Love!                                              |
-------- F1-Help F2-Save F5-Change Start Day F8-Copy all of Previous Day -------
```

The **NO REPEAT GRID** screen shown above has been defined to provide "No-Repeat Work Days" *and* "No-Repeat Weekends". Songs will not be repeated from the 9AM hour through and including the 4PM hour on Monday through Friday. The *entire* Weekend from the 5PM hour on Friday through and including the 11PM hour on Sunday is also a No-Repeat period, in which a Song may only be scheduled once.

Note that you can enter up to *two* letters into any grid position. This gives you the capability to construct overlapping No-Repeat periods. For example, you might want to promote that your station features "No-Repeat Work Weeks" *and* that every day is a "No-Repeat Day". Here's how you would edit the **NO REPEAT GRID** screen to accomplish this goal.

```
---- S E L E C T O R -------------------------------------- No Repeat Grid ---
|                                                                             |
|                         The week starts with Monday                         |
|    1                              1 1 1                              1 1     |
|    2  1  2  3  4  5  6  7  8  9  0 1 2  1  2  3  4  5  6  7  8  9  0  1      |
|    M  A  A  A  A  A  A  A  A  A  A N P  P  P  P  P  P  P  P  P  P  P         |
|    -------------------------------------------------------------------      |
| Mon|A |A |A |A |A |A |A |A |A |AH|AH|AH|AH|AH|AH|AH|AH|A |A |A |A |A |A |A | |
|    -------------------------------------------------------------------      |
| Tue|B |B |B |B |B |B |B |B |B |BH|BH|BH|BH|BH|BH|BH|BH|B |B |B |B |B |B |B | |
|    -------------------------------------------------------------------      |
| Wed|C |C |C |C |C |C |C |C |C |CH|CH|CH|CH|CH|CH|CH|CH|C |C |C |C |C |C |C | |
|    -------------------------------------------------------------------      |
| Thu|D |D |D |D |D |D |D |D |D |DH|DH|DH|DH|DH|DH|DH|DH|D |D |D |D |D |D |D | |
|    -------------------------------------------------------------------      |
| Fri|E |E |E |E |E |E |E |E |E |EH|EH|EH|EH|EH|EH|EH|EH|E |E |E |E |E |E |E | |
|    -------------------------------------------------------------------      |
| Sat|F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F |F | |   |
|    -------------------------------------------------------------------      |
| Sun|G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G |G | |   |
|    -------------------------------------------------------------------      |
|                                                                             |
| WRCS-FM    The Songs You Love!                                              |
-------- F1-Help F2-Save F5-Change Start Day F8-Copy all of Previous Day -------
```

Here we're using the ability to enter two codes into one grid position to accomplish two different No-Repeat periods. In this example, each of the seven days of the week are "No-Repeat Days". Songs cannot repeat within the same day for each of the seven days. We've also specified that Songs may not repeat within the 9AM through 4PM time period on Monday through Friday. This establishes the "No-Repeat Work Week".

The No-Repeat Scheduling Rule will protect a *maximum* of seven days in a row. Note that the system's default setting specifies that "The week starts with Monday". If you want to create special programming that prevents repeats across this normal week boundary of Sunday/Monday, such as a "No-Repeat Three Day Holiday Weekend", you must specify a *different* day for the "week starts" field. Press the F5 Key to gain access to this field. The "week starts" field is a Toggle Bar field, with choices of "Monday" through and including "Sunday". Consider this example.

```
---- S E L E C T O R ------------------------------------ No Repeat Grid ---
|                                                                          |
|                         The week starts with Tuesday                     |
|    1                              1  1  1                           1  1  |
|    2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1  |
|    M  A  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P  |
|    --------------------------------------------------------------------   |
| Mon|A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |  |
|    --------------------------------------------------------------------   |
| Tue|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|    --------------------------------------------------------------------   |
| Wed|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|    --------------------------------------------------------------------   |
| Thu|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|    --------------------------------------------------------------------   |
| Fri|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |A |A |A |A |A |A |  |
|    --------------------------------------------------------------------   |
| Sat|A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |  |
|    --------------------------------------------------------------------   |
| Sun|A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |A |  |
|    --------------------------------------------------------------------   |
|                                                                          |
| WRCS-FM   The Songs You Love!                                            |
-------- F1-Help F2-Save F5-Change Start Day F8-Copy all of Previous Day -------
```

The example **NO REPEAT GRID** screen shown above has been defined for a "No-Repeat Three Day Holiday Weekend". Notice that the "week starts" field has been set to Tuesday. If this field was set to "Monday", the system would consider Monday as the start of a *new* week and would *not* provide No-Repeat protection from Friday, Saturday and Sunday on Monday. Since the "week starts" field has been set to "Tuesday", the No-Repeat Scheduling Rule will correctly operate across all four days.

Note that the No-Repeat Scheduling Rule is an "automatic" Unbreakable Rule. This means that even though you do *not* have to set a Priority for this Scheduling Rule, you *will* have Unscheduled Positions if the system cannot locate Songs that have not previously been scheduled in a No-Repeat time period. If you plan to use the No-Repeat feature, you should examine your Clocks carefully. Make sure they do not request plays that will cause your Categories to turn over during the No-Repeat period.

To provide additional Songs during No-Repeat Scheduling, you could implement **SELECTOR**'s Category/Level Fallback feature. This function is available in the Clocks subdivision of the system. For complete information, see "Category/Level Fallback" on Page 351 in Section 3 of this Manual.

Remember that all of **SELECTOR**'s grid screens are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of the Manual.

DAY SCHEDULER OPTIONS

The lower-right quadrant of the **DAY SCHEDULER** screen contains a display of Function Keys that are active on the screen. These Keys control additional scheduling options.

```
-----------------------------------
|                                 |
|    F1 - Help                    |
|    F2 - Save                    |
|    F3 - Pass Order              |
|    F4 - Segue across Stopsets   |
|    F5 - Daylight Savings Time   |
|           Adjustment            |
|    F8 - Rolling Themes          |
|    F9 - Report Options          |
|    F10 - Start Scheduling       |
|    Esc - Interrupt Scheduling   |
|                                 |
-----------------------------------
```

The Help function is self explanatory. We'll discuss all of the other options in the order in which they appear on the screen.

Save

When you press the F2 Key to Save information on the **DAY SCHEDULER** screen, the "Shuffle", "Kick", "Recycle" and "No-Repeat" field settings are Saved. This allows you to set the **DAY SCHEDULER** screen to your "normal" configuration that will then be used each time you use the Day Scheduler.

Pass Order

SELECTOR schedules on a Category-by-Category basis. One Category is scheduled for the entire scheduling period, then another Category is scheduled, and so on; until all Categories are scheduled. You define the order in which **SELECTOR** schedules the Categories. We call this the Pass Order.

Defining a Pass Order allows you to schedule your most important music first. Most programmers consider their small, high-rotation Categories as the most important. If the tight Categories are scheduled early, there will be no, or few, pre-existing Songs to cause rule conflicts. For example, the latest Madonna Song cannot conflict with a Madonna "oldie" if the "current" Category is scheduled before the "oldie" Category.

From the **DAY SCHEDULER** screen, press the F3 Key to access the **PASS ORDER** screen. You'll see a display more or less like this.

```
    ---- S E L E C T O R ------------------------------------ Pass Order #1 ----
    |                                                    |                      |
    |      Pass  Cat Category Name                       |                      |
    |       1     H  HOT CURRENTS                        |                      |
    |       2     R  RECURRENTS                          |                      |
    |       3     I  IMAGE GOLD                          |                      |
    |       4     S  SECONDARY GOLD                      |                      |
    |       5     G  GREAT EIGHTIES                      |                      |
    |       6     P  PRIME OLDIES                        |  F1 - Help           |
    |             N  NO PLAY            Pass   Special   |  F2 - Save           |
    |             Y  YESTERDAY HOLD            Themes    |  F3 - Previous Order  |
    |             X  CONTROL                   Twofers   |  F4 - Next Order     |
    |                                          Timing    |  F5 - Daily Assignments |
    |                                                    |  Alt(#) - Order #    |
    |                                                    |                      |
    |                                                    |                      |
    |                                                    |                      |
    |                                                    |                      |
    |                                                    |                      |
    |                                                    |                      |
    |                                                    |                      |
    |                                                    |                      |
    ----------------------------- F1-Help F2-Save -----------------------------
```

This example **PASS ORDER** screen is defined to schedule six Categories. They are Categories H, R, I, S, G and P. The numbers in the Pass column determine the scheduling *order* of the associated Categories. You can use numbers from "1" through "99" when assigning Pass Orders.

The Category you want to rotate as evenly as possible should be assigned Pass Order 1. This does not *have* to be the smallest Category, but in most cases it will be. Pass Order 1 means that Category will be scheduled first. Likewise, your second most important Category should be assigned Pass Order 2, the second Category to be scheduled. You should continue assigning Pass Orders in this manner, until *all* of the Categories you wish to schedule have been assigned.

You should assign the *last* Pass Orders to your *large* Categories with considerable Search Depths. By the time the last Pass Orders are scheduled, many other Songs have been previously scheduled. **SELECTOR** has *more* Song options in your large Categories to protect against potential rule violations caused by *conflicts* with previously scheduled Songs.

You can assign the *same* Pass Order to *more* than one Category. If you have two or more Categories that rotate about equally, use roughly the same Search Depths and employ very similar rules; then they are good candidates for scheduling on the same Pass. This ensures that one Category will not be favored over the others during scheduling. Also, if many Songs by particular Artists are spread through several Categories, assigning the same Pass Order to those Categories will offer more even scheduling of those Artists' Songs.

If you're using **SELECTOR**'s Alternate Category feature, you should designate the *same* Pass Order on the *two* Categories between which Songs alternate. This scheme provides optimum rotations for Alternate Category Songs. For details, , see "Alternate Category Scheduling" on Page 114 and "Alternate Category Pass Order" on Page 114, both in Section 1 of this Manual.

In order to be scheduled, a Category *must* have a Pass Order. Categories N, Y and X on our example **PASS ORDER** screen will *never* be scheduled, even if they are listed on assigned Clocks. If you want a Category to be scheduled, you must assign a Pass Order to the Category.

SELECTOR's Themes, Twofer and Timing Special Schedulers are treated the same as normal Categories with respect to Pass Order. If you want to use these Special Schedulers, you *must* assign Pass Orders for them here on the **PASS ORDER** screen. They are listed to the right of and below the Categories. For more information, see "Special Schedulers" on Page 438 in this Section of the Manual.

The system has nine separate **PASS ORDER** screens. Note that in the example **PASS ORDER** screen, shown above, "Pass Order #1" is displayed in the upper-right corner of the screen. Use the F4 Key to move to the next **PASS**

ORDER screen. Press F3 to move to the previous PASS ORDER screen. You can also press "Alt-#", where "#" is the number of the PASS ORDER screen you want to access.

Multiple Pass Orders can be used to schedule special programming or simply to use different Category Pass Orders on different days. In our example Database, Pass Order #2 is used to schedule Theme Weekends. Here's the Database's PASS ORDER screen for Pass Order #2.

```
     ---- S E L E C T O R ------------------------------------- Pass Order #2 ----
    |                                                  |                    |
    |    Pass  Cat Category Name                       |                    |
    |      2    H  HOT CURRENTS                        |                    |
    |      3    R  RECURRENTS                          |                    |
    |      4    I  IMAGE GOLD                          |                    |
    |      5    S  SECONDARY GOLD                      |                    |
    |      6    G  GREAT EIGHTIES                      |                    |
    |      7    P  PRIME OLDIES                        | F1 - Help          |
    |           N  NO PLAY          Pass    Special    | F2 - Save          |
    |           Y  YESTERDAY HOLD    1      Themes     | F3 - Previous Order |
    |           X  CONTROL                  Twofers    | F4 - Next Order    |
    |                                       Timing     | F5 - Daily Assignments |
    |                                                  | Alt(#) - Order #   |
    |                                                  |                    |
    |                                                  |                    |
    |                                                  |                    |
    |                                                  |                    |
    |                                                  |                    |
    |                                                  |                    |
    |                                                  |                    |
    |                                                  |                    |
     ------------------------------ F1-Help F2-Save ------------------------------
```

In **SELECTOR**, you can define which Pass Order will be used to schedule different days of the week. From any of the PASS ORDER screens, press the F5 Key to access the DAILY PASS ORDERS window. Here's an example of what you'll see.

```
     ---- S E L E C T O R ------------------------------------- Pass Order #2 ----
    |                                                  |                    |
    |    Pass  Cat Category N-------------------------|                    |
    |      2    H  HOT CURRENT| **Daily Pass Orders**  |                    |
    |      3    R  RECURRENTS |                         |                    |
    |      4    I  IMAGE GOLD |        Use Order        |                    |
    |      5    S  SECONDARY G|   Monday      1         |                    |
    |      6    G  GREAT EIGHT|                         |                    |
    |      7    P  PRIME OLDIE|   Tuesday     1         | F1 - Help          |
    |           N  NO PLAY    |                         | F2 - Save          |
    |           Y  YESTERDAY H|   Wednesday   1         | F3 - Previous Order |
    |           X  CONTROL    |                         | F4 - Next Order    |
    |                         |   Thursday    1         | F5 - Daily Assignments |
    |                         |                         | Alt(#) - Order #   |
    |                         |   **Friday     2**      |                    |
    |                         |                         |                    |
    |                         |   **Saturday   2**      |                    |
    |                         |                         |                    |
    |                         |   **Sunday     2**      |                    |
    |                         |                         |                    |
    |                          ----- F1-Help F2-Save -----                  |
    |                                                  |                    |
    |                                                  |                    |
     ------------------------------ F1-Help F2-Save ------------------------------
```

The DAILY PASS ORDERS window contains single-character fields. Each field is associated with a different day of the week. You simply enter the number of the PASS ORDER screen you wish to use on each of the seven days. In the example window shown above, Friday, Saturday and Sunday have been assigned Pass Order #2.   This implements the Themes Special Scheduler, which is used to schedule this station's Theme Weekends.

Segue Across Stopsets

In the Clocks division of **SELECTOR**, you can define any Breaknote as a "Stopset". For details on how to do so, see "Edit Breaknote" on Page 332 in Section 3 of this Manual. Most programmers use this feature to differentiate between their short and long Breaknotes. For Breaknotes with short or no Runtimes, they usually want to enforce the system's Segue Rules *across* the Breaknote. For example, if a Breaknote is used to simply print a reminder to the Air Talent on the Music Log, they want to make sure that the Segue Rules of the Songs on both sides of that particular Breaknote are obeyed. To accomplish this goal, they set the Breaknote's "Stopset" field to "No".

On the other hand, Breaknotes are also used to indicate commercial breaks, newscasts, and other *lengthy* material. In these cases, the programmers often do *not* want to enforce some, or all, of the Segue Rules across the Breaknote. To achieve this objective, they set the "Stopset" fields of these longer Breaknotes to "Yes". When a Breaknote is specified as a Stopset, **SELECTOR** obeys *only* those Segue Rules that are specified here in the Day Scheduler section of the program.

From the Day Scheduler screen, press the F4 Key to access the **SEGUE ACROSS STOPSETS** window. You'll see a display more or less like this.

```
                          ------------------------
---- S E L E C T O R -----| Segue Across Stopsets? |------- Day Scheduler ----
|                        | |                        |                          |
|                        | | Energy ········· Yes   | No    Shuffle           |
|   First Unscheduled Day| |                        | No    Kick              |
|   Last Eligible Day ···| | Era ············ Yes   | No    Recycle           |
|   Number of Available Da| |                       | No    No-Repeat         |
|                        | | Harmony ········ No    |                          |
|                        | |                        | Enter - Edit Rule       |
------------------------| | Mood ··········· Yes   |-------------------------
|                        | |                        |                          |
|                        | | Role ··········· No    |Help                     |
|                   From | |                        |Save                     |
|                        | | Sound Code ····· No    |Pass Order               |
|      Wed   5/16/90 at  | |                        |Segue across Stopsets    |
|                        | | Tempo ·········· No    |Daylight Savings Time    |
|                     To | |                        | Adjustment              |
|                        | | Texture ········ No    |Rolling Themes           |
|      Wed   5/16/90 at  | |                        |Report Options           |
|                        | | Type ··········· Yes   | Start Scheduling        |
|                        | |                        | Interrupt Scheduling    |
|                        | | Media ·········· No    |                          |
------------------------| |                        |-------------------------
                          ---- F1-Help F2-Save -----
```

The **SEGUE ACROSS STOPSETS** window contains a Toggle Bar field for every Segue Rule in the system. These fields can be set to "Yes" or "No". A "Yes" indicates that the associated Segue Rule will be *obeyed* at all times. A "No" means that the associated Segue Rule will be *ignored* for two Songs that are scheduled on either side of a Breaknote or other Event that has been defined as a Stopset.

In our example window, the Harmony, Role, Sound Code, Tempo and Media Rules will all be *ignored* when **SELECTOR** schedules the Song positions immediately before and after any Stopset.

Rules such as Energy or Mood, that are concerned with overall music flow, are good candidates for the "Yes" option. For those rules that operate strictly on the segue, such as Tempo or Texture, a good choice here is "No".

Note that *only* the "In a Row" portion of the Sound Code and Role Rules, and the "No Back-to-Back" portion of the Media Protection Rule, are affected by the settings you define in the **SEGUE ACROSS STOPSETS** window. The "time separation" portions of the Sound Code, Role and Media Protection Rules are *not* affected by the settings in the **SEGUE ACROSS STOPSETS** window.

Daylight Savings Time Adjustment

SELECTOR can automatically compensate for the twice-yearly changes between Standard and Daylight Savings time. From the **DAY SCHEDULER** screen, press the F5 Key to access the **DAYLIGHT SAVINGS TIME ADJUSTMENT** window. You'll see a display somewhat like this.

```
---- S E L E C-------------------------------------------------cheduler ----
|              |       DAYLIGHT SAVINGS TIME ADJUSTMENT         |           |
|              |                                                |           |
| First Unsc   |    Season         Date         Day            |           |
| Last Eligi   |                                                |           |
| Number of    |  "Spring Forward"  4/ 7/91    Sunday           |at         |
|              |                                                |           |
|              |  "Fall Back"      10/27/91    Sunday           | Rule      |
--------------|                                                 |------------
|             -------------------------------------------------          |
|             |                                                |         |
|             | Enter the DST Adjustment Dates for this year.  |         |
|             | In the Spring we jump from 1:59 AM to 3:00 AM, |         |
|       Wed   | so you'll get a blank 2AM Hour. In the Fall,   |Stopsets |
|             | we get the 1 AM Hour twice, so your 1 AM Hour  |ngs Time |
|             | will be twice as long as usual. In other words,|         |
|             | if you normally schedule 12 songs an hour,     |s        |
|       Wed   | you'll get 24 songs in the 1AM Hour. The same  |s        |
|             | Category sequence in the 1AM Hour is repeated  |ling     |
|             | twice.                                         |heduling |
|             |                                                |         |
--------------------------- F1-Help F2-Save --------------------------------
```

The **DAYLIGHT SAVINGS TIME ADJUSTMENT** window contains six fields, three each for "Spring Forward" and "Fall Back". To activate the compensation for Standard and Daylight Savings adjustments, you must enter the specific month, day and year that the time is adjusted, into the fields. U.S. Daylight Savings Time is subject to change. Currently, Daylight Savings Time begins on the first Sunday in April. Standard Time resumes on the last Sunday in October.

When you enter dates, **SELECTOR** automatically displays the day of the week on which the entered date falls. Since Daylight and Standard Time adjustments occur on Sundays, the system will display an error message if you enter a date that is not a Sunday. The message is: *This is not a Sunday, make sure you've entered the correct date*. In this case, check your calendar to find the correct date.

In the Spring, when the clocks move from 1:59AM to 3:00AM, **SELECTOR** simply generates an empty 2AM Hour. In the Fall, when the clocks are reset to 1AM at 2AM, the system generates a 1AM hour that is twice as long as usual. This means that if you normally schedule 12 Songs an hour, your 1AM hour on the "Fall Back" date will contain 24 Songs. Your usual 1AM hour Category sequence will be repeated twice.

Rolling Themes

In **SELECTOR**'s Clocks, you can use an "at sign" (@) in the "Category" field to designate a Theme Position, coupled with a question mark (?) in the "Item #" field, to specify a "Rolling Theme" Position. Here is a Clock **EZ SCREEN** excerpt that contains Rolling Theme Positions.

```
-- S E L E C T O R ---Clock T3/Rolling Themes       ---Last Edited 11/17/90--
|                                                                            |
| Category    Category                                                       |
|      |Level   Name     Item #- Runtime      Breaknote/Event/Theme/Artist   |
| #  _ | |       |         |     |        |                                  |
| 1|   b 1 Breaknote       1   0:10 STATION I.D.                             |
| 2| 1 @    Theme        ????  3:11 Rolling Theme                            |
| 3| 2 @    Theme        ????  3:11 Rolling Theme                            |
| 4| 3 @    Theme        ????  3:11 Rolling Theme                            |
| 5| 4 @    Theme        ????  3:11 Rolling Theme                            |
| 6| 5 @    Theme        ????  3:11 Rolling Theme                            |
| 7| 6 @    Theme        ????  3:11 Rolling Theme                            |
| 8| 7 @    Theme        ????  3:11 Rolling Theme                            |
| 9|-- b 1 Breaknote       22   3:00 P S A / SPOTS / JINGLE                  |
------------------ Total Time  60:36 ---- F1-Help F2-Save F8-Power Screen -----
```

The Clock **EZ SCREEN** excerpt shown above specifies Rolling Themes in Overall Positions #2 through #8. These are *generic* Theme Positions, which will be scheduled according to *specific* Themes that you define here from the **DAY SCHEDULER** screen.

This feature is most useful if you schedule regular weekly Theme shows. Often the Clocks you use from week to week are identical, except for changes in the actual Theme that will be used. Rolling Themes allow you to construct Clocks that will *not* need to be changed weekly.

Rather than changing the Clock Theme Positions every week, you can simply define Rolling Theme Positions on the Clocks. You will need to do this one time *only*. Then, before scheduling the Rolling Themes Clocks, press the F8 Key from the **DAY SCHEDULER** screen. The **ROLLING THEMES** window will pop onto the center of your screen. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------- Day Scheduler ----
|                     |       Rolling Themes       |                         |
|                     |                            |   Shuffle               |
|   First Unscheduled D|                           |   Kick                  |
|   Last Eligible Day ·|                           |   Recycle               |
|   Number of Available|                           |   No-Repeat             |
|                     |                            |                         |
|                     |                            |er - Edit Rule           |
----------------------|                            |----------------------
|                     |                            |                         |
|                     |                            |                         |
|              Fro|                                |                         |
|                     |                            | Order                   |
|      Sun   5/16/90 |                             |e across Stopsets        |
|                     |                            |ight Savings Time        |
|               To|                                |ustment                  |
|                     |                            |ing Themes               |
|      Sun   5/16/90 |                             |rt Options               |
|                     |                            |rt Scheduling            |
|                     |                            |errupt Scheduling        |
|                     -------- F1-Help F2-Save -------- |                    |
----------------------------------------------------------------------------
```

You can designate up to 18 Themes in the **ROLLING THEMES** window. To specify a Theme, press the F5 Key.
The **SELECT A THEME** window will pop onto the right side of your monitor. Your display will look somewhat like
this.

```
                                                 -------------------------------
  ---- S E L E C T O R -------------------------|       Select a Theme         |
  |                        |      Rolling Themes |  2 #1 Songs                  |
  |                        |                     | 12 #2 Songs (60's)           |
  |   First Unscheduled D  |                     | 13 #2 Songs (70's)           |
  |   Last Eligible Day ·  |                     | 37 #3 Songs (60's)           |
  |   Number of Available  |                     | 38 #3 Songs (70's)           |
  |                        |                     |  7 1965 Monster Hits         |
  |                        |                     | 14 1969 Monster Hits         |
  ----------------------|                        |  4 All American Artists      |
  |                        |                     |  3 Big Chill                 |
  |                        |                     | 24 British (60's)            |
  |                   Fro  |                     | 25 British (70's)            |
  |                        |                     |  8 Duets (60's)              |
  |   Sun  5/16/90         |                     |  9 Duets (70's)              |
  |                        |                     | 11 Great Beatles Songs       |
  |                    To  |                     | 33 Homegrown (60's)          |
  |                        |                     | 34 Homegrown (70's)          |
  |   Sun  5/16/90         |                     | 27 Hot Wax                   |
  |                        |                     | 15 Instrumental (60's)       |
  |                        |                     | 16 Instrumental (70's)       |
  |                  -------- F1-Help F2-Save|    1 Motown                  |
  -------------------------------------------| 10 Novelty Songs             |
                                               ---------- F1-Help -----------
```

The **SELECT A THEME** window contains a scrolling, alphabetical list of all the Themes in your Database. Simply
position the cursor on the Theme you wish to designate as a Rolling Theme, and press the Enter Key. The selected
Theme will be transferred to the **ROLLING THEMES** window, and the **SELECT A THEME** window will close. In this
example, we'll choose the "1965 Monster Hits" Theme.

```
  ---- S E L E C T O R ------------------------------- Day Scheduler ----
  |                        |      Rolling Themes |                        |
  |                        | 7 1965 Monster Hits |   Shuffle              |
  |   First Unscheduled D  |                     |   Kick                 |
  |   Last Eligible Day ·  |                     |   Recycle              |
  |   Number of Available  |                     |   No-Repeat            |
  |                        |                     |                        |
  |                        |                     |er - Edit Rule          |
  ----------------------|                       |----------------------  |
  |                        |                     |                        |
  |                        |                     |                        |
  |                   Fro  |                     |                        |
  |                        |                     | Order                  |
  |   Sun  5/16/90         |                     |e across Stopsets       |
  |                        |                     |ight Savings Time       |
  |                    To  |                     |ustment                 |
  |                        |                     |ing Themes              |
  |   Sun  5/16/90         |                     |rt Options              |
  |                        |                     |rt Scheduling           |
  |                        |                     |errupt Scheduling       |
  |                  -------- F1-Help F2-Save -------                      |
  -------------------------------------------------------------------------
```

When we pressed the Enter Key, the system placed Theme 7, "Monster 1965 Hits", into the **ROLLING THEMES**
window. This example shows a very simple implementation of Rolling Themes. Every Rolling Theme Position on
the Clock will be scheduled by a Song that has been coded with the "Monster 1965 Hits" Theme.

There is much more power you can tap with Rolling Themes. If there is more than one Theme defined in the **ROLLING THEME** window, they will *rotate*, in the order in which they appear, through the Rolling Theme Clock positions. Consider this example.

```
---- S E L E C T O R ------------------------------------ Day Scheduler ----
|                          |        Rolling Themes      |                    |
|                          | 24 British (60's)          |   Shuffle          |
|      First Unscheduled D| 24 British (60's)           |   Kick             |
|      Last Eligible Day ·| 25 British (70's)           |   Recycle          |
|      Number of Available|                             |   No-Repeat        |
|                          |                            |                    |
|                          |                            |er - Edit Rule      |
|--------------------------|                            |--------------------|
|                          |                            |                    |
|                          |                            |                    |
|                    Fro|                              |                    |
|                          |                            |  Order             |
|      Sun  5/16/90 |      |                            |e across Stopsets   |
|                          |                            |ight Savings Time   |
|                    To|                               |ustment             |
|                          |                            |ing Themes          |
|      Sun  5/16/90 |      |                            |rt Options          |
|                          |                            |rt Scheduling       |
|                          |                            |errupt Scheduling   |
|              -------- F1-Help F2-Save --------         |                    |
---------------------------------------------------------------------------
```

In the **ROLLING THEMES** window shown above, we've specified a *pattern* of three Themes. The Rolling Theme Clock positions will *rotate* through this pattern. Notice that one Theme has been defined twice. This is perfectly acceptable, and allows you to establish a *ratio* of Rolling Themes. In this case, *two* British 60's Songs will be scheduled for every *one* British 70's Song. When you use the **ROLLING THEMES** window to define a pattern of Themes, the pattern is repeated endlessly. That is, when the final Theme on the list has been used, the pattern resumes with the first Theme on the list.

If you know the Theme number or Theme name of a Theme that you wish to place in the **ROLLING THEMES** window, you do not have to scroll through the entire list in the **SELECT A THEME** window. Instead you can simply press the Insert Key from any location on the **ROLLING THEMES** window to access the **ADD THEMES** window. We'll show you how this function works.

```
---- S E L E C T O R ------------------------------------ Day Scheduler ----
|                          |        Rolling Themes      |                    |
|                          |                            |   Shuffle          |
|      First Unscheduled D|                             |   Kick             |
|      Last Eligible Day ·|                             |   Recycle          |
|      Number of Available|                             |   No-Repeat        |
|--------------------------|                            |                    |
|    Add Themes           |                             |er - Edit Rule      |
|                          |                            |--------------------|
|  Theme Name              |                            |                    |
| Big Chill                |                            |                    |
|  or Theme Number         |                            |                    |
|                          |                            |  Order             |
| Input the Name or        |                            |e across Stopsets   |
| press Tab then input     |                            |ight Savings Time   |
| the Number. Press        |                            |ustment             |
| Enter. Use arrows _/_    |                            |ing Themes          |
| to find desired theme.   |                            |rt Options          |
|                          |                            |rt Scheduling       |
| F2 - Add Theme           |                            |errupt Scheduling   |
| F3 - Find Another        |-------- F1-Help F2-Save --------                    |
| F5 - Define New Theme    |----------------------------------------------------|
--------------------------
```

The **ADD THEMES** window has two fields. One for Theme Number and the other for Theme Name. When the window first appears, the cursor is located in the "Theme Name" field. You can immediately enter the Theme Name here. If you prefer to enter a Theme Number, just press the Tab Key to move to that field. After you enter the Theme Name or Number, press the F2 Key.   The selected Theme will immediately be inserted into the **ROLLING THEMES** window.

```
    ---- S E L E C T O R --------------------------------- Day Scheduler ----
    |                          |          Rolling Themes    |                |
    |                          |       3 Big Chill          |  Shuffle       |
    |    First Unscheduled D|                               |  Kick          |
    |    Last Eligible Day ·|                               |  Recycle       |
    |    Number of Available|                               |  No-Repeat     |
    -----------------------                                 |                |
    |       Add Themes      |                               |er - Edit Rule  |
    |                       |                               |----------------|
    |  Theme Name           |                               |                |
    |                       |                               |                |
    |  or Theme Number      |                               |                |
    |                       |                               | Order          |
    | Input the Name or     |                               |e across Stopsets|
    | press Tab then input  |                               |ight Savings Time|
    | the Number. Press     |                               |ustment         |
    | Enter. Use arrows _/_ |                               |ing Themes      |
    | to find desired theme.|                               |rt Options      |
    |                       |                               |rt Scheduling   |
    | F2 - Add Theme        |                               |errupt Scheduling|
    | F3 - Find Another     |------- F1-Help F2-Save --------|                |
    | F5 - Define New Theme |--------------------------------------------------
    -----------------------
```

Note that even after the **ROLLING THEMES** window has been updated, the **ADD THEMES** window stays on the screen. This allows you to enter a succession of Theme Names or Numbers. When you're finished, press the Escape Key to discard the **ADD THEMES** window.

When you place Themes in the **ROLLING THEMES** window, they are always inserted at the *top* of the list. It's very easy to Move the Themes that appear here. Simply place the cursor on the Theme you want to Move, then press Alt-M. Now move the cursor and notice that the Theme is contained within, and moving with, the cursor. When the Theme is positioned to your satisfaction, press the Enter Key to lock it in place.

If you wish to Delete a Theme from the **ROLLING THEMES** window, position the cursor on the Theme to be Deleted, and press the Delete Key. The Theme will be immediately removed from the window.

REPORT OPTIONS

From the **DAY SCHEDULER** screen, you can set options that instruct the Day Scheduler to generate various reports. You can also determine what role, if any, the Manual Scheduler will play during day scheduling and instruct **SELECTOR** to display a window showing the status of the scheduling process. Press the F9 Key, and the **REPORT OPTIONS** window will pop onto the center of the screen. Here's an example of what you'll see.

```
---- S E L E C T------------------------------------------y Scheduler ----
|               |            Report Options            |                 |
|               |                                      |fle              |
| First Unsche| Manual Scheduler ················ During |                 |
| Last Eligibl|                                      |cle              |
| Number of Av| Schedule Summary ········ Print      |epeat            |
|               |                                      |                 |
|               | Work Sheet ············· Background Print |dit Rule   |
---------------|                                      |---------------
|               | Log ····················· None      |                 |
|               |                                      |                 |
|               | Title Analysis ·········· File      |                 |
|               |                                      |                 |
|         Mon  5| Artist Analysis ········· File      |ss Stopsets      |
|               |                                      |avings Time      |
|               | Titles by Artist Analysis File      |t                |
|               |                                      |emes             |
|         Mon  5| Schedule Composition ···· Background Print |ions        |
|               |                                      |eduling          |
|               | Scheduler Status ············ Hour  | Scheduling      |
|               |                                      |                 |
--------------------- F1-Help F2-Save Spacebar-Options ---------------------
```

All of the fields in the **REPORT OPTIONS** window are Toggle Bar fields. We'll discuss each field in the order in which it appears in the window.

Manual Scheduler

The "Manual Scheduler" field provides three choices. They are "After", "During" or "None".

```
----------------------------------------------
|              Report Options                |
|                                            |
| Manual Scheduler ················· During  |
|                                            |
| Schedule Summary ········ Print            |
|                                            |
| Work Sheet ············· Background Print  |
|                                            |
| Log ···················· None              |
|                                            |
----------------------------------------------
```

The "After" and "During" selections operate in conjunction with the "Editing Threshold Marker", which you place on the Priority Lists in the Music Policy section of **SELECTOR**. For complete information, see "Editing Threshold" on Page 226 in Section 2 of this Manual.

The "After" selection is provided for convenience. This is a good choice if you regularly work on the schedule immediately after it is created by the Day Scheduler. When you select "After", the **MANUAL SCHEDULER** screen automatically appears when the Day Scheduler is finished. The schedule just created is loaded into the system, and the cursor is positioned on the *first* Song in the schedule that violated a rule *above* Editing Threshold. For example, if you have set the Editing Threshold just *below* the Unbreakable Rules Header, the cursor will be located on the first *unscheduled* Song. You can then immediately begin editing the schedule, using all of the features of the Manual Scheduler.

If set to "During" the Day Scheduler *interacts* with the Manual Scheduler (and you!) *during* the scheduling process. Here's how this works. If the Day Scheduler is about to schedule a Song that would violate a rule above Editing Threshold, the **MANUAL SCHEDULER** screen appears. The schedule currently being created is loaded into the system, and the cursor is located on the position that could not be scheduled without breaking a rule above Editing Threshold. Now *you* take over. You may use any of the features in the Manual Scheduler to schedule the position. This allows you to solve the problem before *other* Songs are scheduled. After you have selected a Song to fill the position, press the F2 Key to Save your change, and this message appears on the screen.

```
-----------------------------------------
|                                       |
|                                       |
|      Scheduling is now resumed at     |
|             this point.               |
|                                       |
|    If you need to get out of the      |
|        Scheduler, press Esc.          |
|                                       |
|      Otherwise, Please Wait.          |
|                                       |
|                                       |
-----------------------------------------
```

Now the Day Scheduler takes over and continues its work. The scheduling process moves back and forth, between the Day Scheduler and the Manual Scheduler, until the scheduling is completed. As the message window shown above indicates, you can press the Escape Key to interrupt the scheduling process.

If the Manual Scheduler field in the **REPORT OPTIONS** window is set to "None" there will be *no* interaction whatsoever between the Day Scheduler and the Manual Scheduler.

Schedule Summary

The Schedule Summary provides important information about the schedule generated by the Day Scheduler. The "Schedule Summary" field in the **REPORT OPTIONS** window can be set to "Print", "File", "Background Print" or "None".

```
-----------------------------------------------
|              Report Options                 |
|                                             |
| Manual Scheduler ················· During   |
|                                             |
| Schedule Summary ········ Print             |
|                                             |
| Work Sheet ·············· Background Print  |
|                                             |
| Log ···················· None               |
|                                             |
-----------------------------------------------
```

If the "Schedule Summary" field in the **REPORT OPTIONS** window is set to "Print", the Summary will be sent to your *printer* at the end of the scheduling run. If set to "File", the Schedule Summary will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Schedule Summary will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Schedule Summary will *not* be generated.

Note that if you do *not* generate a Schedule Summary during scheduling, you can generate one after the fact in the Audit Trail area of **SELECTOR**. For an example Schedule Summary and complete details, see "Print Schedule Summary" on Page 585 in this Section of the Manual.

Work Sheet

The Work Sheet is a "pre-Log" that shows all of the Songs that have been scheduled by the Day Scheduler. It can be used to examine the actual layout of the scheduled period, or to plan changes that you wish to make in the Manual Scheduler. The Work Sheet usually contains information showing the highest Priority rule that had to be dropped to schedule each position. The "Work Sheet" field in the **REPORT OPTIONS** window can be set to "Print", "File" "Background Print" or "None".

```
-----------------------------------------
|              Report Options             |
|                                         |
| Manual Scheduler ················ During |
|                                         |
| Schedule Summary ········ Print          |
|                                         |
| Work Sheet ·············· Background Print |
|                                         |
| Log ···················· None            |
|                                         |
-----------------------------------------
```

If the "Work Sheet" field in the **REPORT OPTIONS** window is set to "Print", the Work Sheet will be sent to your *printer* at the end of the scheduling run. If set to "File", the Work Sheet will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Work Sheet will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Work Sheet will *not* be generated. Note that a Work Sheet can be obtained at any time in the Print the Log subdivision of **SELECTOR**.

You can fully customize the Work Sheet. You can specify the information it will contain, and design the page layout, so the data is organized in a form most useful in your situation. To see an example Work Sheet, refer to "Work Sheet" on Page 736 in Section 7. To learn how to modify the Work Sheet Format, see "Edit Log Formats" on Page 738, also in Section 7 of this Manual.

Log

The Log is the end result of scheduling in **SELECTOR**. It is an hour-by-hour music list, that is used by your Air Talent as they perform their shows. It itemizes all of the scheduled Songs and Events to serve as a "road map" of each hour's programming. The "Log" field in the **REPORT OPTIONS** window can be set to "Print", "File" "Background Print" or "None". If you regularly accept all of **SELECTOR**'s scheduling, without modifying the final results in the Manual Scheduler, you can use this option to obtain a Log immediately at the end of scheduling.

```
-----------------------------------------
|              Report Options             |
|                                         |
| Manual Scheduler ················· During |
|                                         |
| Schedule Summary ········ Print          |
|                                         |
| Work Sheet ·············· Background Print |
|                                         |
| Log ···················· None            |
|                                         |
-----------------------------------------
```

If the "Log" field in the **REPORT OPTIONS** window is set to "Print", the Log will be sent to your *printer* at the end of the scheduling run. If set to "File", the Log will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Log will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Log will *not* be generated. Of course, a Log can be obtained at any time in the Print the Log subdivision of the program.

The system allows you to design up to three, fully customized Logs. You can specify the information your Logs will contain, and design different page layouts, using **SELECTOR**'s Log Formats. This allows you to organize the document to be most useful in your situation. To see an example Log, refer to "Print/File/View Log" on Page 733

in Section 7. To learn how to modify the Log Formats, see "Edit Log Formats" on Page 738, also in Section 7 of this Manual.

Title Analysis

The Title Analysis shows all scheduled Titles, their Play Frequencies, Minimum Separation and dates and times they have been scheduled. The "Title Analysis" field in the **REPORT OPTIONS** window can be set to "Print", "File" "Background" or "None".

```
 ---------------------------------------------
|                                             |
| Title Analysis ·········· File              |
|                                             |
| Artist Analysis ········· File              |
|                                             |
| Titles by Artist Analysis File              |
|                                             |
| Schedule Composition ···· Background Print  |
|                                             |
| Scheduler Status ············ Hour          |
|                                             |
 ------ F1-Help F2-Save Spacebar-Options ------
```

If the "Title Analysis" field in the **REPORT OPTIONS** window is set to "Print", the Title Analysis will be sent to your *printer* immediately at the end of the scheduling run. If set to "File", the Title Analysis will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Title Analysis will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Title Analysis will *not* be generated. Note that a Title Analysis can be obtained at any time in the Analysis subdivision of the program.

You can specify that the analysis be sorted alphabetically or by play frequency. A third option allows you to obtain both alphabetical and frequency analyses. An example Title Analysis, sorted alphabetically, is shown on Page 686 in Section 6. An example Title Analysis, sorted by frequency, is shown on Page 687, also in Section 6 of this Manual.

The system can be instructed to generate either a combined analysis, or separate analyses, for multiple days. You define settings that control these options in the Analysis subdivision of the system. For complete details, see "Artist/Title Settings" on Page 684 in Section 6 of this Manual.

Artist Analysis

The Artist Analysis shows all scheduled Artists, their Play Frequencies, Minimum Separation and dates and times they have been scheduled.   The "Artist Analysis" field in the **REPORT OPTIONS** window can be set to "Print", "File" "Background Print" or "None".

```
 ---------------------------------------------
|                                             |
| Title Analysis ·········· File              |
|                                             |
| Artist Analysis ········· File              |
|                                             |
| Titles by Artist Analysis File              |
|                                             |
| Schedule Composition ···· Background Print  |
|                                             |
| Scheduler Status ············ Hour          |
|                                             |
 ------ F1-Help F2-Save Spacebar-Options ------
```

If the "Artist Analysis" field in the **REPORT OPTIONS** window is set to "Print", the Artist Analysis will be sent to your *printer* immediately at the end of the scheduling run. If set to "File", the Artist Analysis will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Artist Analysis will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background

printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Artist Analysis will *not* be generated. Note that an Artist Analysis can be obtained at any time in the Analysis subdivision of the program.

You can specify that the analysis be sorted alphabetically or by play frequency. A third option allows you to obtain both alphabetical and frequency analyses. An example Artist Analysis, sorted alphabetically, is shown on Page 688 in Section 6. An example Artist Analysis, sorted by frequency, is shown on Page 689, also in Section 6 of this Manual.

The system can be instructed to generate either a combined analysis, or separate analyses, for multiple days. You define settings that control these options in the Analysis subdivision of the system. For complete details, see "Artist/Title Settings" on Page 684 in Section 6 of this Manual.

Titles by Artist Analysis

The Titles by Artist Analysis shows all scheduled Songs by each scheduled Artist. The report is sorted alphabetically by Artist. All Songs scheduled by each Artist are alphabetically sorted and grouped under the Artist. For each Title, the analysis shows the number of times, and the dates and times, the Songs were scheduled. The "Titles by Artist Analysis" field in the **REPORT OPTIONS** window can be set to "Print", "File" "Background Print" or "None".

```
  --------------------------------------------
 |                                            |
 | Title Analysis ·········· File             |
 |                                            |
 | Artist Analysis ········· File             |
 |                                            |
 | Titles by Artist Analysis File             |
 |                                            |
 | Schedule Composition ···· Background Print |
 |                                            |
 | Scheduler Status ············ Hour         |
 |                                            |
  ------ F1-Help F2-Save Spacebar-Options ------
```

If the "Titles by Artist Analysis" field in the **REPORT OPTIONS** window is set to "Print", the Titles by Artist Analysis will be sent to your *printer* immediately at the end of the scheduling run. If set to "File", the Titles by Artist Analysis will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Titles by Artist Analysis will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Titles by Artist Analysis will *not* be generated. Note that a Titles by Artist Analysis can be obtained at any time in the Analysis subdivision of the program.

The system can be instructed to generate either a combined analysis, or separate analyses, for multiple days. You define a setting that controls this option in the Analysis subdivision of the system. For complete details, see "Artist/Title Settings" on Page 684 in Section 6 of this Manual.

An example Titles by Artist Analysis is shown on Page 690 in Section 6 of this Manual.

Schedule Composition Report

The Schedule Composition Report allows you to analyze the hourly composition of scheduled Song Characteristics. This Report can help uncover "trouble spots" that you might wish to remedy in the Manual Scheduler. The "Schedule Composition" field in the **REPORT OPTIONS** window can be set to "Print", "File" "Background Print" or "None".

```
---------------------------------------------
|                                           |
|  Title Analysis ·········· File           |
|                                           |
|  Artist Analysis ········· File           |
|                                           |
|  Titles by Artist Analysis File           |
|                                           |
|  Schedule Composition ···· Background Print  |
|                                           |
|  Scheduler Status ············ Hour       |
|                                           |
------ F1-Help F2-Save Spacebar-Options ------
```

If the "Schedule Composition" field in the **REPORT OPTIONS** window is set to "Print", the Schedule Composition Report will be sent to your *printer* immediately at the end of the scheduling run. If set to "File", the Report will be sent to the Print File Manager, where it can be printed or viewed *later*. If set to "Background Print", the Schedule Composition Report will be sent to the Print File Manager and printed in "*background*" mode. For complete details on background printing, see "Print File" on Page 646 in Section 5 of this Manual. If set to "None", the Schedule Composition Report will *not* be generated. Note that a Schedule Composition Report can be obtained at any time in the Analysis subdivision of the program.

The system can be instructed to compile a variety of Schedule Composition Reports. You define settings that control these options in the Analysis subdivision of the system. For complete information, including Report examples, see "Schedule Composition" on Page 691 in Section 6 of this Manual.

Scheduler Status

The system provides a **SCHEDULER STATUS** window that displays information relative to the progress of the Day Scheduler. This window allows you to determine at a glance how far your scheduling has progressed. The "Scheduler Status" field in the **REPORT OPTIONS** window determines when, and consequently how often, the Status is updated. The choices are "Pass", "Date", "Hour", "Position", "Song Tested" or "None".

```
---------------------------------------------
|                                           |
|  Title Analysis ·········· File           |
|                                           |
|  Artist Analysis ········· File           |
|                                           |
|  Titles by Artist Analysis File           |
|                                           |
|  Schedule Composition ···· Background Print  |
|                                           |
|  Scheduler Status ············ Hour       |
|                                           |
------ F1-Help F2-Save Spacebar-Options ------
```

Here are a few examples to clarify the operation of the "Scheduler Status" field. The "Pass" setting instructs the system to update the Scheduler Status each time the scheduling *Pass* changes. The "Hour" option means the Status will be updated each time the Day Scheduler begins scheduling a different *hour*. If you do not want to see the Scheduler Status at all, set the "Scheduler Status" field to "None".

The more *frequently* the Status is updated, the *slower* the Day Scheduler operates. For this reason, we suggest that you normally use the "Date" or "Hour" options. The settings that update the Status frequently, such as "Position" or "Song Tested" noticeably *slow* the operation of the Day Scheduler. They are provided for those rare instances when you wish to track a problem with a particular Song or Clock Position.

If you select any "Scheduler Status" other than "None", the **SCHEDULER STATUS** window will appear on the **DAY SCHEDULER** screen during scheduling. In order to explain all of the information available in the **SCHEDULER STATUS** window, we have selected the "Song Tested" option. Here's how the window appeared at one moment during the scheduling.

```
-------------------------------------------------
|                 Scheduler Status              |
|                                               |
|   Date  5/16/90           Pass  3             |
|                                               |
|   Hour  2 A      Policy 5    Clock  O1        |
|                                               |
|   Position   2            Song  2063-         |
|                                               |
|   Positions Scheduled       74                |
|                                               |
|   Positions Not Scheduled    0                |
|                                               |
|   Start time  3:24 P    Elapsed time  0:00:53 |
|                                               |
-------------------------------------------------
```

The example **SCHEDULER STATUS** window shown above indicates that the "Date" being scheduled is May 16th, 1990. The system is scheduling the 3rd "Pass", and working on the 2nd "Position" of "Clock" O1 in the 2AM "Hour". **SELECTOR** is using the rules assigned to "Policy" 5. The system is currently testing the "Song" containing the ID 2063-. So far, the number of "Scheduled Positions" is 74. There are no "Positions Not Scheduled". The "Start Time" of 3:24PM shows the time the Day Scheduler began operating. The "Elapsed Time" indicates that the system has been scheduling for a total of 53 seconds.

START SCHEDULING

After you have entered information in the "From" and "To" fields on the **DAY SCHEDULER** screen, and completed any settings in the associated screens and windows, press the F10 Key to start the scheduling process. **SELECTOR** will display this message in the upper-left corner of the screen: "*Generating the Log for any Unscheduled Hours, One Moment Please*". Here the system is reading all of the Clocks for the scheduling date and time range, and plotting which Categories/Levels will be scheduled in each position of every unscheduled hour. If you have specified Rolling Clock positions, the system determines the actual Categories/Levels that will be used to schedule those positions. This routine takes just a few moments.

Next, a small message window will appear in the lower-right quadrant of the screen, informing you that scheduling is in progress.

```
---- S E L E C T O R ----------------------------------- Day Scheduler ----
|                                      |                                     |
|                                      |        No    Shuffle                |
|   First Unscheduled Day Wed  5/16/90 |        No    Kick                   |
|   Last Eligible Day ··· Mon  6/18/90 |        No    Recycle                |
|   Number of Available Days ······ 34 |        No    No-Repeat              |
|                                      |                                     |
|                                      |        Enter - Edit Rule            |
|--------------------------------------|-------------------------------------
|                                      |   ----------------------------  |   |
|                                      |   |                          |  |   |
|              From                    |   |                          |  |   |
|                                      |   |   Scheduling in Progress |  |   |
|     Wed  5/16/90 at 12:00M           |   |                          |  |   |
|                                      |   |       Please Wait        |  |   |
|              To                      |   |                          |  |   |
|                                      |   |   Press Esc to interrupt |  |   |
|     Wed  5/16/90 at 11:59P           |   |       the Scheduler      |  |   |
|                                      |   |                          |  |   |
|                                      |   |                          |  |   |
|                                      |   ----------------------------  |   |
--------------------------------------------------------------------------
```

Above, you see how the **DAY SCHEDULER** screen appears during the scheduling process if the "Scheduler Status" field in the Report Options window is set to "None." At the end of the scheduling run, the lower-right quadrant of the screen changes to display a message that the scheduling has been completed. Here is how the screen will appear.

```
---- S E L E C T O R ----------------------------------- Day Scheduler ----
|                                      |                                     |
|                                      |        No    Shuffle                |
|   First Unscheduled Day Wed  5/16/90 |        No    Kick                   |
|   Last Eligible Day ··· Mon  6/18/90 |        No    Recycle                |
|   Number of Available Days ······ 34 |        No    No-Repeat              |
|                                      |                                     |
|                                      |        Enter - Edit Rule            |
|--------------------------------------|-------------------------------------
|                                      |   ----------------------------  |   |
|                                      |   |                          |  |   |
|              From                    |   |                          |  |   |
|                                      |   |                          |  |   |
|     Wed  5/16/90 at 12:00M           |   |    Finished Scheduling   |  |   |
|                                      |   |                          |  |   |
|              To                      |   |   Press F2 to Acknowledge|  |   |
|                                      |   |                          |  |   |
|     Wed  5/16/90 at 11:59P           |   |                          |  |   |
|                                      |   |                          |  |   |
|                                      |   ----------------------------  |   |
--------------------------------------------------------------------------
```

At the end of the scheduling run, you must press the F2 Key to acknowledge the "Finished Scheduling" message on the **DAY SCHEDULER** screen. You will then return to the Schedulers Menu.

Scheduling Process

We provided an overview of how **SELECTOR** schedules music in the Music Policy Section. For complete details, see "Search Depth" on Page 206 in Section 2 of this Manual.

Interrupt Scheduling

Sometimes it is necessary to interrupt scheduling. Perhaps you forgot to change the Pass Order. Or maybe you suddenly notice that you're scheduling the wrong date or hour range. You may press the Escape Key at any time during the scheduling process to interrupt the Day Scheduler. After you press Escape, a message window will pop onto the center of the **DAY SCHEDULER** screen, informing you that scheduling has been interrupted.

```
---- S E L E C T O R --------------------------------- Day Scheduler ----
|                        |                                               |
|                        |                   No   Shuffle               |
|   First Unschedul----------------------------------------ck           |
|   Last Eligible D|                                       |cycle        |
|   Number of Avail|                                       |-Repeat      |
|                  |         Scheduling has been interrupted |           |
|                  |        at your Request (you pressed Esc). | Edit Rule |
-------------------|                                       |------------------
|                  |    Anything Scheduled up to this point  |----------------  |
|                  |            will be in the Log.          |               | |
|                  |                                       |               | |
|                  |         Press F2 to acknowledge.      |in Progress    | |
|         Wed   5/16|                                       |               | |
|                  |                                       |e Wait         | |
|                  --------------------------------------                | |
|                                        |   |    Press Esc to interrupt  | |
|         Wed   5/16/90 at 11:59P         |   |        the Scheduler       | |
|                                        |   |                           | |
|                                        |   |                           | |
|                                        |   ----------------------------  |
-------------------------------------------------------------------------------
```

After the "Interrupted Scheduling" message appears on the **DAY SCHEDULER** screen, you must press the F2 Key to acknowledge the message. You will then return to the Schedulers Menu.

Note that you should *never* press Ctrl-Alt-Del, Ctrl-C or Ctrl-Break to interrupt the Day Scheduler. If you do, it is most likely that your Database files will be corrupted.

SPECIAL SCHEDULERS

SELECTOR provides four Special Schedulers that offer unique approaches for particular scheduling requirements. The Floating Scheduler tests each Songs for a variety of Clock positions. Rather than scheduling at Fixed Clock Positions, the Categories "Float" to various positions within the hour. Theme Scheduling allows you to schedule music according to the Theme of the Songs. Twofer Scheduling permits you to schedule consecutive Songs by the same Artist, or schedule designated Artists at specific Clock positions. The Timing Scheduler allows the system to precisely time your scheduled hours.

You should probably ignore the Special Scheduling capabilities when first setting up your system. Get your regular scheduling techniques under control first, then you can implement any or all of these features later.

All but the Floating Special Scheduler require you to assign a Pass Order for the Scheduler. You may use any or all of the Special Schedulers during any scheduling session.

FLOATING SPECIAL SCHEDULER

SELECTOR's Floating Special Scheduler allows you to generate music schedules that contain a variety of Category *sequences*. When the Floating Special Scheduler operates, Categories that you designate are *not* scheduled in *fixed* Clock positions. Instead, the system follows your instructions to determine where and how it may place these Categories within the schedule. Stated another way, the system "Floats" Songs in the Categories to appropriate locations within the hour.

When a Song from a Floating Category is rejected during scheduling, rather than moving to the next Song in the *Stack*, **SELECTOR** tests the *same* Song in the *next* Floating Position. This process continues until either the Song is scheduled, or it has been rejected for *all* of the Floating Positions in the hour. Only then does the system move on to the next Song in the Stack. We'll explain this process in greater detail in a moment. The important point is the Songs in Floating Categories are tested for a *variety* of Clock positions.

Programming Objectives

There are three major programming objectives that can be realized through use of the Floating Special Scheduler. The first is unpredictable Category *sequences* in your music schedules. The essence of Floating is a random variance in the hourly placement of your Floating Categories. These Categories will appear at *different* Clock positions from hour-to-hour and day-to-day.

Proper use of the Floating Special Scheduler can also provide better *rotation* of your Floating Categories. Since Songs in Floating Categories are tested for *multiple* Clock positions, there are more *opportunities* for these Songs to be scheduled. This means they are usually scheduled *sooner*, as compared to fixed Category scheduling.

When used in conjunction with the Clock Pattern Rule, the Floating Special Scheduler can be effectively used to schedule hours that contain a specific music "flow", based on the Pattern Codes you have assigned to the Songs in your Database. For details on this approach, see "Floating and Clock Patterns" on Page 443 in this Section of the Manual.

Keep in mind that there is a potential "down side" to the Floating Special Scheduler. In return for the benefits described above, you give up *precise* Category Clock positioning. If you consider it important that your Categories be scheduled at *absolute* Clock positions, then you obviously should not use the Floating Special Scheduler.

There are several steps you must take in order to implement Floating Scheduling. We'll now list and discuss each of these steps.

Create Floating Clock

The first step to activating Floating Special Scheduling is the creation of a Clock or Clocks with one or more Floating Positions. Only those Clock positions whose "Category" fields are marked with asterisk symbols (*) are scheduled by the Floating Special Scheduler. Consider this example Clock **EZ SCREEN**.

```
-- S E L E C T O R ---Clock FM/Floating Midday        ---Last Edited  4/10/90--
|                                                                              |
| Category     Category                                                        |
|       |Level   Name    Item #- Runtime     Breaknote/Event/Theme/Artist      |
| #  _ | |       |          |      |              |                            |
| 1| 1 *    Floating              3:11                                         |
| 2| 2 *    Floating              3:11                                         |
| 3| 3 *    Floating              3:11                                         |
| 4| 4 *    Floating              3:11                                         |
| 5| 5 *    Floating              3:11                                         |
| 6| 6 *    Floating              3:11                                         |
| 7|-- b 1 Breaknote        13   4:00 P S A / SPOTS / JINGLE                    |
| 8| 7 *    Floating              3:11                                         |
| 9| 8 *    Floating              3:11                                         |
|10| 9 *    Floating              3:11                                         |
|11|10 *    Floating              3:11                                         |
|12|11 *    Floating              3:11                                         |
|13|-- b 1 Breaknote        41   4:00 SPOTS / WEATHER                          |
|14|12 *    Floating              3:11                                         |
|15|13 *    Floating              3:11                                         |
|16|14 *    Floating              3:11                                         |
|17|15 *    Floating              3:11                                         |
|18|16 *    Floating              3:11                                         |
------------------ Total Time  58:56 ---- F1-Help F2-Save F8-Power Screen -----
```

The **EZ SCREEN** shown above contains 16 Music Positions, *all* of which are Floating Positions. Our example Clock illustrates only one of many ways a Floating Clock can be designed. You can use as many Floating Positions as you like, and they may be placed *anywhere* on the Clock. Any *combination* of Floating and Fixed Positions may be designated on the Clock. You can also freely mix *other* Special Scheduling positions on the same Clock. For more information about designating Floating Positions for **SELECTOR** Clocks, see "Category" on Page 321 and "Floating Clock Options" on Page 357, both in Section 3 of this Manual.

Of course, you must make sure that you *assign* your Floating Clock or Clocks to those days and hours that you wish to utilize the Floating Special Scheduler. For complete details on how to do this, see "Clock Assignments" on Page 365 in Section 3 of this Manual.

Define Floating Rules

Before you can Save a Clock **EZ SCREEN** or **POWER SCREEN** that contains Floating Positions, you must specify settings on the **FLOATING RULES** screen. These settings instruct **SELECTOR** *how* to schedule your Floating Positions. Here is an example **FLOATING RULES** screen excerpt.

```
---- S E L E C T O R ---------Floating Rules for FM/Floating Midday     ----
|                  |  Quota   | Maximum  | Minimum    | Not Next to | Random |
|  Category Names  | Per Hour | Per Sweep| Songs Apart| Category(s) | Order? |
| H HOT CURRENTS   |    2     |    1     |     3      |      I      |  Yes   |
| R RECURRENTS     |    4     |    3     |     1      |      I      |  Yes   |
| I IMAGE GOLD     |    3     |    2     |     1      |     HR      |  Yes   |
| S SECONDARY GOLD |    2     |    1     |     1      |             |  Yes   |
| G GREAT EIGHTIES |    3     |    2     |     1      |             |  Yes   |
| P PRIME OLDIES   |    2     |    1     |     1      |             |  Yes   |
|                  |          |          |            |             |        |
-- F1-Help F2-Save F5-Floating Priorities --16 Clock Requests 16 Total Quota ---
```

For complete information about working on the **FLOATING RULES** screen, see "Floating Rules" on Page 358 in Section 3 of this Manual.

Establish Floating Priorities

You must also specify settings in the **FLOATING PRIORITIES** window to establish the relative importance of several Floating Rules. This window also provides settings that determine how the Floating Special Scheduler will treat Stopsets when testing several Floating Rules. Here is an example **FLOATING PRIORITIES** window.

```
---------------------------------------------------------------------
|                       Floating Priorities                         |
|                                                                   |
|                               Priority      Across Stopsets?      |
|                                                                   |
|    Maximum per Sweep        First Drop                            |
|                                                                   |
|    Minimum Songs Apart      Unbreakable           No              |
|                                                                   |
|    Not Next to Category(s)  Second Drop           No              |
|                                                                   |
|                                                                   |
----------------------- F1-Help F2-Save -----------------------
```

For complete information about working in the **FLOATING PRIORITIES** window, see "Floating Priorities" on Page 361 in Section 3 of this Manual.

Floating Scheduler Operation

You do not have to assign a Pass Order to the Floating Special Scheduler. It is *automatically* activated whenever a Clock contains one or more Floating Positions. The Floating Special Scheduler operates on a Category-by-Category basis, following the Pass Orders that you have assigned to the Categories in your Database.

When a Category has been assigned a "Quota per Hour" for Floating, and has *also* been designated for Fixed Positions on the same Clock, then the Category's Fixed Positions are scheduled *first*, followed by the Floating Positions.

Before a Floating Category is scheduled, the system first determines which of the Floating Positions are *valid* scheduling locations for the Category. The Floating Special Scheduler examines your settings on the **FLOATING RULES** screen and **FLOATING PRIORITIES** window to "validate" Unscheduled Floating Positions for the Category. It validates as many Floating Positions as it can.

To illustrate how **SELECTOR** validates Floating Positions, we'll use these screen and window excerpts.

```
  -- S E L E C T O R -----  ----------------------------------------------------------
 |                       | |  | Quota    | Maximum   | Minimum      | Not Next to |
 | Category    Category  | |  | Per Hour | Per Sweep | Songs Apart  | Category(s) |
 |      |Level   Name    | | H|    2     |    1      |    3         |     I       |
 | #  _ | |      |       | | R|    4     |    3      |    1         |     I       |
 | 1|  1 *    Floating   | | I|    3     |    2      |    1         |     HR      |
 | 2|  2 *    Floating   | | S|    2     |    1      |    1         |             |
 | 3|  3 *    Floating   | | G|    3     |    2      |    1         |             |
 | 4|  4 *    Floating   | | P|    2     |    1      |    1         |             |
 | 5|  5 *    Floating   | |  |          |           |              |             |
 | 6|  6 *    Floating   | ----------------------------------------------------------
 | 7| -- b 1 Breaknote   | ----------------------------------------------------------
 | 8|  7 *    Floating   | |                  Floating Priorities                    |
 | 9|  8 *    Floating   | |                                                         |
 |10|  9 *    Floating   | |                           Priority     Across Stopsets? |
 |11| 10 *    Floating   | |                                                         |
 |12| 11 *    Floating   | | Maximum per Sweep        First Drop                     |
 |13| -- b 1 Breaknote   | |                                                         |
 |14| 12 *    Floating   | | Minimum Songs Apart      Unbreakable          No        |
 |15| 13 *    Floating   | |                                                         |
 |16| 14 *    Floating   | | Not Next to Category(s)  Second Drop          No        |
 |17| 15 *    Floating   | |                                                         |
 |18| 16 *    Floating   | |                                                         |
  ----------------------- ----------------------------------------------------------
```

Above you see an **EZ SCREEN** excerpt on the left, a **FLOATING RULES** screen excerpt on the upper-right and a **FLOATING PRIORITIES** window excerpt on the lower-right. Note that we removed the "Category Names" and "Random Order" fields from the **FLOATING RULES** screen excerpt to allow all three images to be clustered together.

We'll assume that the system is scheduling Category H on the first Pass Order, and that none of the Floating Positions in the current hour have been scheduled. Before testing Songs, the Floating Special Scheduler will validate all of the Floating Positions in the hour which may be used to schedule the Category.

Let's say that a Category H Song was scheduled in the last position of the *previous* hour. This means that Music Positions #1, #2 and #3 on the **EZ SCREEN** may *not* be used, since they would violate the Category H "Minimum Songs Apart" setting of "3" Songs. These three Floating Positions are the only locations where a Category H Song may *not* be scheduled. In other words, the system *validates* Music Positions #4 through and including #16 for Category H.

We'll explain how the *Songs* in the various Categories are scheduled in just a bit. For now, let's jump ahead in our example scheduling session to see how the Floating Special Scheduler has validated and scheduled most of the Floating Positions in the hour.

```
Position        Scheduled Item
--------        --------- ----
       1        R - RECURRENTS
       2        S - SECONDARY GOLD
       3        I - IMAGE GOLD
       4        G - GREAT EIGHTIES
       5        R - RECURRENTS
       6        H - HOT CURRENTS
                Stopset Breaknote
       7        I - IMAGE GOLD
       8        G - GREAT EIGHTIES
       9        R - RECURRENTS
      10        G - GREAT EIGHTIES
      11        I - IAMGE GOLD
                Stopset Breaknote
      12        H - HOT CURRENTS
      13        P - PRIME OLDIES
      14        R - RECURRENTS
      15        * - Unscheduled Floating
      16        S - SECONDARY GOLD
```

The table shown above indicates which Categories were scheduled in the various Floating Positions. Note how the scheduling location of each Category meets all of the Floating Rules for the Category. This means that the system did not have to drop *any* of the Floating Rules.

For example, Music Position #7 was validated for Category I. The "Maximum per Sweep" Rule for the Category is set to "2". There are only two Category I Songs scheduled in the Sweep, so this Floating Rule was fulfilled. The "Minimum Songs Apart" setting for Category I is "1" Song. There are three Songs separating the previous and next Category I Songs, so this Floating Rule was fulfilled also. The "Not Next to Category" Rule for category I is set to "HR". Notice that there *is* a Category H Song scheduled at Music Position #6, but the "Across Stopsets" field for the "Not Next to Category" Rule in the **FLOATING PRIORITIES** window is set to "No". In this case, the system has *ignored* the "Not Next to Category" Floating Rule for Music Positions #6 and #7, which are located on either side of a *Stopset* Breaknote.

The Floating Special Scheduler is about to schedule the last Quota of Category P, and must now validate the last remaining Floating Position at Music Position #15. Here the system encounters a problem. The "Maximum per Sweep" Floating Rule for Category P is defined as "1", yet there is already *another* Category P Song scheduled in the same Sweep. **SELECTOR** now begins dropping Floating Rules according to the settings in the **FLOATING PRIORITIES** window. In this example, "Maximum per Sweep" is set to "First Drop", so the system now ignores this Floating Rule and validates Category P for the last Floating Position.

Note that if the Category's "Maximum per Sweep" Rule had been set to "Unbreakable", the Floating Special Scheduler would *not* have been able to validate the final Floating Position for the Category. This kind of situation

will occur *only* if you specify the "Unbreakable" setting for one or more Floating Rules in the **FLOATING PRIORITIES** window. If the scheduler *cannot* validate at least one Floating Position for the Category, it simply moves on to the next hour. This condition will cause Unscheduled Positions if the "Total Quota" number is *equal* to the "Clock Requests" figure, because there will not be *enough* "Quotas" to schedule all of the Clock "Requests".

At this point, the system must determine the *order* in which the validated Floating Positions will be considered during Song scheduling. The "Random Order" field on the **FLOATING RULES** screen is examined. If the field has been set to "No", the system will consider the validated Floating Positions in *sequential* order, starting with the *first* valid position. If the "Random Order" field has been set to "Yes", the scheduler generates a *random* order for all of the validated Floating Positions. It will consider them in this order, starting with a *random* valid position.
Now actual Song testing begins. The Floating Special Scheduler grabs the first Song at the top of the Stack, and considers it for the first sequential or random Floating Position. The Song is immediately scheduled if it does not violate any rules, otherwise it is considered for the *next* sequential or random Floating *Position*. This process continues until either the Song is scheduled, or it has been rejected for *all* of the validated Positions.

When a Floating Position is scheduled, the system checks the "Quota per Hour" for the Category. Any Songs that have been *previously* scheduled in Floating Positions are *included* in the check. If the Quota has been satisfied, the system moves on to the next hour. If the Quota has *not* been satisfied, the Floating Positions are once again validated and their scheduling orders determined. Then the system again tests and schedules Songs as described above.

If a Song is rejected for *all* validated Floating Positions, the scheduler selects the next Song in the Stack and tests it as described above. If the Floating Special Scheduler tests *every* Song in the Search Depth, and rejects *each* of them for *all* of the validated Floating Positions, the system then drops the scheduling rule with the lowest Priority and re-tests the Songs. If each Song in the Search Depth is *still* rejected for *all* of the validated positions, then the next-lowest Priority is dropped and the Songs are re-tested. This process continues until either a Song is scheduled, or *all* of the Breakable Rules have been dropped.

If each Song in the Search Depth violates at least one Unbreakable Rule when considered for all of the valid Floating Positions, the Floating Special Scheduler moves on to the next hour. In this case, any remaining "Quotas per Hour" of the Category will *not* be scheduled. As with "normal" scheduling, **SELECTOR** will never schedule a Song that violates any of your Unbreakable Rules.

Floating and Clock Patterns

Many programmers use the Clock Pattern Rule and the Floating Special Scheduler in *combination*, to achieve a specific music "flow" based on Song Pattern Codes. Since the Floating Special Scheduler tests Songs for *multiple* Clock positions, it usually is more successful at properly scheduling Clock Patterns than the Fixed Category scheduler. To illustrate Floating with Clock Patterns, we'll use this Clock **POWER SCREEN**.

```
-- S E L E C T O R ---Clock FM/Floating Midday        ---Last Edited  4/10/90--
|          Item         Event                                          Fallback|
| Category       #  Run-  Exact  Opener Sound-   Mood  Pattern  Status Category|
|        |Level  |  Time  Time|          Codes|      |Fallback |Order  |Level|
| #  _ | |       |       |         |         |      |       |       |     |   |
| 1| 1 *           3:11    :                           3                       |
| 2| 2 *           3:11    :                           2                       |
| 3| 3 *           3:11    :                           1                       |
| 4| 4 *           3:11    :                           2                       |
| 5| 5 *           3:11    :                           3                       |
| 6| 6 *           3:11    :                           2                       |
| 7|-- b 1    13   4:00    :                                                   |
| 8| 7 *           3:11    :                           3                       |
| 9| 8 *           3:11    :                           2                       |
|10| 9 *           3:11    :                           1                       |
|11|10 *           3:11    :                           2                       |
|12|11 *           3:11    :                           3                       |
|13|-- b 1    41   4:00    :                                                   |
|14|12 *           3:11    :                           3                       |
|15|13 *           3:11    :                           2                       |
|16|14 *           3:11    :                           1                       |
|17|15 *           3:11    :                           2                       |
|18|16 *           3:11    :                           3                       |
----- Total Time  58:56 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy   --
```

The **CLOCK POWER** Screen shown above contains Floating Positions *and* data in the "Pattern" fields. You must create such a Clock as the first step in using the Clock Pattern Rule with the Floating Special Scheduler.

The "Pattern" column of the **POWER SCREEN** contains fields that control the system's Clock Pattern Rule. You use these fields to designate which Pattern Code should be scheduled at the various Clock positions. In our example, we'll say that Pattern "1" is assigned to "Slow" Songs, Pattern "2" is assigned to "Medium" Songs and Pattern "3" is assigned to "Fast" Songs.

The manner in which the system *interprets* Clock Pattern Codes is determined by a setting in the **CLOCK PARAMETERS** window. For complete information, see "Pattern Method" on Page 397 in Section 3 of this Manual. We'll assume that our example Database uses the "Normal" Pattern Method. Therefore, the Clock Patterns we've specified on the **POWER SCREEN** shown above instruct the system to schedule a Tempo flow that moves from "Fast" to "Medium" to "Slow" to "Medium" to "Fast" and so on.

In order to activate the Clock Pattern Rule, you must enter Pattern Codes on those Songs you wish the Rule to control, specify Pattern Codes on the Clock **POWER SCREEN** *and* assign a Priority for the Rule on the **PRIORITIES** screen in the Music Policy subdivision of the system.

If you consider your specified music flow to be a high scheduling priority, you should assign the Clock Pattern Rule as an Unbreakable Rule, or place it relatively high on the list of Breakable Rules. Assuming that your on-air music library is closely matched to your requirements for the Clock Pattern Rule, the Floating Special Scheduler will most likely be able to successfully schedule hours whose music flow matches your expectations. If there is great dissimilarity between the Pattern Rule requirements of your Clock and the Pattern Codes assigned to the Songs in your Database, you will get either Unscheduled Positions, or uneven Category/Level rotations, depending on how you have prioritized the Clock Pattern Rule.

Note that you can *also* use **SELECTOR**'s Pattern Fallback capability in conjunction with the Clock Pattern Rule and the Floating Special Scheduler. Consider this example **POWER SCREEN**.

```
     -- S E L E C T O R ---Clock FM/Floating Midday      ---Last Edited  4/10/90--
     |          Item        Event                                        Fallback|
     | Category    #  Run-   Exact  Opener Sound-  Mood  Pattern  Status Category|
     |       |Level |  Time  Time|         |Codes|    | Fallback |Order  |Level|
     | #  _ | |     |     |        |      |     |      |     |      |   |    |   | |
     | 1| 1 *          3:11    :                            3   2                 |
     | 2| 2 *          3:11    :                            2                     |
     | 3| 3 *          3:11    :                            1   2                 |
     | 4| 4 *          3:11    :                            2                     |
     | 5| 5 *          3:11    :                            3   2                 |
     | 6| 6 *          3:11    :                            2                     |
     | 7|-- b 1    13  4:00    :                                                  |
     | 8| 7 *          3:11    :                            3   2                 |
     | 9| 8 *          3:11    :                            2                     |
     |10| 9 *          3:11    :                            1   2                 |
     |11|10 *          3:11    :                            2                     |
     |12|11 *          3:11    :                            3   2                 |
     |13|-- b 1    41  4:00    :                                                  |
     |14|12 *          3:11    :                            3   2                 |
     |15|13 *          3:11    :                            2                     |
     |16|14 *          3:11    :                            1   2                 |
     |17|15 *          3:11    :                            2                     |
     |18|16 *          3:11    :                            3   2                 |
     ----- Total Time  58:56 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy   --
```

In the **POWER SCREEN** shown above, Pattern "2" Songs have been specified as the Pattern Fallback for all "1" and "3" Clock Patterns. This means that if the system is having a "hard time" finding Songs with a "1" or "3" Pattern Code, the Floating Special Scheduler may substitute a "2" Pattern Code, instead.

To activate the Pattern Fallback feature, you must place the Fallback Point Marker on the **PRIORITIES** screen in the Music Policy section of the program. Position the Marker at that point where you want **SELECTOR** to begin considering Songs with the Fallback Pattern Code. Be sure you set the Priority List associated with the Policy that will be active at the time the Clock is to be used. For complete details, see "Pattern Fallback" on Page 347 in Section 3 of this Manual.

THEMES SPECIAL SCHEDULER

The Themes Special Scheduler allows **SELECTOR** to schedule Songs according to their Theme. This capability provides a means of scheduling many different types of special programming. Depending on how you define the Clocks that are used during Themes Special Scheduling, the system will schedule individual Theme Songs, Theme Music Sweeps, Theme Shows, Theme Days or Theme Weekends. There is no system limit, although there may be an artistic limit, to the number of Theme Clock positions that you may use.

You can define and store up to 999 Themes in **SELECTOR**. Each Song in your Database can be assigned up to 32 different Themes. Some Theme examples are "Rainy Day Songs," "Number One Songs," "Homegrown Hits," "Million Selling Records," "Big Chill Songs" and "Sunshine Songs".

There are several steps you must take in order to implement Theme Scheduling. We'll now list and discuss each of these steps.

Define Themes

In order to schedule by Themes, you must first *create* at least one Theme. This process of creating Themes can be accomplished in several different areas of Library Management. You can create Song Themes in the Add Songs, Show/Change or Theme Management sections of **SELECTOR**. For complete details, see "Song Themes" on Page 106 and "Theme Management" on Page 172 both in Section 1 of this Manual.

Add Theme Codes To Songs

After you have defined at least one Theme, you must add Theme Codes to the appropriate Songs in your Database. There are many instances where **SELECTOR**'s Conditional Changer can be very helpful in this regard. For example, if you want to create a "Love Songs" Theme, you could use the Conditional Changer to find all of the Songs in your Database with the word "Love" in the Song Title. Then you could easily add the "Love Songs" Theme to any or all of those Songs. For complete information on how to use this feature, see "Conditional Changer" on Page 145 in Section 1 of this Manual.

You can also add Theme Codes to Songs individually in the Add Songs or Show/Change areas of the Library Management subdivision. For complete details on assigning Themes to Songs, see "Song Themes" on Page 106 in Section 1 of this Manual.

Establish Theme Scheduling Rules and Policy

To implement Theme Scheduling, you must define Special Scheduler Rule settings in the Music Policy subdivision of the program that determine which Categories/Levels will be used, and in what order. You make these settings on the **TWOFER/THEME/TIMING** screen. For complete details, see "Twofer/Theme/Timing" on Page 303 in Section 2 of this Manual. You will also find complete information there about how Songs are tested and scheduled during Themes Special Scheduling.

A special Policy is usually required for effective Theme Scheduling. For example, suppose that you're using the Themes Special Scheduler for your "Metal Shop" show. Let's say that your Sound Code Rule is prioritized as Unbreakable, and the settings allow no more than two "Metal" Songs in a row. In this situation, the system will *not* successfully schedule an hour of "Metal" Songs. However, you can create a *different* Policy with appropriate settings for the Sound Code Rule. For further details, see "Policy Assignments" on Page 306 in Section 2 of this Manual.

Create Theme Clock

When the Theme Scheduler operates, it examines all of the Clocks defined for the scheduling period. Only those Clock positions whose "Category" field is marked with an "at sign" symbol (@) are scheduled by the Themes Special Scheduler. Consider this example Clock **EZ SCREEN**.

```
-- S E L E C T O R ---Clock MW/Motown Weekend        ---Last Edited  4/ 8/90--
|                                                                             |
| Category    Category                                                        |
|         |Level   Name     Item #- Runtime      Breaknote/Event/Theme/Artist |
| #  _ | |        |          |      |                    |                     |
| 1|   b 1 Breaknote         1  0:10 STATION I.D.                             |
| 2| 1 I 1 IMAGE GOLD            2:44                                          |
| 3| 2 I 2 IMAGE GOLD            3:34                                          |
| 4| 3 H   HOT CURRENTS          4:08                                          |
| 5| 4 I   IMAGE GOLD            3:13                                          |
| 6| 5 G   GREAT EIGHTIES        3:58                                          |
| 7|-- b 1 Breaknote         22  3:00 P S A / SPOTS / JINGLE                   |
| 8| 6 @   Theme             65  3:11 Motown                                   |
| 9| 7 @   Theme             65  3:11 Motown                                   |
|10| 8 @   Theme             65  3:11 Motown                                   |
|11| 9 @   Theme             65  3:11 Motown                                   |
|12|10 @   Theme             65  3:11 Motown                                   |
|13|11 @   Theme             65  3:11 Motown                                   |
|14|-- b 1 Breaknote         18  3:30 SPOTS / WEATHER                         |
|15|12 H   HOT CURRENTS          4:08                                          |
|16|13 I 2 IMAGE GOLD            3:34                                          |
|17|14 G   GREAT EIGHTIES        3:58                                          |
|18|-- b 1 Breaknote         29  3:00 SPOTS / WEATHER                         |
------------------ Total Time  60:58 ---- F1-Help F2-Save F8-Power Screen -----
```

The example Clock **EZ SCREEN** shown above has been designed as a "Themes Sweep" Clock, meaning that the Themes are located in one cluster on the Clock. Overall Clock Positions #8 through #13 (Music Positions #6 through #11) are the *only* positions whose Category fields contain the "at sign" (@). Therefore, they are the only

positions that will be scheduled by the Themes Special Scheduler. The "regular" Day Scheduler will schedule all the non-Theme Clock positions.

The "Item #" for all the Theme Positions is #65, which is the Theme number for this station's "Motown" Theme. Thus, it's pretty easy to deduce that we're looking at a Clock that will schedule "Motown Song Sweeps".

The example Clock shown above is only one of many ways a Theme Clock could be designed. You can use as many Theme Positions as you like, and they can appear in any order on the Clock. It's also important to note that you can assign *different* Themes in various positions on the *same* Clock. These options give you a tremendous amount of flexibility in designing your special programming. For more information about specifying Special Scheduling positions on **SELECTOR** Clocks, see "Category" on Page 321 in Section 3 of this Manual.

Of course, you must make sure that you *assign* your Theme Clock or Clocks to those days and hours that you wish to utilize the Themes Special Scheduler. For complete details on how to do this, see "Clock Assignments" on Page 365 in Section 3 of this Manual.

Note that you can set the "Use Policy" field on the **POWER SCREEN** of your Theme Clock to automatically *override* the Policy assigned on the **POLICY ASSIGNMENT** screen. For complete details, see "Use Policy" on Page 353 in Section 3 of this Manual.

If you regularly use the Themes Special Scheduler, **SELECTOR** has a unique feature that can save you a considerable amount of time and effort. "Rolling Themes" allow you to specify *generic* Theme Positions in your Clocks, which are scheduled according to *specific* Themes that you define here in the Day Scheduler section of the program. For complete information, see "Rolling Themes" on Page 425 in this Section of the Manual.

Assign Themes Scheduler Pass Order

The final step in preparing to schedule Themes is relatively easy. You must assign a Pass Order for the Themes Special Scheduler. Here's a **PASS ORDER** screen excerpt showing one way this can be accomplished.

```
---- S E L E C T O R --------------------------------------- Pass Order #1 ----
|                                            |                               |
|   Pass  Cat Category Name                  |                               |
|    1     H  HOT CURRENTS                    |                               |
|    2     R  RECURRENTS                      |                               |
|    4     I  IMAGE GOLD                      |                               |
|    5     S  SECONDARY GOLD                  |                               |
|    6     G  GREAT EIGHTIES                  |                               |
|    7     P  PRIME OLDIES              Pass   Special  | F1 - Help            |
|          N  NO PLAY                   3     Themes   | F2 - Save            |
|          Y  YESTERDAY HOLD                  Twofers  | F3 - Previous Order  |
|          X  CONTROL                         Timing   | F4 - Next Order      |
|                                            | F5 - Daily Assignments        |
|                                            | Alt(#) - Order #              |
|                                            |                               |
------------------------------ F1-Help F2-Save -----------------------------
```

Theme Scheduling can occur at *any* time; as the first Pass, in the middle of scheduling, or at the end. In the **PASS ORDER** screen excerpt shown above, Category H will be scheduled first. It has been assigned Pass Order 1. Category R will be scheduled next. It's on Pass Order 2. Then the Themes Special Scheduler, which has been assigned the third Pass, will schedule *all* of the Clock Theme Positions. The scheduling run will conclude with the scheduling of Categories I, S, G and P - in that order.

If the Theme you are about to schedule has a limited number of Songs, it would be a good idea to assign a *low* Pass Order number to the Themes Special Scheduler. This will offer the best rotation on the small amount of Theme Songs.

You must make sure that the specific **PASS ORDER** screen is assigned to the day that you want to use the Themes Special Scheduler. For complete details on the **PASS ORDER** screen, and the related **DAILY PASS ORDERS** window, see "Pass Order" on Page 420 in this Section of the Manual.

TWOFER SPECIAL SCHEDULER

The Twofer Special Scheduler is used to schedule two or more consecutive Songs by the same Artist. The stations that first created this programming concept broadcast their special programming on Tuesday. They called the feature "Twofer Tuesday". We have adopted part of that name for **SELECTOR**'s Twofer Special Scheduler.

Don't let the name fool you, though. You can use the Twofer Special Scheduler to schedule *any number* of consecutive Songs by the same Artist. For example, the Twofer Special Scheduler could be used for a "Block Party Weekend", where you might play three or more consecutive Songs by the same Artist.

The Twofer Special Scheduler is *also* used to schedule Clock Category Artist positions. These positions designate a particular Artist to be scheduled in a specific Clock position. You can use this feature to simply schedule a desired Artist at a particular time, or use it for more elaborate Artist tributes like a "Beatles Break" or a "Madonna Marathon". For complete information on this feature, see "Clock Category Artists" on Page 451 in this Section of the Manual.

Since the Twofer Special Scheduler is most often used to schedule consecutive Songs by the same Artist, we'll explain that application first. There are several steps you must take in order to implement Twofer Scheduling. We'll list and discuss each of these steps.

Twofer Planning

Before making any system settings, you first must plan your approach. Twofer Scheduling is based on **SELECTOR**'s finding *another* Song by the Artist that was scheduled in the *previous* Clock position. For this reason, the Twofer Special Scheduler cannot be assigned Pass Order 1 when you wish to use it for regular Twofer Scheduling. If it were, there would be *no* previous Artists to repeat. Similarly, the Song that is scheduled in the Clock position *preceding* a Twofer Position must be by an Artist with *more* than one Song in the Database. Clearly, you must develop a scheme to "seed" the Twofer Positions. There are several different methods that you can use.

You could enter a Pattern Code on all those Songs by Artists that you wish to feature in your Twofer Special Scheduling. Then you would use the Clock Pattern Rule to schedule those Songs in the Clock position immediately before each Twofer Position. You could further subdivide your Twofer Artists into two or more "Categories". For example, you could use one Pattern Code for your "Hot Twofer Artists" and another for your "Moderate Twofer Artists". Then you could define the Clocks with a higher ratio of "Hot Artist" Pattern Codes. In either case, you would have to assign "Clock Pattern" as an Unbreakable Rule on the **PRIORITIES** screen in the Music Policy section of **SELECTOR**, to make sure that you get the results you need. This method will work if you are not using Pattern for another purpose. For more information about the Rule's operation, see "Pattern" on Page 347 in Section 3 of this Manual.

The Themes Special Scheduler presents another elegant means of seeding Twofer Clock positions. This strategy involves defining a Theme Code for those Songs that will be scheduled in the Clock position immediately *before* each Twofer Position. The Theme could be named "Twofer Artists". Then you would assign the "Twofer Artists" Theme to all the Songs by those Artists that you wish to feature in your Twofer Special Scheduling. You could also create two or more Twofer Themes. For example, you could use two Themes to distinguish between your "Hot Twofer Artists" and "Moderate Twofer Artists". Then you could define the Clocks with a higher ratio of "Hot Artist" Theme Positions. The Themes approach is probably the best to use, because it doesn't limit your system resources.

Define Twofer Themes

In order to use the Themes Scheduler to seed Twofer Clock positions, you must first *define* at least one Twofer Artist Theme. This can be accomplished in several different areas of Library Management. You can create Song Themes in the Add Songs, Show/Change or Theme Management sections of **SELECTOR**. For complete details, see "Song Themes" on Page 106 and "Theme Management" on Page 172 both in Section 1 of this Manual.

Add Twofer Theme Codes To Songs

After you have defined the Twofer Theme or Themes you will use, you must assign them to the appropriate Songs in your Database. **SELECTOR**'s Conditional Changer can be very helpful in this regard. For example, if you want to assign the "Twofers - Hot Artists" Theme to all the Billy Joel Songs in your Database, you would first use an "Artist Browse" to locate all of his Songs. Then you could easily add the appropriate Twofer Theme to all of his Songs at one time. For complete information on how to use this feature, see "Conditional Changer" on Page 145 in Section 1 of this Manual.

You can also add Theme Codes to Songs individually in the Add Songs or Show/Change areas of the Library Management subdivision. For complete details on assigning Themes to Songs, see "Song Themes" on Page 106 in Section 1 of this Manual.

Establish Special Scheduling Rules

If you use *both* the Themes and Twofer Special Schedulers for Twofer Special Scheduling, you must define Rule settings in the Music Policy subdivision of the program to control both Schedulers. These settings determine which Categories and Levels will be used, and in what order, when *each* of the Special Schedulers is working. For complete details, see "Twofer/Theme/Timing" on Page 303 in Section 2 of this Manual. You will also find complete information there about how Songs are tested and scheduled during Themes and Twofer Special Scheduling.

When the Twofer Special Scheduler operates, it considers *only* those Songs by the Artist, or Artists, of the scheduled Song in the previous Clock position. The specific *Song* scheduled in the previous position is *not* considered. During Twofer Special Scheduling, certain rules are automatically *ignored*. These rules are:

```
            Artist Separation
            Preferred Artist Separation
            Artist Group Separation
            Preferred Artist Group Separation
            Special Artist Separation
            Yesterday Artist
            Prior Day Artist
            Role
            Preferred Role
            Sound Code
            Preferred Sound Code
```

During "normal" scheduling, the Rules listed above are often used to *prevent* the exact type of music flow that is *desired* during Twofer Special Scheduling. For example, the "Artist" Rules seek to separate repeat plays of the same Artist. Since repeating an Artist is the essence of Twofer Scheduling, **SELECTOR** automatically ignores all Artist-related Rules. This means you do not necessarily have to create a separate Policy to control your Twofer scheduling. The Role and Sound Code Rules are ignored to prevent scheduling problems when *all* of an Artist's Song's have the *same* Role and/or Sound Code.

Create Twofers Clock

You must define at least one Twofer Clock for the system to use when scheduling Twofers. Of course, you could design several different Clocks for use during various hours or days. Consider this Clock **EZ SCREEN**.

```
       -- S E L E C T O R ---Clock TT/Twofer Tuesday          ---Last Edited  4/12/90--
      |                                                                                |
      | Category     Category                                                          |
      |     |Level    Name     Item #- Runtime      Breaknote/Event/Theme/Artist       |
      | #  _ | |        |          |     |              |                              |
      | 1|    b 1 Breaknote       1   0:10 STATION I.D.                                 |
      | 2| 1 @  Theme           18   3:11 Twofers (Hot Artists)                         |
      | 3| 2 !  Twofer               3:11                                              |
      | 4| 3 @  Theme           18   3:11 Twofers (Hot Artists)                         |
      | 5| 4 !  Twofer               3:11                                              |
      | 6| 5 @  Theme           19   3:11 Twofers (Moderate Artists)                    |
      | 7| 6 !  Twofer               3:11                                              |
      | 8|-- b 1 Breaknote      19   3:00 SPOTS / JINGLE                                |
      | 9| 7 @  Theme           18   3:11 Twofers (Hot Artists)                         |
      |10| 8 !  Twofer               3:11                                              |
      |11| 9 @  Theme           18   3:11 Twofers (Hot Artists)                         |
      |12|10 !  Twofer               3:11                                              |
      |13|11 @  Theme           19   3:11 Twofers (Moderate Artists)                    |
      |14|12 !  Twofer               3:11                                              |
      |15|-- b 1 Breaknote      18   3:30 SPOTS / WEATHER                               |
      |16|13 @  Theme           18   3:11 Twofers (Hot Artists)                         |
      |17|14 !  Twofer               3:11                                              |
      |18|15 @  Theme           18   3:11 Twofers (Hot Artists)                         |
       ------------------ Total Time  63:58 ---- F1-Help F2-Save F8-Power Screen -----
```

The example Clock **EZ SCREEN** shown above is designed for scheduling Artist Twofers. Note that it specifies *alternating* Themes and Twofers Clock positions. A Themes position appears *before* each Twofer Position. The Themes positions utilize a two-to-one ratio of "Twofers (Hot Artists)" to "Twofers (Moderate Artists)" Themes. This allows for a higher proportion of Twofer pairs by "Hot" Artists.

When the Themes Special Schedulers operates, it will consecutively schedule the Themes positions. These are Overall Clock Positions #2, #4, #6, #9, #11, #13, #16 and #18. Since these are the *only* positions whose Category fields contain the "at sign" (@), they are the only positions that will be scheduled by the Themes Special Scheduler. The Twofer Special Scheduler will schedule the other positions.

When the Twofer Special Schedulers operates, it will consecutively schedule the Twofer Positions. These are Overall Clock Positions #3, #5, #7, #10, #12, #14 and #17. The Twofer Special Scheduler will consider *only* those Songs by the Artist that was scheduled in the preceding Themes Clock position. If the previous Song contains *both* an Artist 1 *and* an Artist 2, then the Twofer Special Scheduler will choose a Song by *either* or *both* Artists of the previous Song.

Our example Clock is only one of *many* ways a Twofer Clock could be designed. For example, you might want only a limited amount of Twofers scheduled during the hour. You could specify any number of Theme/Twofer pairs on the Clock, and use fixed Categories for the remaining positions. Or you could create a "Threefers" Clock which uses *two* consecutive Twofer Positions after each Themes position. **SELECTOR** provides a tremendous amount of flexibility in the system Clocks. For complete details concerning the Special Scheduling positions available in the system's Clocks, see "Category" on Page 321 in Section 3 of this Manual.

Remember that you must *assign* your Twofer Clock or Clocks to those days and hours that you wish to utilize the Twofer Special Scheduler. For complete details on how to do this, see "Clock Assignments" on Page 365 in Section 3 of this Manual.

Assign Scheduler Pass Orders

The final step in preparing to schedule Twofers is quite easy. You must assign Pass Orders for the Themes *and* Twofer Special Schedulers. Here's an example **PASS ORDER** screen excerpt.

```
    ---- S E L E C T O R ------------------------------------- Pass Order #2 ----
    |                                                    |                       |
    |      Pass  Cat Category Name                       |                       |
    |           H HOT CURRENTS                           |                       |
    |           R RECURRENTS                             |                       |
    |           I IMAGE GOLD                             |                       |
    |           S SECONDARY GOLD                         |                       |
    |           G GREAT EIGHTIES                         |                       |
    |           P PRIME OLDIES                           | F1 - Help             |
    |           N NO PLAY          Pass    Special       | F2 - Save             |
    |           Y YESTERDAY HOLD    1      Themes        | F3 - Previous Order    |
    |           X CONTROL           2      Twofers       | F4 - Next Order        |
    |                                      Timing        | F5 - Daily Assignments |
    |                                                    | Alt(#) - Order #      |
    |                                                    |                       |
    ------------------------------ F1-Help F2-Save ------------------------------
```

The Themes Special Scheduler *must* be assigned a *lower* Pass Order than the Twofer Special Scheduler. In our example **PASS ORDER** screen excerpt, the Themes Scheduler has been assigned Pass Order 1 and the Twofer Special Scheduler has been assigned Pass Order 2. When the day is scheduled, the Themes Special Scheduler will schedule all of the day's Twofer "seed" Songs. Then the Twofer Special Scheduler will take over. It will schedule Songs by the Artist or Artists of the Song in the previous Clock position.

You must make sure that the specific **PASS ORDER** screen is assigned to the day that you want to schedule Twofers. For complete details on the **PASS ORDER** screen, and the related **DAILY PASS ORDERS** window, see "Pass Order" on Page 420 in this Section of the Manual.

CLOCK CATEGORY ARTISTS

In the Clocks section of the program, you can designate that a Song scheduled in a particular Clock position must be by a specified Artist. There are two possible uses for this feature. It can simply be used to schedule a specific Artist at a particular time, or to design and schedule Artist tributes like a "Beatles Break" or a "Madonna Marathon". We'll show you examples of both uses.

Specific Artist

Let's say you simply wanted to schedule a specific Artist in a particular Clock position. Consider this example Clock **EZ SCREEN**.

```
-- S E L E C T O R ---Clock 12/Artist Clock          ---Last Edited  4/18/90--
|                                                                              |
| Category    Category                                                         |
|     |Level   Name    Item #- Runtime     Breaknote/Event/Theme/Artist        |
| #  _ | |       |         | |             |                                   |
| 1|   b 1 Breaknote       1  0:10 STATION I.D.                                 |
| 2| 1 G 1 GREAT EIGHTIES     3:58                                             |
| 3| 2 I   IMAGE GOLD         3:13                                             |
| 4| 3 &   Artist         45  3:11 BEATLES                                      |
| 5|   b 1 Breaknote      12  :    Sell the "Name Game" Contest!  Be bright,|
| 6| 4 R 1 RECURRENTS         4:10                                             |
| 7|-- b 1 Breaknote      22  3:00 P S A / SPOTS / JINGLE                       |
| 8| 5 I   IMAGE GOLD         3:13                                             |
| 9| 6 P   PRIME OLDIES       2:55                                             |
|10| 7 R   RECURRENTS         4:10                                             |
|11| 8 H   HOT CURRENTS       4:08                                             |
|12|-- b 1 Breaknote      23  3:30 SPOTS / JINGLE                              |
|13| 9 G   GREAT EIGHTIES     3:58                                             |
|14|10 I   IMAGE GOLD         3:13                                             |
|15|11 S   SECONDARY GOLD     3:10                                             |
|16|-- b 1 Breaknote      18  3:30 SPOTS / WEATHER                             |
|17|12 R   RECURRENTS         4:10                                             |
|18|13 H   HOT CURRENTS       4:08                                             |
------------------- Total Time  61:45 ---- F1-Help F2-Save F8-Power Screen -----
```

In the example Clock **EZ SCREEN** shown above, we're telling **SELECTOR** to schedule a Song by the Beatles in Overall Clock Position #4. The ampersand (&) specified in the "Category" field of the position designates it as a Clock Category Artist position. Ampersand (&) Clock positions are scheduled by the Twofer Special Scheduler.

For the position to be scheduled, you must define Rule settings on the **TWOFER/THEME/TIMING** screen in the Music Policy subdivision of the program. These settings will determine which Categories and Levels will be used, and in what order, when the Clock Category Artist position is scheduled.

You must also assign a Pass Order to the Twofer Special Scheduler. If you will be using the Twofer Special Scheduler for Clock Category Artists *only*, the Twofer Pass can occur at *any* time - as the first Pass, in the middle of scheduling, or at the end. Note that all of the *other* positions on the Clock will be scheduled according to the Pass Order numbers assigned to each of those Categories.

For details about Twofer settings on the **TWOFER/THEME/TIMING** screen, and Twofer Pass Orders, see "Twofer Special Scheduler" on Page 447 in this Section of the Manual.

Artist Tribute

You can use a *combination* of Clock Category Artist *and* Clock Twofer Positions to schedule a *group* of Songs by a *specified* Artist. For example, suppose you wanted to schedule an entire hour of Beatles Songs. Here's one way you could design a Clock **EZ SCREEN** to accomplish this goal.

```
           -- S E L E C T O R ---Clock BB/Beatles Break        ---Last Edited  4/20/90--
          |                                                                              |
          | Category    Category                                                         |
          |     |Level   Name    Item #- Runtime      Breaknote/Event/Theme/Artist       |
          | #  _| |       |        |      |                    |                         |
          | 1|   b 1 Breaknote      1   0:10 STATION I.D.                                 |
          | 2| 1 &   Artist        45   3:11 BEATLES                                      |
          | 3| 2 !   Twofer             3:11                                              |
          | 4| 3 !   Twofer             3:11                                              |
          | 5| 4 !   Twofer             3:11                                              |
          | 6| 5 !   Twofer             3:11                                              |
          | 7|-- b 1 Breaknote     13   4:00 P S A / SPOTS / JINGLE                       |
          | 8| 6 !   Twofer             3:11                                              |
          | 9| 7 !   Twofer             3:11                                              |
          |10| 8 !   Twofer             3:11                                              |
          |11| 9 !   Twofer             3:11                                              |
          |12|-- b 1 Breaknote     14   3:30 SPOTS / WEATHER                              |
          |13|10 !   Twofer             3:11                                              |
          |14|11 !   Twofer             3:11                                              |
          |15|12 !   Twofer             3:11                                              |
          |16|-- b 1 Breaknote     15   4:00 SPOTS / JINGLE                               |
          |17|13 !   Twofer             3:11                                              |
          |18|14 !   Twofer             3:11                                              |
           ------------------ Total Time  59:25 ---- F1-Help F2-Save F8-Power Screen -----
```

In the Clock **EZ SCREEN** shown above, Overall Clock Position #2 (Music Position #1) has been defined as a Clock Category Artist position. The Beatles are the designated Artist for the position. All of the *remaining* Clock positions are Twofers. Since each Twofer Position will be filled by a Song of the Artist scheduled in the previous Clock position, *all* of the Songs scheduled in this hour will be by the Beatles.

For the positions to be properly scheduled, you must define Twofer settings on the **TWOFER/THEME/TIMING** screen in the Music Policy subdivision of the program. These settings will determine which Categories and Levels will be used, and in what order, when the Clock Category Artist and Twofer Positions are scheduled.

You must also assign a Pass Order to the Twofer Special Scheduler. If you will be using the Twofer Special Scheduler to schedule this example hour *only*, the Twofer Pass can occur at *any* time - as the first Pass, in the middle of scheduling, or at the end. Note that if you have specified *regular* Categories in the Clocks used during *other* hours of the scheduling period, then those Categories will be scheduled according to their assigned Pass Order numbers.

TIMING SPECIAL SCHEDULER

The Timing Special Scheduler provides an extremely precise method of controlling the lengths of your scheduled hours. The Timing Special Scheduler is designed for *very strict* timing requirements. If you need to time to within 10 or 15 seconds of an Event, the Timing Special Scheduler can accomplish that goal. Note that the Timing Special Scheduler requires a *substantial* amount of Songs. And since it involves a separate scheduling pass, scheduling a day takes considerably longer when the Timing Special Scheduler is used.

The Runtime Testing Rule provides another way to accomplish hour timing. It is easier to implement, operates faster during scheduling and works best in most situations. For a comparison of the Runtime Testing Rule and the Timing Special Scheduler, see "Runtime Testing" on Page 222 in Section 2 of this Manual.

The Timing Special Scheduler will *always* attempt to schedule your hours so they are 60 minutes long. You can also request the system to time to specific Clock Events. The Timing Special Scheduler takes into account the total duration of Songs that have previously been scheduled, *and* the Runtimes of all *Events* in the Clock being used.

There are several steps you must take in order to implement Timing Scheduling. We'll now list and discuss each of these steps.

Design Accurate Clocks

The duration of scheduled music has an obvious effect on how hours are timed. It is important that each Song's Runtime be accurate. But the length of your non-music elements is of nearly equal importance. To achieve proper timing, it is imperative that those Clock Items relating to time have a solid foundation in reality. When designing Clocks, observe the Average Runtime of each position, and the Total Average Runtime of the hour. Make sure you're not using too many, or too few, Song positions. You also need to specify the *correct* Runtimes of all Events. If you're smart, you'll design Clocks for light, average and heavy spot loads.

If you do not define accurate Clocks in light of your actual timing requirements, it is pointless to make **SELECTOR** work hard to find Songs with the correct Runtime. If you really want the Timing Special Scheduler to work, you must design your Clocks with accuracy, thought and care!

Create Timing Clock

You must indicate which Clock positions will be scheduled by the Timing Special Scheduler. You do so by using a pound sign (#) in the "Category" field of specific Clock positions. Here's an example Clock **EZ SCREEN** that contains Timing Special Scheduler positions.

```
      -- S E L E C T O R ---Clock TC/Timing Clock            ---Last Edited  8/ 7/90--
    |                                                                                  |
    | Category     Category                                                            |
    |         |Level    Name    Item #- Runtime      Breaknote/Event/Theme/Artist      |
    | #  _ | |         |          |    |                  |                            |
    | 1|   b 1 Breaknote        1  0:10 STATION I.D.                                    |
    | 2| 1 I   IMAGE GOLD          3:13                                                 |
    | 3| 2 #   Timing              3:11                                                 |
    | 4| 3 H   HOT CURRENTS        4:08                                                 |
    | 5| 4 I   IMAGE GOLD          3:13                                                 |
    | 6| 5 G   GREAT EIGHTIES      3:58                                                 |
    | 7|-- b 1 Breaknote        13  4:00 P S A / SPOTS / JINGLE                         |
    | 8| 6 S   SECONDARY GOLD      3:10                                                 |
    | 9| 7 I   IMAGE GOLD          3:13                                                 |
    |10| 8 R   RECURRENTS          4:10                                                 |
    |11| 9 #   Timing              3:11                                                 |
    |12|-- b 1 Breaknote        14  3:30 SPOTS / WEATHER                                |
    |13|10 #   Timing              3:11                                                 |
    |14|11 H   HOT CURRENTS        4:08                                                 |
    |15|12 I   IMAGE GOLD          3:13                                                 |
    |16|-- b 1 Breaknote        15  4:00 SPOTS / JINGLE                                 |
    |17|13 #   Timing              3:11                                                 |
    |18|14 G   GREAT EIGHTIES      3:58                                                 |
    ------------------- Total Time  60:48 ---- F1-Help F2-Save F8-Power Screen -----
```

The Clock **EZ SCREEN** shown above contains four Timing Special Scheduler positions. The pound sign (#) appears in the "Category" fields for Overall Clock Positions #3, #11, #13 and #17 (Music Positions #2, #9, #10 and #13). These symbols specify that the associated Clock positions are to be scheduled by the Timing Special Scheduler.

Specify Clock Exact Times

This step is optional. If you just want to time to the end of the hour, you can skip this section. **SELECTOR**'s Timing Special Scheduler *always* times to the end of the hour. If you *also* want to time to specific Events *within* the hour, then you must enter times for each such timed Event in the "Event Exact Time" column on the **POWER SCREEN** of all applicable Clocks. Consider this example screen.

```
-- S E L E C T O R ---Clock TC/Timing Clock          ---Last Edited  8/ 7/90--
|           Item    Event                                       Fallback|
| Category     #  Run-  Exact  Opener Sound- Mood  Pattern  Status Category|
|        |Level |  Time  Time|        | Codes|      |Fallback  |Order  |Level|
| #  _ | |     |     |        |       |      |      |     |      |     |   |  |
| 1|  b 1    1   0:10    :                                              |
| 2| 1 I          3:13    :                                             |
| 3| 2 #          3:11    :                                             |
| 4| 3 H          4:08    :                                             |
| 5| 4 I          3:13    :                                             |
| 6| 5 G          3:58    :                                             |
| 7|-- b 1   13   4:00  16:00                                           |
| 8| 6 S          3:10    :                                             |
| 9| 7 I          3:13    :                                             |
|10| 8 R          4:10    :                                             |
|11| 9 #          3:11    :                                             |
|12|-- b 1   14   3:30  36:00                                           |
|13|10 #          3:11    :                                             |
|14|11 H          4:08    :                                             |
|15|12 I          3:13    :                                             |
|16|-- b 1   15   4:00    :                                             |
|17|13 #          3:11    :                                             |
|18|14 G          3:58    :                                             |
----- Total Time  60:48 ----- F1-Help F2-Save F8-EZ Screen ----- Use Policy   --
```

In the **POWER SCREEN** shown above, Event Exact Times have been specified for two of the Clock positions. The Breaknote at position #7 shows an Event Exact Time of "16" minutes. The Breaknote at position #12 shows an Event Exact Time of "36" minutes. This means that we want the Timing Special Scheduler to time the hour so that the Breaknote at position #7 *starts* at 16 minutes past the hour, and the Breaknote at position #12 *starts* at 36 minutes past the hour.

Keep the number of Timed Events within an hour to a reasonable minimum. We suggest that you specify no more than *three* Event Exact Times in any hour.

For complete details on how to define Timed Events, see "Event Exact Time" on Page 344 in Section 3 of this Manual.

Establish Timing Scheduling Rules

To implement Timing Scheduling, you must define Special Scheduler Rule settings in the Music Policy subdivision of the program that determine which Categories/Levels will be used, and in what order. You make these settings on the **TWOFER/THEME/TIMING** screen. For complete details, see "Twofer/Theme/Timing" on Page 303 in Section 2 of this Manual. You will also find complete information there about how Songs are tested and scheduled during Timing Special Scheduling.

Define Hour Timing Parameters

It is quite possible, even with large Timing Song groups, that the Timing Scheduler will not be able to find a Song that is *exactly* the length needed. For this reason, you must set the "Seconds Underscheduled" and "Seconds Overscheduled" fields on the **STATION PARAMETERS** screen in the Utilities subdivision of the program. These settings give the Timing Schedule some "wiggle room". For complete details, see "Seconds Underscheduled/Overscheduled" on Page 593 in Section 5 of this Manual.

Assign Timing Scheduler Pass Order

The final step in preparing to use the Timing Scheduler is quite easy. You must assign Pass Orders for the regular Categories and the Timing Special Schedulers. Here's an example **PASS ORDER** screen excerpt.

```
---- S E L E C T O R ------------------------------------- Pass Order #3 ----
|                                               |                            |
|   Pass  Cat Category Name                     |                            |
|    1     H  HOT CURRENTS                       |                            |
|    2     R  RECURRENTS                         |                            |
|    3     I  IMAGE GOLD                         |                            |
|    4     S  SECONDARY GOLD                     |                            |
|    5     G  GREAT EIGHTIES                     |                            |
|    6     P  PRIME OLDIES                        |  F1 - Help                |
|          N  NO PLAY          Pass    Special  |  F2 - Save                |
|          Y  YESTERDAY HOLD            Themes   |  F3 - Previous Order       |
|          X  CONTROL                   Twofers  |  F4 - Next Order           |
|                              7       Timing   |  F5 - Daily Assignments    |
|                                               |  Alt(#) - Order #          |
|                                               |                            |
---------------------------- F1-Help F2-Save ----------------------------
```

The Timing Scheduler *must* be assigned the *last* Pass Order. There is a simple, logical reason for this. It doesn't make sense to look for Songs of a specific length on, say, Pass Order 5, then schedule Songs of any duration on Pass Orders 6 and 7. If the Timing Scheduler is to work, it must be assigned the *final* Pass Order.

On our example **PASS ORDER** screen, the Timing Special Scheduler has been assigned Pass Order 7, the final Pass Order. When the day is scheduled, the regular Categories will be scheduled first. Then the Timing Special Scheduler will take over. It will correctly time your hours, according to the settings you have made in the Clocks used during the scheduling period. Remember to assign the correct **PASS ORDER** screen to those days that you wish to use the Timing Special Scheduler.

Timing Scheduler Operation

The Timing Special Scheduler imposes an "automatic" Unbreakable Rule with regard to hour timing. We'll assume that the Clocks contain *no* Timed Events. We are, therefore, using the Timing Special Scheduler to time to the ends of hours *only*. Here's a simplified explanation of how the system schedules when the Timing Special Scheduler is in operation.

SELECTOR first schedules all of your Categories, using all the rules you have assigned on the Priority Lists. When the Timing Special Scheduler kicks in on the final Pass, it considers Song lengths *in addition to* all the other rules assigned to the Songs. Songs will be rejected if they do not have acceptable Runtimes.

Let's assume that all of your regular Categories have been scheduled in all hours. The Timing Scheduler is about to begin its work on the first hour in the scheduling period. Let's say that there are 16 "open" minutes and four Timing Positions remaining in this hour. Further suppose that both Seconds Underscheduled and Seconds Overscheduled are set to "10". This means an acceptable hour will be between 59:50 and 60:10 long. The Timing Scheduler knows that more music must be scheduled to fill the hour to your specified limits.

Before testing any Songs, the Timing Scheduler plots the possible Song lengths that will schedule the hour to your specifications. In our example, the system would plot four different ways that the hour could be successfully timed, since there are four Timing Positions available:

1.   One Song between 15:50 and 16:10 would time the hour to specification.

2.   Two Songs, each between 7:55 and 8:05, would time the hour to specification.

3.   Three Songs, each between 5:17 and 5:23, would time the hour to specification.

4.   Four Songs, each between 3:56 and 4:04, would time the hour to specification.

After plotting acceptable Song lengths, the Timing Special Scheduler begins to test Songs. In addition to all the other Unbreakable Rules that you have defined, the system will *not* schedule any Song that does not fall within the acceptable Runtime ranges that it has plotted. Remember, it considers Timing as an *Unbreakable Rule*. The Timing Scheduler will include Songs from the additional Category/Level groups exactly as the other Special Schedulers do. For a detailed description of this process, see "Twofer/Theme/Timing" on Page 303 in Section 2 of this Manual.

If *none* of the Songs in *all* of the defined groups fall within the acceptable Runtime ranges, then *all* of the remaining Timing Positions in the hour will be left unscheduled, and the Timing Scheduler will move on to the next hour. This is why it is *imperative* that there be a *large* number of Songs in the Category/Level groups that you defined in the Timing section of the **TWOFER/THEME/TIMING** screen.

If a Song with an acceptable length is found, and it passes the tests for all of your other rules, it is scheduled. If the hour has then been scheduled to specification, the Timing Special Scheduler moves on to the next hour. If the hour has not been scheduled to specification, the Timing Scheduler plots new acceptable Song lengths - using the current "open" time in the hour and the number of unscheduled Timing Positions remaining - and moves on to the next Timing Position within the current hour.

In closing, we must again stress that you need a *large* on-air Song library for the Timing Special Scheduler to work properly. To ensure that the Timing Special Scheduler has a variety of Song Runtimes to consider as it attempts to time your hours, you must assign *large* Categories on the **TWOFER/THEME/TIMING** screen. These Categories should each contain Songs with a wide *variety* of Runtimes. Unless you absolutely require the precision of the Timing Special Scheduler, you will probably be much better off using the Runtime Testing Rule.

MANUAL SCHEDULER

This section of **SELECTOR** allows you to *change* the scheduled Songs or Events for any date in the system's Log Window. You can also use the Manual Scheduler to *create* a schedule from scratch. That is, you can work in a completely or partially unscheduled day, adding Songs and Events to create the *exact* schedule you want. Many programmers use the Manual Scheduler to select Songs for their special programming features, *then* use the Day Scheduler to fill in the Songs for the remainder of the day.

The Manual Scheduler alerts you to scheduling rule violations, but it is important to note that *you* are in *complete* control here. You can *override* any of your own scheduling rules. This means you can literally schedule *any* Song or Event at *any* position in the schedule, regardless of the rules that may be broken by such scheduling. There are simply no restrictions in the Manual Scheduler.

The Manual Scheduler can also be used to Reconcile your schedules. Reconciliation is the process of adjusting the **SELECTOR** schedules to reflect Songs that have been added or dropped by the Air Talent to allow for timing or special programming. For a complete description of this process, see "Reconciliation Mode" on Page 549 in this Section of the Manual.

When you select Option #2 from the Schedulers Menu, the **MANUAL SCHEDULER** screen appears on your monitor. Here is an example of what you'll see.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu 4 /12/90    ---
   #| _  ID  CLPack       Title            Artist       RLOTEMT  SC  TXAG



























          Air Time of this Item is           Total Time in Hour is
     F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
     F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

When you first enter the **MANUAL SCHEDULER** screen, it does not contain any schedule data. You must specify the date of the schedule you wish to edit.

The cursor will be located in the upper-right corner of the screen in the date field. The system suggests the *last* scheduled day in the Log Window. If the schedule for any date contains at least *one* scheduled Song or Event, the system considers it as a scheduled day. In our example screen above, **SELECTOR** is suggesting Thursday April 12th as the date of the schedule it will retrieve.

If you wish to work with the schedule for a date *different* than that suggested, type the month, day and year numbers of the date whose schedule you wish to edit. The system will display the day of the week for the date you enter. When the date fields have been set to your satisfaction, press the F2 Key. The system will then load the specified schedule.

You can optionally enter a specific *hour* after the date. If you do, the Manual Scheduler will display the specified hour when the schedule is loaded. Otherwise, the **MANUAL SCHEDULER** screen will display the hour designated in the "Broadcast Day Starts at" setting in the Station Parameters section of **SELECTOR**. For complete details, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

We will accept the date that **SELECTOR** suggested by simply pressing the F2 Key. The system then displays a "*Getting the Songs, One Moment Please*" message at the upper-left of the screen. Here the system is reading the schedule file, Song Characteristics and Play History. This process takes from several seconds to close to a minute, depending on the size of your Database and the speed of your computer. Since we have not requested a specific hour, and our "Broadcast Day Starts at" field in Station Parameters is set to "12M", the 12 Midnight hour is immediately displayed after the schedule is loaded. Here's how the **MANUAL SCHEDULER** screen now appears.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90   ---
 #| _  ID   CLPack      Title              Artist        RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
  2* 11069-  I1   0COME SEE ABOUT ME     SUPREMES          F OFF4  MB     S
  3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB        M SS2   W      G
  4| 31452-  H1   0LOOK AWAY             CHICAGO           M OMS46
  5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
  6| 52177-  G1   0WHO'S CRYING NOW      JOURNEY           M OMM3         P
  8* 61457-  S3   0RED RUBBER BALL       CYRKLE            M OFF4
  9| 73076-  I2   0BABY HOLD ON          EDDIE MONEY       M OFF4  H
 10| 83084-  R1   0FATHER FIGURE         GEORGE MICHAEL    M SS3   L      U
 11| 91399-  I1   0SOMETHING             BEATLES           M SS1          B
 13*102257-  I2   0MY BABY LOVES LOVIN'  WHITE_PLAINS      M OFF4
 14|112093-  H1   0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN D OMM36 B   X
 15|121422-  I1   0LET'S HANG ON         FOUR_SEASONS      M SM3          V
 17*130983-A S3   0GREEN RIVER           C_C_R             M OFF4  H
 18|141233-  I2   0WE'VE GOT TONIGHT     BOB SEGER         M SS2
 19|152205-  G1   0RUNNING WITH THE NIGHT LIONEL RICHIE    M OMM3   B      R
    Top of Hour  1 A    Clock O0    Current Policy 5    Current Daypart 1
  2* 11108-  I1   0MRS. ROBINSON         PAUL SIMON/ART GARFUNKM OMM3
  3| 21383-  I2   0NO TIME               GUESS_WHO         M OMM3
     Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

The **MANUAL SCHEDULER** screen contains a large scrolling region that displays the schedule for all 24 hours of the current day. The screen uses a wide cursor to indicate your current position in the schedule. You use the Arrow and Paging Keys to move the cursor through the schedule. Additionally, several Function Keys provide the ability to quickly move around. For complete details, see "Moving Through the Schedule" on Page 475 in this Section of the Manual.

The Manual Scheduler's screen display and operation can be fully customized to your preferences. You can make settings that determine the information that is initially displayed, and the manner in which various Manual Scheduler features operate. Note that the example **MANUAL SCHEDULER** screen shown above is using the "default" Parameter settings. These are the settings that were in effect when **SELECTOR** was originally installed on your computer. Your display may be very *different*, depending on *your* settings in the **MANUAL SCHEDULER PARAMETERS** screen. For complete information on these settings, see "Manual Scheduler Parameters" on Page 557 in this Section of the Manual.

MANUAL SCHEDULER SCREEN DISPLAY

Before we investigate the wealth of features and functions available in the Manual Scheduler, we'll take some time to explain its display screen. To conserve space, we'll use condensed screen excerpts.

Top of the Hour Marker

The Manual Scheduler displays Markers to indicate the beginning of each hour in the schedule.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title            Artist        RLOTEMT  SC  TXAG
      Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 2* 11069-  I1   0COME SEE ABOUT ME     SUPREMES        F OFF4  MB      S
 3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB      M SS2   W       G
 4| 31452-  H1   0LOOK AWAY             CHICAGO         M OMS46
 5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177-  G1   0WHO'S CRYING NOW      JOURNEY         M OMM3          P
 8* 61457-  S3   0RED RUBBER BALL       CYRKLE          M OFF4
 9| 73076-  I2   0BABY HOLD ON          EDDIE MONEY     M OFF4  H
10| 83084-  R1   0FATHER FIGURE         GEORGE MICHAEL  M SS3   L       U
      Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

In the example screen above, the Top of the Hour Marker that indicates the beginning of the 12 Midnight hour is "*Top of Hour 12 M Clock O0 Current Policy 5 Current Daypart 1*".   In addition to the schedule hour, the Top of the Hour Marker displays the Clock Code that was assigned *at the time of scheduling*, and the Policy and Daypart that are *currently* assigned to the hour. In the **MANUAL SCHEDULER** screen excerpt shown above, Clock "O0" was assigned to the 12 Midnight hour when it was scheduled, and the hour is currently assigned to Policy "5" and Daypart "1".

Air Time/Total Time

The third line from the bottom of the screen indicates the Air Time of the current Song or Event, and the Total Time of the current hour.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title            Artist        RLOTEMT  SC  TXAG
      Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 2* 11069-  I1   0COME SEE ABOUT ME     SUPREMES        F OFF4  MB      S
 3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB      M SS2   W       G
 4| 31452-  H1   0LOOK AWAY             CHICAGO         M OMS46
 5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177-  G1   0WHO'S CRYING NOW      JOURNEY         M OMM3          P
 8* 61457-  S3   0RED RUBBER BALL       CYRKLE          M OFF4
 9| 73076-  I2   0BABY HOLD ON          EDDIE MONEY     M OFF4  H
10| 83084-  R1   0FATHER FIGURE         GEORGE MICHAEL  M SS3   L       U
      Air Time of this Item is 12:06:09 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

In the example **MANUAL SCHEDULER** screen excerpt above, the cursor is located on the Song "Look Away" by Chicago. The "Air Time of this Item" field displays the *starting* time of the Item on which the cursor is positioned. This time is displayed in hours, minutes and seconds. The Air Time shown for the Chicago Song is "12:06:09 M".

The "Total Time in Hour" field shows the complete Runtime of the hour - including all scheduled Songs and Events - in minutes and seconds. Our example hour is slightly over scheduled. The total Runtime of all the Songs and Events in the hour is 60 minutes and 29 seconds. The Total Time field displays this information as "60:29". Note that if the cursor is positioned on the Top of the Hour Marker, the "Air Time" and "Total Time in Hour" fields display information for the *previous* hour.

If you have set the "Adjust Timing to Exact Time" field in the Station Parameters section of **SELECTOR** to "Yes", the Air Time displayed on the **MANUAL SCHEDULER** screen is *adjusted* to all Event Exact Times specified in your Clocks. For details on this Station Parameters setting, see ""Adjust Timing to Exact Time" on Page 592 in

Section 5 of this Manual. For more information on Clock Event Exact Times, see "Event Exact Time" on Page 344 in Section 3 of this Manual.

The information in the "Air Time" and "Total Time in Hour" fields is updated whenever appropriate. If you move the cursor to another Item in the schedule, the Air Time field changes. If you move the cursor to another hour, or change the scheduled Songs or Events in the current hour, the Total Time field updates to display the correct information.

Overall Position Number

The "#" column along the left margin of the screen indicates the Overall Clock Position Number for each Item in the schedule.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title              Artist        RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 2* 11069- I1   0COME SEE ABOUT ME      SUPREMES          F OFF4  MB      S
 3| 21425- I2   0(OUR LOVE) DON'T THROW ANDY GIBB         M SS2   W       G
 4| 31452- H1   0LOOK AWAY              CHICAGO           M OMS46
 5| 42283- I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177- G1   0WHO'S CRYING NOW       JOURNEY           M OMM3           P
 8* 61457- S3   0RED RUBBER BALL        CYRKLE            M OFF4
 9| 73076- I2   0BABY HOLD ON           EDDIE MONEY       M OFF4  H
10| 83084- R1   0FATHER FIGURE          GEORGE MICHAEL    M SS3   L       U
        Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In our example screen above, the Overall Position Numbers are highlighted. The screen excerpt shows Overall Positions #2 through #10. Note that Overall Positions #1 and #7 do *not* appear on the screen. These positions are scheduled Events. An asterisk (*) to the right of an Overall Position Number indicates that an Event is scheduled immediately *before* that position. You can easily display scheduled Events. We'll show you how in just a bit.

Music Position Number

The "_" column to the immediate right of the Overall Position Column indicates the Music Position Number of the scheduled Songs.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title              Artist        RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 2* 11069- I1   0COME SEE ABOUT ME      SUPREMES          F OFF4  MB      S
 3| 21425- I2   0(OUR LOVE) DON'T THROW ANDY GIBB         M SS2   W       G
 4| 31452- H1   0LOOK AWAY              CHICAGO           M OMS46
 5| 42283- I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177- G1   0WHO'S CRYING NOW       JOURNEY           M OMM3           P
 8* 61457- S3   0RED RUBBER BALL        CYRKLE            M OFF4
 9| 73076- I2   0BABY HOLD ON           EDDIE MONEY       M OFF4  H
10| 83084- R1   0FATHER FIGURE          GEORGE MICHAEL    M SS3   L       U
        Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In our example screen above, the Music Position Numbers are highlighted. The screen excerpt shows Music Positions #1 through #8.

Song IDs

The "ID" column to the immediate right of the Music Position Column displays the ID Number for each of the scheduled Songs.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID  CLPack       Title                Artist         RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5   Current Daypart 1
 2* 11069- I1   0COME SEE ABOUT ME      SUPREMES          F OFF4  MB      S
 3| 21425- I2   0(OUR LOVE) DON'T THROW ANDY GIBB         M SS2   W       G
 4| 31452- H1   0LOOK AWAY              CHICAGO           M OMS46
 5| 42283- I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177- G1   0WHO'S CRYING NOW       JOURNEY           M OMM3          P
 8* 61457- S3   0RED RUBBER BALL        CYRKLE            M OFF4
 9| 73076- I2   0BABY HOLD ON           EDDIE MONEY       M OFF4  H
10| 83084- R1   0FATHER FIGURE          GEORGE MICHAEL    M SS3   L       U
       Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In our example screen above, the Song IDs are highlighted. The screen excerpt shows the ID Numbers for each of the eight scheduled Songs.

Category/Level/Packet

The "CLPack" column to the immediate right of the ID Column displays the current Category, Level and Packet assignment for each of the scheduled Songs.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID  CLPack       Title                Artist         RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5   Current Daypart 1
 2* 11069- I1   0COME SEE ABOUT ME      SUPREMES          F OFF4  MB      S
 3| 21425- I2   0(OUR LOVE) DON'T THROW ANDY GIBB         M SS2   W       G
 4| 31452- H1   0LOOK AWAY              CHICAGO           M OMS46
 5| 42283- I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177- G1   0WHO'S CRYING NOW       JOURNEY           M OMM3          P
 8* 61457- S3   0RED RUBBER BALL        CYRKLE            M OFF4
 9| 73076- I2   0BABY HOLD ON           EDDIE MONEY       M OFF4  H
10| 83084- R1   0FATHER FIGURE          GEORGE MICHAEL    M SS3   L       U
        Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In our example screen above, the *current* Category, Level and Packet assignments of the scheduled Songs are highlighted. Keep in mind that these assignments may have been *different* at the time the hour was scheduled.

Song Titles

The "Title" column to the immediate right of the CLPack Column displays the first 22 characters of the Title of each scheduled Song.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack        Title              Artist        RLOTEMT  SC  TXAG
      Top of Hour 12 M   Clock O0   Current Policy 5    Current Daypart 1
  2* 11069-  I1   0COME SEE ABOUT ME      SUPREMES          F OFF4  MB      S
  3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB         M  SS2   W      G
  4| 31452-  H1   0LOOK AWAY              CHICAGO           M OMS46
  5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
  6| 52177-  G1   0WHO'S CRYING NOW       JOURNEY           M OMM3          P
  8* 61457-  S3   0RED RUBBER BALL        CYRKLE            M OFF4
  9| 73076-  I2   0BABY HOLD ON           EDDIE MONEY       M OFF4   H
 10| 83084-  R1   0FATHER FIGURE          GEORGE MICHAEL    M  SS3   L      U
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert   U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete   C-Criteria    R-Reconciliation
```

In our example screen above, the Song Titles are highlighted. The screen excerpt shows the Title of each of the eight scheduled Songs.

Song Artists

The "Artist" column to the immediate right of the Title Column displays the first 22 characters of the Artist of each scheduled Song.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack        Title               Artist       RLOTEMT  SC  TXAG
  9| 73076-  I2   0BABY HOLD ON          EDDIE MONEY        M OFF4   H
 10| 83084-  R1   0FATHER FIGURE         GEORGE MICHAEL     M  SS3   L      U
 11| 91399-  I1   0SOMETHING             BEATLES            M  SS1          B
 13*102257-  I2   0MY BABY LOVES LOVIN'  WHITE_PLAINS       M OFF4
 14|112093-  H1   0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN D OMM36 B   X
 15|121422-  I1   0LET'S HANG ON         FOUR_SEASONS       M  SM3          V
 17*130983-A S3   0GREEN RIVER           C_C_R              M OFF4   H
 18|141233-  I2   0WE'VE GOT TONIGHT     BOB SEGER          M  SS2
 19|152205-  G1   0RUNNING WITH THE NIGHT LIONEL RICHIE     M OMM3   B      R
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert   U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete   C-Criteria    R-Reconciliation
```

In our example screen above, the Artist of each scheduled Song is highlighted.   The screen excerpt shows the Artists for each of the nine scheduled Songs.

We've used a different screen excerpt here to show you how the system displays Artist information for Songs by *two* Artists. Notice that Overall Position #14 is a duet by Annie Lennox and Al Green. When a scheduled Song is performed by two Artists, the Manual Scheduler displays *both* Artist names, separated by a slash (/).

Unscheduled Position Display

For *Unscheduled* Song positions, the **MANUAL SCHEDULER** screen displays distinct information in the "CLPack", "Title" and "Artist" columns. Here is a screen excerpt of an hour with several Unscheduled Song positions.

```
--- S E L E C T O R ----------------- Manual Scheduler for Fri  4/13/90    ---
  #| _  ID   CLPack        Title              Artist        RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock X3    Current Policy 5    Current Daypart 1
  1| 1      P1       ****** Unscheduled Song BEATLES *******
  2| 2      @        *** Unscheduled Song (Theme)   30 ***
  3| 3      !        ******* Unscheduled Song (Twofer) *******
  4| 4      *        ******* Unscheduled Song (Floating) *******
  5| 5      #        ******* Unscheduled Song (Timing) *******
  6| 6      &        ** Unscheduled (Artist)  KOOL_&_THE_GANG **
        Air Time of this Item is 12:00:00 M   Total Time in Hour is  0:00
  F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
  F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

For Unscheduled Song positions, the "CLPack" fields on the **MANUAL SCHEDULER** screen show *either* the Category/Level *or* the special scheduling symbol assigned to the associated Clock position. Here is a summary of **SELECTOR**'s special scheduling symbols.

> @   The "CLPack" field displays an "at sign" (@) for Unscheduled Theme Positions.   On the **MANUAL SCHEDULER** screen excerpt shown above, position #2 is an Unscheduled Theme.

> !   The "CLPack" field displays an exclamation point (!) for Unscheduled Twofer Positions.   On the **MANUAL SCHEDULER** screen excerpt shown above, position #3 is an Unscheduled Twofer.

> *   The "CLPack" field displays an asterisk (*) for Unscheduled Floating Positions. On the **MANUAL SCHEDULER** screen excerpt shown above, position #4 is an Unscheduled Floating Position.

> #   The "CLPack" field displays a pound sign (#) for Unscheduled Timing Positions.   On the **MANUAL SCHEDULER** screen excerpt shown above, position #5 is an Unscheduled Timing Position.

> &   The "CLPack" field displays an ampersand (&) for Unscheduled Artist positions.   On the **MANUAL SCHEDULER** screen excerpt shown above, position #6 is an Unscheduled Clock Category Artist.

The "Title" and "Artist" columns of the **MANUAL SCHEDULER** screen display "Unscheduled Song" for Unscheduled Song positions. If a special scheduling symbol is *also* specified in the associated Clock position, these fields display *additional* data. For Theme Positions, the word "Theme", and the specified Theme number, are displayed. For Twofer, Floating and Timing Positions, the word "Twofer", "Floating" or "Timing" is shown. For Clock Artist positions, the specified Artist name appears. For Clock Category Artist positions, the word "Artist" appears, along with the name of the designated Artist.

For complete details on the special scheduling symbols, see "Category" on Page 321 in Section 3 of this Manual.

SCREEN FORMAT

You control the information that is displayed in the column to the right of the Artist column. This area of the **MANUAL SCHEDULER** screen provides two types of displays, Screen Formats and Flow Graphs. Press Alt-F8 to toggle this area of the screen between the two different types of displays.

When set for Screen Formats, the F8 Key is used to cycle this area of the screen through six different displays. These displays show Song and Event Characteristics, hour timing information or scheduling information. When set for Flow Graphs, the F8 Key is used to cycle this area of the screen through six different graphs. Each graph depicts the scheduling order, or flow, of one specific Characteristic.

Next, we will describe all of the available Screen Formats and Flow Graphs. For *both* the Flow Graph and Screen Format displays, the F8 Key is used to sequentially cycle the available displays. In the description of each Flow Graph and Screen Format, we also list a specific "Alt-#" key combination that *immediately* accesses the described display.

Role/Opener/Tempo/Mood/Type/Sound Codes/Texture/Artist Group

Screen Format #1 displays the Role, Opener, Tempo, Mood, Type, Sound Codes, Texture and Artist Group Characteristics of the scheduled Songs and Events. When the display area has been set to exhibit Screen Formats, you can press Alt-1 to immediately access this information. Here's an example display.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title            Artist       RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5   Current Daypart 1
 2* 11069-  I1   0COME SEE ABOUT ME     SUPREMES         F OFF4  MB    S
 3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB        M SS2   W     G
 4| 31452-  H1   0LOOK AWAY             CHICAGO          M OMS46
 5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M SS2
 6| 52177-  G1   0WHO'S CRYING NOW      JOURNEY          M OMM3         P
 8* 61457-  S3   0RED RUBBER BALL       CYRKLE           M OFF4
 9| 73076-  I2   0BABY HOLD ON          EDDIE MONEY      M OFF4  H
10| 83084-  R1   0FATHER FIGURE         GEORGE MICHAEL   M SS3   L     U
       Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The Header at the top of the Screen Format area indicates the location of the Characteristic Codes below. In the example screen above, the Header displays "RLOTEMT SC TXAG". "RL" stands for "Role", "O" means "Opener", "TE" indicates "Tempo", "M" stands for "Mood", "T" means "Type", "SC" indicates "Sound Codes","TX" stands for "Texture" and "AG" means "Artist Group".

In our example screen, the Supremes' Song has been coded as an "F" Role, an "O" Opener, an "FF" Tempo and a "4" Mood. The Sound Codes for the Song are "MB". The Artist Group has been designated as "S".

Energy/Era/Pattern/Content/Daypart Grid Number/Media

Screen Format #2 displays the Energy, Era, Pattern, Content, Daypart Grid Number and Media Code of the scheduled Songs and Events. When the display area has been set to exhibit Screen Formats, you can press Alt-2 to immediately access this information. Here's an example display.

```
    --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
    #| _  ID  CLPack       Title               Artist        E R P C DPT MEDIA
        Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
     2* 11069-  I1   0COME SEE ABOUT ME       SUPREMES
     3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB                      3
     4| 31452-  H1   0LOOK AWAY               CHICAGO
     5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS             1
     6| 52177-  G1   0WHO'S CRYING NOW        JOURNEY                       2
     8* 61457-  S3   0RED RUBBER BALL         CYRKLE
     9| 73076-  I2   0BABY HOLD ON            EDDIE MONEY                   9
    10| 83084-  R1   0FATHER FIGURE           GEORGE MICHAEL                4
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
     F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
     F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The Header at the top of the Screen Format area indicates the location of the Characteristic Codes below. In the example screen above, the Header displays "E R P C DPT MEDIA". "E" stands for "Energy", "R" means "Era", "P" indicates "Pattern", "C" stands for "Content", "DPT" means the "Daypart Grid Number" and "MEDIA" indicates the Song's "Media" Code.

The Songs in the Database that are displayed on the example **MANUAL SCHEDULER** screen above do *not* contain any information for Energy, Era, Pattern or Media; therefore there are *no* codes displayed under the Header for these Characteristics.

If a Song's Content field is set to "Yes", an asterisk (*) is displayed in the Media column. The "Content" fields for all the Songs shown on the example screen are set to "No", therefore the Content portion of the screen is empty.

Standard Daypart Grids have been assigned to several of the scheduled Songs. The George Michael Song in Overall Position #10 contains Standard Dayparting Grid #4.

Chart Information

Screen Format #3 displays the Chart Information of the scheduled Songs. When the display area has been set to exhibit Screen Formats, you can press Alt-3 to immediately access this information. Here's an example display.

```
    --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
    #| _  ID  CLPack       Title               Artist        TW LW PP PM/PY WO
        Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
     2* 11069-  I1   0COME SEE ABOUT ME       SUPREMES                  1   /64
     3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB                  9   /78
     4| 31452-  H1   0LOOK AWAY               CHICAGO                       /88
     5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS         4   /64
     6| 52177-  G1   0WHO'S CRYING NOW        JOURNEY                   4   /81
     8* 61457-  S3   0RED RUBBER BALL         CYRKLE                    2   /66
     9| 73076-  I2   0BABY HOLD ON            EDDIE MONEY              11   /78
    10| 83084-  R1   0FATHER FIGURE           GEORGE MICHAEL                /88
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
     F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
     F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The Header at the top of the Screen Format area indicates the location of specific Chart Information below. In the example screen shown above, the Header displays "TW LW PP PM/PY WO". "TW" stands for "This Week", "LW" means "Last Week", "PP" indicates "Peak Position", "PM/PY" stands for "Peak Month/Peak Year" and "WO" means "Weeks On".

The Songs in the Database that are displayed on our example screen above do *not* contain any information for This Week, Last Week, Peak Month or Weeks On; therefore there are *no* codes displayed under the Header for these

specific aspects of Chart Information. The Supremes' Song at the top of the screen achieved a number "1" Peak Position in 19"64".

Intro/Ending/Runtime

Screen Format #4 shows the Intro Times, Ending Codes and Runtimes of the scheduled Songs and Events. When the display area has been set to exhibit Screen Formats, you can press Alt-4 to immediately access this information. Here's an example display.

```
      --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
      #| _  ID   CLPack      Title            Artist      I1/I2/I3 EN RTIME
         Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
       2* 11069-  I1   0COME SEE ABOUT ME      SUPREMES            /  /10 FA  2:31
       3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB           /  /14 LF  3:58
       4| 31452-  H1   0LOOK AWAY              CHICAGO            /11/22 CO  3:56
       5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS  /  /10 CO  2:31
       6| 52177-  G1   0WHO'S CRYING NOW       JOURNEY             /  /17 FA  4:39
       8* 61457-  S3   0RED RUBBER BALL        CYRKLE              /  /10 SU  2:13
       9| 73076-  I2   0BABY HOLD ON           EDDIE MONEY         /  /17 CF  3:29
      10| 83084-  R1   0FATHER FIGURE          GEORGE MICHAEL      /  /19 CO  5:33
            Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
      F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
      F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria     R-Reconciliation
```

The Header at the top of the Screen Format area indicates the location of the timing and Ending information below. In the example screen above, the Header displays "I1/I2/I3 EN RTIME". "I1" stands for "Intro 1", "I2" means "Intro 2", "I3" indicates "Intro 3", "EN" stands for "Ending" and "RTIME" means "Runtime".

None of the scheduled Songs on the example screen above contain information for Intro 1, therefore there is *no* information displayed under the Header for that Intro time. Only the Chicago Song contains an Intro 2. The Supremes' Song at the top of the screen has a "10" second Intro 3. This Song has an "FA" Ending, and its Runtime is "2:31".

Sweep Time/Air Time/Runtime

Screen Format #5 displays Sweep Time, Air Time and Runtime. When the display area has been set to exhibit Screen Formats, you can press Alt-5 to immediately access this information. Here's an example display.

```
      --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
      #| _  ID   CLPack      Title            Artist      SWEEP AIRTM RUNTM
         Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
       2* 11069-  I1   0COME SEE ABOUT ME      SUPREMES         0:00  0:00  2:31
       3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB        2:31  2:31  3:58
       4| 31452-  H1   0LOOK AWAY              CHICAGO          6:29  6:29  3:56
       5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS 10:25 10:25 2:31
       6| 52177-  G1   0WHO'S CRYING NOW       JOURNEY         12:56 12:56  4:39
       8* 61457-  S3   0RED RUBBER BALL        CYRKLE           0:00 20:35  2:13
       9| 73076-  I2   0BABY HOLD ON           EDDIE MONEY      2:13 22:48  3:29
      10| 83084-  R1   0FATHER FIGURE          GEORGE MICHAEL   5:42 26:17  5:33
      11| 91399-  I1   0SOMETHING              BEATLES         11:15 31:50  2:56
      13*102257-  I2   0MY BABY LOVES LOVIN'   WHITE_PLAINS     0:00 37:16  2:42
      14|112093-  H1   0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN 2:42 39:58 3:43
      15|121422-  I1   0LET'S HANG ON          FOUR_SEASONS     6:25 43:41  3:07
      17*130983-A S3   0GREEN RIVER            C_C_R            0:00 49:48  2:19
      18|141233-  I2   0WE'VE GOT TONIGHT      BOB SEGER        2:19 52:07  4:30
      19|152205-  G1   0RUNNING WITH THE NIGHT LIONEL RICHIE    6:49 56:37  3:52
            Top of Hour  1 A    Clock O0    Current Policy 5    Current Daypart 1
            Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
      F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
      F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria     R-Reconciliation
```

The Header at the top of the Screen Format area indicates the location of the specific timing information below. In the example screen above, the Header displays "SWEEP AIRTM RUNTM". "SWEEP" stands for "Sweep Time", "AIRTM" means "Air Time" and "RUNTM" indicates "Runtime".

"Sweep Time" is the total duration of all the Songs *between* Stopsets. "Air Time" is the *starting* time of each Song or Event and "Runtime" is the duration of each Song or Event. We have shown the complete schedule for the 12 Midnight hour, so you can gain a better understanding of how Sweep Time and Air Time are calculated.

SELECTOR calculates Sweep Time by adding the Runtimes of all the Songs *before* a Stopset. In our example screen above, there is a Stopset at Overall Position #7. The music scheduled from the top of the hour through Overall Position #5 is 12 minutes and 56 seconds. Therefore the Sweep Time at the *beginning* of the Journey Song in Overall Position #6 is shown as "12:56". Note that this time does *not* include the Runtime of the Journey Song itself, and therefore is not the *actual* Sweep Time for the first Music Sweep in the hour. If the scheduled Events were currently displayed, the actual Sweep Time would be displayed on the row *containing* the Stopset Breaknote that ends the Sweep. For details on displaying the scheduled Events, see "Screen Content" on Page 363 in this Section of the Manual.

On our example screen, the Air Time column shows the scheduled starting time for each scheduled Song. The Cyrkle Song in Overall Position #8 is scheduled to start at 20 minutes and 35 seconds past the top of the hour, therefore the Air Time column displays "20:35" for this Song. Note that the Air Time of the preceding Song by Journey is 12:56, and its Runtime is 4:39. This means the Journey Song ends at 17:35. The Air Time of the Cyrkle Song is 3 minutes *later* than the Journey Song *ends* because there is a 3 minute Stopset scheduled immediately *before* the Cyrkle Song.

The Supremes' Song at the top of the screen has a Runtime of 2 minutes and 31 seconds. Therefore the Runtime column for this Song shows "2:31".

Highest Rule Dropped

Screen Format #6 displays the Highest Rule Dropped for each scheduled Song or Event. In addition, this Screen Format displays notations for those Songs or Events that have been edited in the Manual Scheduler. When the display area has been set to exhibit Screen Formats, you can press Alt-6 to immediately access this information. Here's an example display.

```
    --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
    #| _ ID   CLPack      Title              Artist      HIGHEST RULE DROP
    5| 42023- I1   0FUN FUN FUN          BEACH_BOYS
    6| 52173- G1   0WAITING FOR A GIRL LIK FOREIGNER   Mood
    8* 60790-A S3   0GROOVY KIND OF LOVE   MINDBENDERS  Mood
    9| 72460- I2   0YOU ARE SO BEAUTIFUL  JOE COCKER
   10| 81088- R1   0INVISIBLE TOUCH       GENESIS
   11| 91393- I1   0EIGHT DAYS A WEEK     BEATLES      Pref. Artist Separation
   13*101039- I2   0I'LL HAVE TO SAY I LOV JIM CROCE   Hour Rotation (2 other)
   14|111452- H1   0LOOK AWAY             CHICAGO      Yesterday Song
   15|123006- I1   0SUNNY                 BOBBY HEBB
        Air Time of this Item is 11:13:20 A   Total Time in Hour is 59:28
   F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
   F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The "HIGHEST RULE DROP" Header at the top of the Screen Format area indicates that this Screen Format is currently active. The column is used to display three types of information:

1. It shows the *highest* rule on the Priority List that had to be dropped when **SELECTOR** scheduled the associated Song. This means that other rules *lower* on the Priority List may *also* have been dropped when the Song was scheduled.

2. It displays the *highest* rule on the Priority List that had to be dropped when **LINKER** scheduled the associated Event. This means that other rules *lower* on the Priority List may *also* have been dropped when the Event was scheduled. Note that Event information is displayed *only* if you are a **LINKER** user. For an overview of this product, see "**LINKER**" on Page 45 in the Introduction Section of this Manual.

3. It shows a notation for all Songs and Events that have been edited in the Manual Scheduler.

Our example screen shows that the Mood Rule was dropped when the Foreigner and Mindbenders Songs were scheduled. Preferred Artist Separation was dropped when the Beatles Song was scheduled. Hour Rotation (2 other) was dropped when the Jim Croce Song was scheduled, and Yesterday Song had to be dropped when the Chicago Song was scheduled. If there is no Highest Rule Dropped information, it means the associated Song or Event was scheduled with *no* rules being dropped.

As mentioned earlier, **SELECTOR** stores a notation in the Highest Rule Dropped Screen Format for every Song or Event that is *edited* in the Manual Scheduler. Consider this **MANUAL SCHEDULER** screen excerpt.

```
   --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
   #|  _  ID   CLPack       Title              Artist        HIGHEST RULE DROP
   2* 11262-  I1   0YOU KEEP ME HANGIN' ON SUPREMES      Juggled
   3| 22189-  I2   0I GO CRAZY             PAUL DAVIS    Manual Edit
   5* 32260-  I1   0BABY NOW THAT I FOUND  FOUNDATIONS Juggled
   6| 42495-  H1   0KISSING A FOOL         GEORGE MICH Moved
   7| 53061-  G1   0CARIBBEAN QUEEN        BILLY OCEAN  Reconciled
   9* 60521-A S3   0DANCE DANCE DANCE      BEACH_BOYS
  10| 71203-  I2   0REFLECTIONS OF MY LIFE MARMALADE
  11| 82493-  R1   0MAKE ME LOSE CONTROL   ERIC CARMEN
  13* 92088-  I1   0CHERRY CHERRY          NEIL DIAMON
         Air Time of this Item is  5:28:51 P   Total Time in Hour is 61:11
   F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
   F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

We've moved to a different hour of the schedule to illustrate how **SELECTOR** displays Manual Scheduler editing notations. There are four references that are used in this Screen Format:

Juggled means that the associated Song or Event was *Juggled* with another Song or Event in the current schedule.

Manual Edit means the associated Song or Event was *placed* into the current schedule using one of the Manual Scheduler Basic or Advanced Editing features.

Moved means the associated Song or Event was *Moved* into its present position from another position in the current schedule.

Reconciled means the associated Song or Event was *edited* while the Manual Scheduler was operating in the Reconciliation Mode.

Our example screen above shows that the Supremes and Foundations Songs were Juggled into their present positions. The Paul Davis Song was placed into the schedule using a Manual Scheduler Editing feature. The George Michael Song was Moved into its present position from another schedule position. The Billy Ocean Song was edited in Reconciliation Mode.

Note that if a Song or Event contains Highest Rule Dropped information pertaining to its scheduling, and it is *subsequently* edited in the Manual Scheduler, the Manual Scheduler notation *replaces* the scheduling information in the Highest Rule Dropped Screen Format.

FLOW GRAPHS

The column to the right of the Artist column is also used to display Flow Graphs. There are six different graphs, any one of which can be displayed at any time. Each graph depicts the scheduling order, or flow, of one specific Characteristic. Flow Graphs are available for Mood, Energy, Tempo, Type, Era and Pattern. Press Alt-F8 to toggle the display area between the Screen Format and the Flow Graphs.

For *both* the Flow Graph and Screen Format displays, the F8 Key is used to sequentially cycle the available displays. In the description of each Flow Graph and Screen Format, we also list a specific "Alt-#" key combination that *immediately* accesses the described display.

Mood Graph

Flow Graph #1 is the Mood Graph. When the display area has been set to exhibit Flow Graphs, you can press Alt-1 to immediately access this Graph. Here's an example display.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title              Artist        Mood Graph
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 2* 11069-  I1   0COME SEE ABOUT ME      SUPREMES        ------------ 4
 3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB       ------ 2
 4| 31452-  H1   0LOOK AWAY              CHICAGO         ------------ 4
 5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS  ------ 2
 6| 52177-  G1   0WHO'S CRYING NOW       JOURNEY         --------- 3
 8* 61457-  S3   0RED RUBBER BALL        CYRKLE          ------------ 4
 9| 73076-  I2   0BABY HOLD ON           EDDIE MONEY     ------------ 4
10| 83084-  R1   0FATHER FIGURE          GEORGE MICHAEL  --------- 3
         Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The Mood Graph provides a graphic representation of the Mood flow for the displayed schedule. The graph lines lengthen as the Mood increases, and shorten as the Mood decreases. The Mood Code of the associated Song is displayed to the right of each graph line.

Energy Graph

Flow Graph #2 is the Energy Graph. When the display area has been set to exhibit Flow Graphs, you can press Alt-2 to immediately access this Graph. The Energy Graph provides a graphic representation of the Energy flow for the displayed schedule. The graph lines lengthen as the Energy increases, and shorten as the Energy decreases. The Energy Code of the associated Song or Event is displayed to the right of each graph line. The Energy Graph is similar to the Mood Graph, shown above, so we have not included a sample display here.

Tempo Graph

Flow Graph #3 is the Tempo Graph. When the display area has been set to exhibit Flow Graphs, you can press Alt-3 to immediately access this Graph. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90     ---
#| _  ID   CLPack       Title                   Artist         Tempo Graph
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 2* 11069-  I1   0COME SEE ABOUT ME      SUPREMES           ----------------
 3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB          - SS
 4| 31452-  H1   0LOOK AWAY              CHICAGO            ------- MS
 5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS - SS
 6| 52177-  G1   0WHO'S CRYING NOW       JOURNEY            --------- MM
 8* 61457-  S3   0RED RUBBER BALL        CYRKLE             ----------------
 9| 73076-  I2   0BABY HOLD ON           EDDIE MONEY        ----------------
10| 83084-  R1   0FATHER FIGURE          GEORGE MICHAEL     - SS
        Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The Tempo Graph provides a graphic representation of the music Tempo flow for the displayed schedule. The graph line starts out very short for the "SS" Tempo Code, and gradually lengthens for each of the nine Tempo increments. This means that the graph line for "SM" is longer than the "SS" line. Likewise the "SF" line is longer than the "SM" line. This scheme continues through the nine divisions of the Tempo scale.

At the end of each Tempo Graph line, the actual Tempo Code is displayed. The only exceptions to this are the "FM" and "FF" Tempos. For the "FM" Code, the length of the graph line permits only an "F" to be displayed. For the "FF" Code, the graph line extends all the way to the right margin of the screen, leaving no room for any letters to be displayed.

Type Graph

Flow Graph #4 is the Type Graph. When the display area has been set to exhibit Flow Graphs, you can press Alt-4 to immediately access this Graph. The Type Graph provides a graphic representation of the Type flow for the displayed schedule. The graph lines lengthen as the Type Codes increase, and shorten as the Type Codes decrease. The Type Code of the associated Song or Event is displayed to the right of each graph line. The Type Graph is similar to the Mood Graph, shown earlier, so we have not included a sample display here.

Era Graph

Flow Graph #5 is the Era Graph. When the display area has been set to exhibit Flow Graphs, you can press Alt-5 to immediately access this Graph. The Era Graph provides a graphic representation of the Era flow for the displayed schedule. The graph lines lengthen as the Era Codes increase, and shorten as the Era Codes decrease. The Era Code of the associated Song is displayed to the right of each graph line. The Era Graph is similar to the Mood Graph, shown earlier, so we have not included a sample display here.

Pattern Graph

Flow Graph #6 is the Pattern Graph. When the display area has been set to exhibit Flow Graphs, you can press Alt-6 to immediately access this Graph. The Pattern Graph provides a graphic representation of the Pattern flow for the displayed schedule. The graph lines lengthen as the Pattern Codes increase, and shorten as the Pattern Codes decrease. The Pattern Code of the associated Song is displayed to the right of each graph line. The Pattern Graph is similar to the Mood Graph, shown earlier, so we have not included a sample display here.

SCREEN CONTENT

The F6 Key is used to cycle the **MANUAL SCHEDULER** screen through three content options. These options are "Music Only", "Music and Events" and "Events Only". All of the example screens we've shown so far have been set for "Music Only" Screen Content. These screens display *only* the scheduled Songs. Here's an example screen showing the "Music and Events" display.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title              Artist          SWEEP AIRTM RUNTM
 1|  ***   1b1   0STATION I.D.                              0:00  0:00   :00
 2| 11069- I1    0COME SEE ABOUT ME    SUPREMES             0:00  0:00  2:31
 3| 21425- I2    0(OUR LOVE) DON'T THROW ANDY GIBB          2:31  2:31  3:58
 4| 31452- H1    0LOOK AWAY            CHICAGO              6:29  6:29  3:56
 5| 42283- I1    0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS 10:25 10:25  2:31
 6| 52177- G1    0WHO'S CRYING NOW     JOURNEY             12:56 12:56  4:39
 7|--*** 22b1    0P S A / SPOTS / JINGLE                   17:35 17:35  3:00
 8| 61457- S3    0RED RUBBER BALL      CYRKLE               0:00 20:35  2:13
 9| 73076- I2    0BABY HOLD ON         EDDIE MONEY          2:13 22:48  3:29
10| 83084- R1    0FATHER FIGURE        GEORGE MICHAEL       5:42 26:17  5:33
11| 91399- I1    0SOMETHING            BEATLES             11:15 31:50  2:56
12|--*** 31b1    0SPOTS / WEATHER                          14:11 34:46  2:30
13|102257- I2    0MY BABY LOVES LOVIN'  WHITE_PLAINS        0:00 37:16  2:42
14|112093- H1    0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN 2:42 39:58 3:43
15|121422- I1    0LET'S HANG ON        FOUR_SEASONS         6:25 43:41  3:07
16|--*** 19b1    0SPOTS / JINGLE                            9:32 46:48  3:00
17|130983-A S3   0GREEN RIVER          C_C_R                0:00 49:48  2:19
18|141233- I2    0WE'VE GOT TONIGHT    BOB SEGER            2:19 52:07  4:30
       Top of Hour  1 A    Clock O0    Current Policy 5    Current Daypart 1
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
  F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
  F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

We pressed the F6 Key to switch our example **MANUAL SCHEDULER** screen to "Music and Events" content. Now all of the scheduled Songs *and* Events appear at their precise schedule locations.

The "_" Music Position Number column displays the symbol "--" for those Events that have been defined as Stopsets. All of the Events in our example screen are Breaknotes, and most have been defined as Stopsets. **SELECTOR** allows you to optionally suspend scheduling Segue Rules when a Stopset Breaknote or Event appears on the Clock. For complete details on this feature, see "Segue across Stopsets" on Page 423 in this Section of the Manual. Also note that the system calculates "Sweep Time" here in the Manual Scheduler and the Log by adding the Runtimes of all Songs *between* Stopset Events. Note that the "Station I.D." Breaknote in Overall Position #1 is *not* a Stopset.

The Breaknote Number and Text is displayed for each Breaknote. This number appears to the immediate left of the "CLPack" column. For example, the Breaknote in Overall Position #7 is Breaknote #22. The actual text of each Breaknote is displayed in the "Title" field. The Text for the Breaknote in Overall Position #7 is "P S A / SPOTS / JINGLE".

The "CL" column displays the Category and Level for each scheduled Event. Since *all* of the Events in our example schedule are Breaknotes, the "CL" column displays the Breaknote Code "b1" for all of the Events.

The Screen Format is currently set to exhibit Sweep Time, Air Time and Runtime. Notice that this information *also* appears for each of the Breaknotes.

We'll press the F6 Key again to switch the **MANUAL SCHEDULER** screen to "Events Only" content. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #|  _  ID   CLPack       Title              Artist        SWEEP AIRTM RUNTM
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 1|   ***   1b1   0STATION I.D.                           0:00  0:00   :00
 7|--***   22b1   0P S A / SPOTS / JINGLE                17:35 17:35  3:00
12|--***   31b1   0SPOTS / WEATHER                       14:11 34:46  2:30
16|--***   19b1   0SPOTS / JINGLE                         9:32 46:48  3:00
    Top of Hour  1 A    Clock O0    Current Policy 5    Current Daypart 1
 1|   ***   1b1   0STATION I.D.                           0:00  0:00   :00
 7|--***   22b1   0P S A / SPOTS / JINGLE                17:02 17:02  3:00
12|--***   31b1   0SPOTS / WEATHER                       12:21 32:23  2:30
16|--***   19b1   0SPOTS / JINGLE                         9:29 44:22  3:00
    Top of Hour  2 A    Clock O1    Current Policy 5    Current Daypart 1
 1|--***  21b1   0STATION I.D. / WRCS-FM NEWS            0:00  0:00  5:00
11|--***  24b1   0P S A / SPOTS / JINGLE                34:03 39:03  2:00
16|--***  19b1   0SPOTS / JINGLE                        13:16 54:19  3:00
    Top of Hour  3 A    Clock O2    Current Policy 5    Current Daypart 1
 1|--***  21b1   0STATION I.D. / WRCS-FM NEWS            0:00  0:00  5:00
11|--***  33b1   0P S A / SPOTS / JINGLE                30:50 35:50  1:00
16|--***  34b1   0SPOTS / JINGLE                        13:07 49:57  2:30
    Top of Hour  4 A    Clock O2    Current Policy 5    Current Daypart 1
       Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

When the "Events Only" Screen Content option is active, *only* the scheduled Events are shown. The scheduled Songs are *not* displayed in this mode. Press the F6 Key again to switch the **MANUAL SCHEDULER** screen back to the original "Music Only" content.

MOVING THROUGH THE SCHEDULE

In addition to using the Arrow and Paging Keys to move through the **MANUAL SCHEDULER** screen, **SELECTOR** provides several Function Keys that provide the ability to quickly move around the schedule. Here are the Function Key Move Options that are available in the Manual Scheduler.

Top of Previous Hour

Press the F3 Key to immediately move to the beginning of the *previous* hour.

Top of Current Hour

Press Alt-F3 to immediately move to the beginning of the hour in which you are *currently* working.

Top of Next Hour

Press the F4 Key to immediately move to the beginning of the *next* hour.

Beginning of Current Day

Press Ctrl-Home to move to the *beginning* of the *12 Midnight* hour of the day in which you are currently working.

End of Current Day

Press Ctrl-End to move to the *end* of the *11PM* hour of the day in which you are currently working.

Switch to a Different Date/Hour

Press the F10 Key to change the date and/or hour of the schedule you are editing. When you press F10, the cursor jumps to the date field in the upper-right corner of the **MANUAL SCHEDULER** screen.

The system will suggest the date for the schedule you're currently editing. If you merely want to edit a different *hour* in the same day, just Tab past the date fields and enter the hour. In this case, the Manual Scheduler will immediately display the hour that you select.

If you wish to work with the schedule for a date *different* than that suggested, type the month, day and year numbers of the date whose schedule you wish to edit. The system will display the day of the week for the date you enter. When the date fields have been set to your satisfaction, press the F2 Key. The system will then load the specified schedule.

You can optionally enter a specific *hour* after the date. If you do, the Manual Scheduler will display the specified hour when the schedule is loaded. Otherwise, the **MANUAL SCHEDULER** screen will show the hour designated in the "Broadcast Day Starts at" setting in the Station Parameters section of the system.

If you have made *changes* in the current schedule, and have not yet *Saved* those changes, **SELECTOR** will post a message in the center of the **MANUAL SCHEDULER** screen before loading the schedule for a different date. Here's an example of what you'll see.

```
    --- S E L E C T O R ------------------ Manual Scheduler for Fri  4/13/90    ---
    #| _  ID   CLPack      Title                    Artist        RLOTEMT  SC  TXAG
       Top of Hour 12 -------------------------------------ent Daypart 1
     2* 11069- I1   0CO|                                     |  F OFF4  MB       S
     3| 21425- I2   0(O|                                     |  M  SS2  W        G
     4| 31452- H1   0LO|     You are about to leave this Day.|  M OMS4
     5| 42283- I1   0DO|                                     |  M  SS2
     6| 52177- G1   0WH|     Your Changes have not been Saved.|  M OMM3          P
     8* 61457- S3   0RE|                                     |  M OFF4
     9| 73076- I2   0BA|      Press F2 to Save your Changes  |  M OFF4  H
    10| 83084- R1   0FA|        before leaving the Day.      |  M  SS3  L        U
    11| 91399- I1   0SO|                                     |  M  SS1           B
    13*102257- I2   0MY|     Press F3 to leave the Day without|  M OFF4
    14|112093- H1   0PU|         Saving your Changes.        |N D OMM3  B        X
    15|121422- I1   0LE|                                     |  M  SM3           V
    17*130983-A S3  0GR|     Press Esc to continue in this Day.|  M OFF4  H
    18|141233- I2   0WE|                                     |  M  SS2
    19|152205- G1   0RU|                                     |  M OMM3  B        R
       Top of Hour  1 -------------------------------------ent Daypart 1
     2* 11108- I1   0MRS. ROBINSON          PAUL SIMON/ART GARFUNKM OMM3
     3| 21383- I2   0NO TIME                GUESS_WHO          M OMM3
         Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
    F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
    F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Before retrieving the schedule for a different date, the system gives you three options. You can press the F2 Key to Save the current changes, or press the F3 Key to indicate that you do *not* want to Save your changes. You can also press the Escape Key to immediately return to the schedule you were editing.

Next Song that Dropped a Rule

One of the principal uses of the Manual Scheduler is replacing those Songs that either disrupt your music flow, or that have undesirable rotations. At the very least, you will probably want to schedule any Unscheduled Positions. These will occur if *all* of the Songs in the Search Depth violate at least one of your Unbreakable Rules.

The Manual Scheduler allows you to quickly locate "problem" Songs or Unscheduled Positions. This feature is controlled by the placement of the "Editing Threshold Marker" on the Priority Lists in the Music Policy section of **SELECTOR**. You should place this Marker immediately *below* those rules that you consider to be of greatest importance. For example, you could set the Editing Threshold Marker directly below the Breakable Rules Header. In this case, *only* Unscheduled Positions will be found. Or, if you are concerned about violations of some of your Breakable Rules, then set the Editing Threshold Marker below that group of rules. For complete information, see "Editing Threshold" on Page 226 in Section 2 of this Manual.

Press Alt-F4 to move to the next Song in the schedule that violated *any* of the rules *above* Editing Threshold. The Manual Scheduler will immediately move to the next Song, relative to your current position in the schedule, that violated a rule above Editing Threshold.

ACCESS OTHER AREAS

From the **MANUAL SCHEDULER** screen, you can access information from several other areas of **SELECTOR**. We'll explain these features and the options that are available when accessing each of these areas.

Song Information Screen

When working in the Manual Scheduler, you can easily view the **SONG INFORMATION** screen of any scheduled Song displayed on the screen. Simply place the cursor on the Song whose screen you wish to access, and press the Enter Key.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title             Artist        RLOTEMT  SC  TXAG
     Top of Hour 12 M    Clock O0   Current Policy 5   Current Daypart 1
 2* 11069-  I1   0COME SEE ABOUT ME     SUPREMES          F OFF4  MB    S
 3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB        M  SS2  W     G
 4| 31452-  H1   0LOOK AWAY             CHICAGO           M OMS46
 5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS M  SS2
 6| 52177-  G1   0WHO'S CRYING NOW      JOURNEY           M OMM3        P
 8* 61457-  S3   0RED RUBBER BALL       CYRKLE            M OFF4
 9| 73076-  I2   0BABY HOLD ON          EDDIE MONEY       M OFF4  H
10| 83084-  R1   0FATHER FIGURE         GEORGE MICHAEL    M  SS3  L     U
        Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The cursor on the **MANUAL SCHEDULER** screen excerpt shown above is on Overall Position #9, an Eddie Money Song. When we press the Enter Key, the **SONG INFORMATION** screen of the selected Song immediately appears.

```
 You can View this Information but you can not Edit it, Press Esc to Leave
---- S E L E C T O R ---------------------------------- Song Information ----
| Song ID Media Cat Lev Pack    Song Title                          1040  |
| 3076-        I   2     0   BABY HOLD ON                                  |
|  Artist 1                     368     Artist 2                           |
| EDDIE MONEY                                                             |
|  Album Title                  2067  Role Group Back ---------------------
| EDDIE MONEY                              M    100% | F1 Help             |
------------------------------------------------------                     |
| Mood ·············· 4 |          Daypart          |                     |
| Energy ············   |         Restriction       |                     |
| Tempo ············ FF | Grid   9  No 9A-2P,No 8P-11P |                   |
| BPM ··············    |       1      111      11 | F6 Additional Info.   |
| Texture ··········    |       21234567890121234567 8901 | F7 Play History |
| Sound Code ····· H    |       MAAAAAAAAAAAANPPPPPPPPPPP |                |
| Opener ··········· O  | Mon          NNNNNN      NNNN |                  |
| Era                   | Tue          NNNNNN      NNNN |                  |
| Type                  | Wed          NNNNNN      NNNN |                  |
| Pattern ···········   | Thu          NNNNNN      NNNN |                  |
| Key/Chord ···         | Fri          NNNNNN      NNNN | Alt A  Alternate Cat.|
------------------------ Sat                          | Alt C  Chart Info.  |
| Runtime ······· 3:29 | Sun                          |                     |
                        ------------------------------                     |
| Opening/Ending  IN/CO | WRCS-FM    Song   1 of   1 | Alt R  Research      |
----------------------------------------------------------------------------
```

When you access a **SONG INFORMATION** screen from the Manual Scheduler, the display is somewhat different from the usual screen. As always, the additional features you can access are listed on the right-hand side of the screen. However, some of the regular features - such as F8 for Themes - are not available here. Also note that the information displayed at the top of the screen is informing you that you cannot *change* any of the displayed information. When you are finished viewing the **SONG INFORMATION** screen, press the Escape Key to return to the Manual Scheduler.

Song Notes Window

When working in the Manual Scheduler, you can easily access the **SONG NOTES** window for any scheduled Song. Simply place the cursor on the Song whose Notes window you wish to access, and press the letter "L". When you access the **SONG NOTES** window from the Manual Scheduler, you are free to make *changes* to the existing information. The window operates here exactly as it does in Library Management. For complete information on working in this window, see "Song Notes" on Page 99 in Section 1 of this Manual. When you are finished with the **SONG NOTES** window, simply press the Escape Key to return to the Manual Scheduler.

Artist Notes Window

When working in the Manual Scheduler, you can easily view the **ARTIST NOTES** window for any scheduled Artist. Simply place the cursor on a Song by the Artist whose Notes window you wish to access, and press the letter "A". If the Song you selected has *both* an Artist 1 *and* an Artist 2, you will be asked to select the Artist whose Notes you wish to access. When you activate the **ARTIST NOTES** window from the Manual Scheduler, you are free to make *changes* to the existing information. The window operates exactly like the **SONG NOTES** window. For complete information on working in this window, see "Song Notes" on Page 99 in Section 1 of this Manual. When you are finished with the **ARTIST NOTES** window, simply press the Escape Key to return to the Manual Scheduler.

History Map

You can view a History Map for any Song, Artist, Title, Album Title, Artist Group or Event in the schedule. You can also view a "combined" History Map for all of the Songs on any of your Browse Lists. Simply place the **MANUAL SCHEDULER** screen cursor on the Item whose History Map you wish to access, and press the F7 Key. We'll move the cursor to Overall Position #4 to view the History Map for "Look Away" by Chicago. When we press F7, the **HISTORY OPTIONS** window pops onto the center of the screen.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90     ---
#| _ ID  CLPack      Title                  Artist       RLOTEMT  SC  TXAG
     Top of Hour 12 M    Cl----------------------5    Current Daypart 1
 1|  ***    1b1  0STATION I|   History Options      |
 2| 11069-  I1   0COME SEE |                         |            F OFF4  MB    S
 3| 21425-  I2   0(OUR LOVE|   History for this..    |            M SS2   W     G
 4| 31452-  H1   0LOOK AWAY|                         |            M OMS4
 5| 42283-  I1   0DON'T LET|   1. Song               |EMAKERS     M SS2
 6| 52177-  G1   0WHO'S CRY|                         |            M OMM3        P
 7|--***   22b1  0P S A / S|   2. Title              |
 8| 61457-  S3   0RED RUBBE|                         |            M OFF4
 9| 73076-  I2   0BABY HOLD|   3. Artist             |            M OFF4  H
10| 83084-  R1   0FATHER FI|                         |AEL         M SS3   L     U
11| 91399-  I1   0SOMETHING|   4. Album Title        |            M SS1         B
12|--***   31b1  0SPOTS / W|                         |
13|102257-  I2   0MY BABY L|   5. Artist Group       |S           M OFF4
14|112093-  H1   0PUT A LIT|                         |X/AL GREEN  D OMM3  B     X
15|121422-  I1   0LET'S HAN|   6. Saved Browse       |S           M SM3         V
16|--***   19b1  0SPOTS / J|                         |
17|130983-A S3   0GREEN RIV|   Esc - Previous Screen |            M OFF4  H
18|141233-  I2   0WE'VE GOT|                         |            M SS2
        Air Time of this Ite----------------------ime in Hour is 60:29
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Here is a summary of all the available choices in the **HISTORY OPTIONS** window:

> **Song** displays the History Map for the selected Song.

> **Title** displays the History Map for the selected Song, combined with all other Songs having the same *Title* as the selected Song.

> **Artist** displays the History Map for the Artist of the selected Song. If the designated Song has a *second* Artist, a small window will appear allowing you to select one of the two Artists.

> **Album Title** displays the History Map for the selected Song, combined with all other Songs having the same *Album Title* as the selected Song. If the selected Song has not been assigned an Album Title, the system will display this message at the upper-left of the screen: *No Matches Found - Press Escape (Esc)*. In this case, you will have to press the Escape Key to return to the **MANUAL SCHEDULER** screen.

> **Artist Group** displays the History Map for the selected Song, combined with all other Songs having the same *Artist Group* as the selected Song. If the selected Song has not been assigned an Artist Group, the system will display this message at the upper-left of the screen: *No Matches Found - Press Escape (Esc)*. In this case, you will have to press the Escape Key to return to the **MANUAL SCHEDULER** screen.

> **Saved Browse** allows you to view a combined History Map of all the Songs on a selected Browse List. When you choose this option, the **GET A BROWSE LIST** window pops onto the center of the display. Simply place the window cursor on the Browse List whose Songs you wish to analyze, then press the Enter Key. For complete information, see "Get a Browse List" on Page 121 in Section 1 of this Manual.

> **Previous Screen** allows you to suspend the History Map Command and return to the **MANUAL SCHEDULER** screen.

According to a setting you make in the **MANUAL SCHEDULER PARAMETERS** screen, you can elect to *bypass* the **HISTORY OPTIONS** window. Instead, you can choose to view the History Map for any of the available History

Options *immediately* after pressing the F7 Key. For complete information on this setting, see "History Map Option" on Page 563 in this Section of the Manual.

We'll select History Option #1 to view the **HISTORY MAP** screen for the Song "Look Away".

```
     --- S E L E C T O ------------------------------------------------------------
     #| _  ID   CLPack| History for 1452-  /LOOK AWAY/CHICAGO                      |
        Top of Hour 1 |                                                            |
     1|  ***   1b1   0|          1                     1 1 1                 1 1|
     2| 11069-  I1   0|Date      Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|
     3| 21425-  I2   0|4/12/90 Thu|@| | |*| | |*| | | |*| | |*| | | | |*| | | |
     4| 31452-  H1   0|4/11/90 Wed| | | |*| | | | |*| |*| | | | |*| | | | |
     5| 42283-  I1   0|4/10/90 Tue| | |*| | | |*| | |*| | | | |*| | | | |*|
     6| 52177-  G1   0|4/ 9/90 Mon| | | | |*| | |*| | |*| | | | | | |*| | |
     7|--***  22b1   0|4/ 8/90 Sun| |*| | | | | | | |*| |*| | |*| | | | |
     8| 61457-  S3   0|4/ 7/90 Sat|*| | | |*| | | |*| | |*| |*| | | | | |
     9| 73076-  I2   0|4/ 6/90 Fri| | |*| | | |*| |*| | | | |*| | | | |
    10| 83084-  R1   0|4/ 5/90 Thu|*| | | | |*| |*| | | |*| | | |*| | |
    11| 91399-  I1   0|4/ 4/90 Wed| | | |*| | |*| |*| | | | | |*| | |
    12|--***  31b1   0|4/ 3/90 Tue| | |*| | | |*| | | | |*| | | | |
    13|102257-  I2   0|4/ 2/90 Mon| |*| | | |*| | |*| | | | | |*| |
    14|112093-  H1   0|4/ 1/90 Sun| | | | | |*| | |*| |*| |*|*| | |
    15|121422-  I1   0|3/31/90 Sat| |*| | |*| | |*| | |*| |*| | | |
    16|--***  19b1   0|3/30/90 Fri|*| | | |*| |*| | |*| | | |*| |
    17|130983-A S3   0|3/29/90 Thu| |*| | | |*| | |*| | | |*| | |
    18|141233-  I2   0|3/28/90 Wed|*| | | |*| |*| | |*| | | |
        Air Time of|3/27/90 Tue|*| | |*| |*| |*| | | |*| |
   F1-Help  F5-Optio|3/26/90 Mon| | | |*| |*| | |*| | |*| | |
   F2-Save  F7-Histo----------------------- F1-Help -------------------------
```

The **HISTORY MAP** window contains a scrolling region showing every date in the Log Window. The "Dates" and "Days" are displayed in the left-hand column, and the hours of the day are displayed across the top of the window. You use the Arrow and Paging Keys to move through the dates. An asterisk (*) indicates the Song or Event was scheduled in the associated date and hour. The "at sign" (@) indicates the date and hour of your current location in the Manual Scheduler. If any shaded areas are present, they indicate the days and hours of the Item's Daypart Restriction.

If an Item has been scheduled more than once in an hour, the numbers "2" through "9" are used to indicate the number of times the Item was scheduled that hour. If the number is greater than nine, a pound sign (#) is displayed instead of a number.

The History Map provides great help when you are considering a Song for scheduling. You can immediately see its scheduling history and rotation pattern. This allows you to quickly determine if the Song is a good scheduling choice, from a rotation point of view.

You can print the current History Map by pressing the F9 Key while the **HISTORY MAP** window is displayed on the screen. When you press F9, the **PRINT OPTIONS** window will pop onto the center of the display. After choosing one of the Print options, the History Map will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here's an example of a History Map for an Artist. In this example, we selected Option #3, "Artist", from the **HISTORY OPTIONS** window.

```
--- S E L E C T O ------------------------------------------------------------
#| _  ID   CLPack| History for CHICAGO                                        |
   Top of Hour 1|                                                            |
 1|  ***   1b1   0|            1                     1 1 1                 1 1|
 2| 11069-  I1   0|Date     Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|
 3| 21425-  I2   0| 4/12/90 Thu|@|*| |*| | |*| |*| |*|*| |*|*| |*| | |*| | | |
 4| 31452-  H1   0| 4/11/90 Wed|*| | |*|*|*| |*| | |*| | |*|*| |*| |*| | | | |
 5| 42283-  I1   0| 4/10/90 Tue| | | |*|*| |*| | | |*|*| | | |*| |*| | | |*|
 6| 52177-  G1   0| 4/ 9/90 Mon| | | | | |*| | |*|*| |*|*| | |*| | |*| | |
 7|--***  22b1   0| 4/ 8/90 Sun|*| |*| |*| | | |*| |*| | |*| | |*|*|*| | |
 8| 61457-  S3   0| 4/ 7/90 Sat| |*| |*| |*| |*| |*| |*| | |*|*| | | |
 9| 73076-  I2   0| 4/ 6/90 Fri| |*| |*| |*| |*|*| |*| | | |*| | | |
10| 83084-  R1   0| 4/ 5/90 Thu|*|*|*| |*| |*| | |*|*| | |*| |*| |*| |
11| 91399-  I1   0| 4/ 4/90 Wed| |*| |*|*| |*|*| |*| | | |*|*| | |
12|--***  31b1   0| 4/ 3/90 Tue|*| | |*| |*|*|*| | | |*|*| | |
13|102257-  I2   0| 4/ 2/90 Mon| |*| |*|*| |*| |*| |*|*|*| |*| |
14|112093-  H1   0| 4/ 1/90 Sun| | | | |*|*| |*| |*| |*| |2| | |
15|121422-  I1   0| 3/31/90 Sat|*| |*| |*|*|*|*| |*| |*| |*| | |
16|--***  19b1   0| 3/30/90 Fri|*|*| |*| |*| |*| |*| |*|*| |*| |
17|130983-A S3   0| 3/29/90 Thu|*| |*| |*| |*| |*|*| |*| |*| |
18|141233-  I2   0| 3/28/90 Wed|*|*| |*| |*| |*| |*| |*|*| |
      Air Time of| 3/27/90 Tue|*|*| |*|*|*| |*| |*| |*| | |*| |
F1-Help  F5-Optio| 3/26/90 Mon| | | |*| |*| | |*|*|*| |*| |*| | |
F2-Save  F7-Histo---------------------- F1-Help ------------------------
```

The example **HISTORY MAP** window shown above indicates the scheduled location of every Song by Chicago.

You can also view a History Map for any scheduled *Event*. Since the choices in the **HISTORY OPTIONS** window are *inappropriate* for Events, this window does *not* appear when you instruct the system to post the History Map for an Event. Instead, the **HISTORY MAP** window for the selected Event appears *immediately*. We'll move the cursor to Overall Position #16 and press the F7 Key to view the History Map for the "SPOTS / JINGLE" Breaknote scheduled there.

```
--- S E L E C T O ------------------------------------------------------------
#| _  ID   CLPack| History for    19 SPOTS / JINGLE                          |
   Top of Hour 1|                                                            |
 1|  ***   1b1   0|            1                     1 1 1                 1 1|
 2| 11069-  I1   0|Date     Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|
 3| 21425-  I2   0| 4/12/90 Thu|@|*|*| | | | | | | | | | | | | | | | | | | |
 4| 31452-  H1   0| 4/11/90 Wed|*|*|*| | | | | | | | | | | | | | | | | | | |
 5| 42283-  I1   0| 4/10/90 Tue|*|*|*| | | | | | | | | | | | | | | | | | | |
 6| 52177-  G1   0| 4/ 9/90 Mon| | | |*|*|*| | | | | | | | | | | | | | | | |
 7|--***  22b1   0| 4/ 8/90 Sun|*|*|*|*| | | | |*|*|*|*|*|*|*|*|*|*| | | |
 8| 61457-  S3   0| 4/ 7/90 Sat|*|*|*|*|*|*|*|*|*| | | | | | | | | | |
 9| 73076-  I2   0| 4/ 6/90 Fri|*|*|*| | | | | | | | | | | | | | | | |
10| 83084-  R1   0| 4/ 5/90 Thu|*|*|*| | | | | | | | | | | | | | | | |
11| 91399-  I1   0| 4/ 4/90 Wed|*|*|*| | | | | | | | | | | | | | | | |
12|--***  31b1   0| 4/ 3/90 Tue|*|*|*| | | | | | | | | | | | | | | |
13|102257-  I2   0| 4/ 2/90 Mon| | | |*|*|*| | | | | | | | | | | | | |
14|112093-  H1   0| 4/ 1/90 Sun|*|*|*|*| | | | |*|*|*|*|*|*|*|*|*|*| | | |
15|121422-  I1   0| 3/31/90 Sat|*|*|*|*|*|*|*|*|*| | | | | | | | | | |
16|--***  19b1   0| 3/30/90 Fri|*|*|*| | | | | | | | | | | | | | | | |
17|130983-A S3   0| 3/29/90 Thu|*|*|*| | | | | | | | | | | | | | | | |
18|141233-  I2   0| 3/28/90 Wed|*|*|*| | | | | | | | | | | | | | | | |
      Air Time of| 3/27/90 Tue|*|*|*| | | | | | | | | | | | | | | | |
F1-Help  F5-Optio| 3/26/90 Mon| | | |*|*|*| | | | | | | | | | | | | |
F2-Save  F7-Histo---------------------- F1-Help ------------------------
```

The Event History Map feature is especially handy for those stations that use Breaknotes to schedule their Promos and Liners. The **HISTORY MAP** window for an Event allows you to see at a glance when and where these important programming elements have been scheduled. When you are finished viewing the History Map, press the Escape Key to return to the **MANUAL SCHEDULER** screen.

View Event Information

You can easily view the data entry screen or window of any scheduled Event displayed on the **MANUAL SCHEDULER** screen. Simply place the cursor on the Event whose information you wish to view, and press the Enter Key.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#|  _  ID  CLPack       Title                  Artist       SWEEP  AIRTM RUNTM
1|  ***  1b1   0STATION I.D.                                  0:00   0:00   :00
2| 11069-  I1   0COME SEE ABOUT ME       SUPREMES            0:00   0:00  2:31
3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB            2:31   2:31  3:58
4| 31452-  H1   0LOOK AWAY               CHICAGO             6:29   6:29  3:56
5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS  10:25  10:25  2:31
6| 52177-  G1   0WHO'S CRYING NOW        JOURNEY            12:56  12:56  4:39
7|--***  22b1   0P S A / SPOTS / JINGLE                     17:35  17:35  3:00
8| 61457-  S3   0RED RUBBER BALL         CYRKLE              0:00  20:35  2:13
9| 73076-  I2   0BABY HOLD ON            EDDIE MONEY         2:13  22:48  3:29
10| 83084-  R1   0FATHER FIGURE           GEORGE MICHAEL      5:42  26:17  5:33
11| 91399-  I1   0SOMETHING               BEATLES            11:15  31:50  2:56
12|--***  31b1   0SPOTS / WEATHER                            14:11  34:46  2:30
13|102257-  I2   0MY BABY LOVES LOVIN'    WHITE_PLAINS        0:00  37:16  2:42
14|112093-  H1   0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN 2:42 39:58  3:43
15|121422-  I1   0LET'S HANG ON           FOUR_SEASONS        6:25  43:41  3:07
16|--***  19b1   0SPOTS / JINGLE                              9:32  46:48  3:00
17|130983-A S3   0GREEN RIVER             C_C_R               0:00  49:48  2:19
18|141233-  I2   0WE'VE GOT TONIGHT       BOB SEGER           2:19  52:07  4:30
        Top of Hour  1 A    Clock O0    Current Policy 5    Current Daypart 1
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
   F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
   F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In the **MANUAL SCHEDULER** screen shown above, the cursor is on Overall Position #16, which is a Breaknote. When we press the Enter Key, the **INSERT/EDIT A BREAKNOTE** window for the selected Breaknote pops onto the center of the display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#|  _  ID  CLPack       Title                  Artist       RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
1|  ***  1b1   0STATION I.D.
2| 11069-  I1   0COME SEE ABOUT ME       SUPREMES            F OFF4  MB    S
3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB            M SS2   W     G
-------------------------------------------------------------------------------
|                        INSERT/EDIT A BREAKNOTE                             |
|                                                                            |
|          ID                   Runtime                  Stopset?           |
|          19                    3:00                       Yes             |
|                                                                            |
|                               Text         .                              |
| SPOTS / JINGLE                                                             |
|                                                                            |
----------------------------- F1-Help F2-Save --------------------------------
14|112093-  H1   0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN D OMM3  B     X
15|121422-  I1   0LET'S HANG ON           FOUR_SEASONS        M SM3         V
16|--***  19b1   0SPOTS / JINGLE
17|130983-A S3   0GREEN RIVER             C_C_R.              M OFF4  H
18|141233-  I2   0WE'VE GOT TONIGHT       BOB SEGER           M SS2
        Air Time of this Item is 12:46:48 M   Total Time in Hour is 60:29

   F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
   F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Note that you can only *view* the data in the **INSERT/EDIT A BREAKNOTE** window, you cannot *change* any of the information. To return to the **MANUAL SCHEDULER** screen, simply press the Escape Key.

SPLIT SCREEN MODE

When working in the Manual Scheduler, you can simultaneously view the current schedule *and* the schedule for *another* date, or a different *hour* of the current date. Press the "X" Key to initiate the Manual Scheduler's "Split Screen Mode". You will see a display more or less like this.

```
--- S E L E C T O R ------------------------ Manual Scheduler Split Screen ---
              Thu   4/12/90        _              Wed 4 /11/90 11A
      Top of Hour 11 A    Clock M0    Cur_
 2* 13039-  I1   0MONY MONY           _
 3| 21134-  I2   0CRACKLIN' ROSIE     _
 4| 32175-  H1   0SILHOUETTE          _
 5| 42074-  I1   0YOU CAN'T HURRY LOVE _
 6| 53162-  G1   0EVERYTIME YOU GO AWAY _
 8* 62058-  S3   0DIFFERENT DRUM      _
 9| 71379-  I2   0WITHOUT YOU         _
10| 81264-  R1   0CANDLE IN THE WIND  _
11| 92288-  I1   0OH PRETTY WOMAN     _
13*101059-  I2   0HONESTY             _
14|112495-  H1   0KISSING A FOOL      _
15|122157-  I1   0DOWN ON THE CORNER  _
17*131498-  I2   0BABY WHAT A BIG SURPRI_
18|141051-  G1   0LOOK WHAT YOU'VE DONE _
      Top of Hour 12 N    Clock M1    Cur_
 2* 11406-  I1   0PENNY LANE          _
 3| 22106-  I2   0STILL THE ONE       _
 4| 32108-  H1   0HOW CAN I FALL      _


  F1-Help       F7-History    F10-Date/Hour     _/_ - Pan Left/Right | Right
  F6-Content    F8-Format     Enter-View Item   Esc - Normal Screen  | Side Only
```

When you initiate the Split Screen Mode, the **MANUAL SCHEDULER** screen divides in half. The left half of the screen displays the left-hand portion of the schedule on which you were working. The right half of the screen does not yet contain any schedule data. You must first specify the date of the schedule you wish to view.

The cursor will be located in the upper-right corner of the **SPLIT SCREEN**, in the date field. The system suggests a date that is exactly 24 hours *previous* to your current location in the Manual Scheduler. In our example screen above, the **MANUAL SCHEDULER** screen cursor was on the first Song in the 11AM hour when we pressed "X". **SELECTOR**, therefore, is suggesting the 11AM hour of the *previous* day.

If you wish to view the schedule for a *different* date, just type the month, day and year numbers of the date whose schedule you wish to edit. The system will display the day of the week for the date you enter. You can optionally enter a specific hour after the date. If you do, the Manual Scheduler will display *that* hour immediately after the schedule is loaded, otherwise it will show the suggested hour. When the date and hour fields have been set to your satisfaction, press the F2 Key. The system will then load the specified schedule into the **SPLIT SCREEN**.

We will accept the date that **SELECTOR** suggested by simply pressing the F2 Key. Since we have not changed the suggested date and hour, the 11AM hour from the *previous* day is displayed. Here's how the screen appears now.

```
--- S E L E C T O R ------------------------ Manual Scheduler Split Screen ---
          Thu  4/12/90           _           Wed  4/11/90
     Top of Hour 11 A    Clock M0    Cur_    Top of Hour 11 A    Clock M0    Cu
 2* 13039-  I1   0MONY MONY            _ 2* 12088-  I1   0CHERRY CHERRY
 3| 21134-  I2   0CRACKLIN' ROSIE      _ 3| 21338-  I2   0YOUR SONG
 4| 32175-  H1   0SILHOUETTE           _ 4| 32093-  H1   0PUT A LITTLE LOVE IN
 5| 42074-  I1   0YOU CAN'T HURRY LOVE _ 5| 41487-  I1   0BOXER
 6| 53162-  G1   0EVERYTIME YOU GO AWAY _ 6| 51089-  G1   0YOU'VE LOST THAT LOVI
 8* 62058-  S3   0DIFFERENT DRUM       _ 8* 61110-A S3   0RESCUE ME
 9| 71379-  I2   0WITHOUT YOU          _ 9| 71194-  I2   0MY SWEET LORD
10| 81264-  R1   0CANDLE IN THE WIND   _10| 81412-  R1   0I DON'T WANT TO LIVE
11| 92288-  I1   0OH PRETTY WOMAN      _11| 91068-  I1   0STOP IN THE NAME OF L
13*101059-  I2   0HONESTY             _13*101035-  I2   0JUST THE WAY YOU ARE
14|112495-  H1   0KISSING A FOOL      _14|112091-  H1   0TWO HEARTS
15|122157-  I1   0DOWN ON THE CORNER  _15|122131-  I1   0TRACES
17*131498-  I2   0BABY WHAT A BIG SURPRI_17*131166-  I2   0IF YOU COULD READ MY
18|141051-  G1   0LOOK WHAT YOU'VE DONE _18|143048-  G1   0STEPPIN' OUT
     Top of Hour 12 N    Clock M1    Cur_    Top of Hour 12 N    Clock M1    Cu
 2* 11406-  I1   0PENNY LANE           _ 2* 12195-  I1   0THERE'S A KIND OF HUS
 3| 22106-  I2   0STILL THE ONE        _ 3| 21170-  I2   0REELING IN THE YEARS
 4| 32108-  H1   0HOW CAN I FALL       _ 4| 32265-  H1   0WHEN I'M WITH YOU

 F1-Help       F7-History    F10-Date/Hour      _/_ - Pan Left/Right | Right
 F6-Content    F8-Format     Enter-View Item    Esc - Normal Screen  | Side Only
```

The **SPLIT SCREEN** contains a scrolling region that displays the schedule for all 24 hours of the displayed day. A cursor indicates your current location in the schedule. You can use the Arrow and Paging Keys to move the cursor through the displayed schedule. Also, several Function Keys provide the ability to quickly move around the **SPLIT SCREEN**. For complete details, see "Moving Through the Schedule" on Page 475 in this Section of the Manual.

The Split Screen Mode can help you spot undesirable Song patterns. In our example display above, for example, it's easy to see that a Neil Diamond Song was scheduled in the *previous* position of the *prior* day. Likewise, a Billy Joel tune was scheduled in the *same* position yesterday.

You cannot *change* any of the scheduled Songs or Events in the **SPLIT SCREEN**. The schedule displayed here can only be *viewed*.

Split Screen Panning

You can use the Left and Right Arrow Keys to pan, that is shift, the schedule information in the **SPLIT SCREEN**. For example, when we press the Right Arrow, the **SPLIT SCREEN** display moves, so that information that was off the screen on the right hand side comes into view. Here's how the **SPLIT SCREEN** appears after a Right Arrow pan.

```
--- S E L E C T O R ------------------------ Manual Scheduler Split Screen ---
             Thu  4/12/90            _              Wed  4/11/90
     Top of Hour 11 A    Clock M0    Cur_1 A    Clock M0    Current Policy 2
 2* 13039-  I1   0MONY MONY           _CHERRY CHERRY         NEIL DIAMOND
 3| 21134-  I2   0CRACKLIN' ROSIE     _YOUR SONG             ELTON JOHN
 4| 32175-  H1   0SILHOUETTE          _PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL
 5| 42074-  I1   0YOU CAN'T HURRY LOVE _BOXER                PAUL SIMON/ART G
 6| 53162-  G1   0EVERYTIME YOU GO AWAY _YOU'VE LOST THAT LOVIN DARYL HALL/JOHN
 8* 62058-  S3   0DIFFERENT DRUM      _RESCUE ME             FONTELLA BASS
 9| 71379-  I2   0WITHOUT YOU         _MY SWEET LORD         GEORGE HARRISON
10| 81264-  R1   0CANDLE IN THE WIND  _I DON'T WANT TO LIVE W FOREIGNER
11| 92288-  I1   0OH PRETTY WOMAN     _STOP IN THE NAME OF LO SUPREMES
13*101059-  I2   0HONESTY             _JUST THE WAY YOU ARE   BILLY JOEL
14|112495-  H1   0KISSING A FOOL      _TWO HEARTS            PHIL COLLINS
15|122157-  I1   0DOWN ON THE CORNER  _TRACES                CLASSICS_IV
17*131498-  I2   0BABY WHAT A BIG SURPRI_IF YOU COULD READ MY M GORDON LIGHTFOOT
18|141051-  G1   0LOOK WHAT YOU'VE DONE _STEPPIN' OUT         JOE JACKSON
     Top of Hour 12 N    Clock M1    Cur_2 N    Clock M1    Current Policy 2
 2* 11406-  I1   0PENNY LANE          _THERE'S A KIND OF HUSH HERMAN'S_HERMITS
 3| 22106-  I2   0STILL THE ONE       _REELING IN THE YEARS   STEELY_DAN
 4| 32108-  H1   0HOW CAN I FALL      _WHEN I'M WITH YOU      SHERIFF

 F1-Help        F7-History      F10-Date/Hour     _/_ - Pan Left/Right | Right
 F6-Content     F8-Format       Enter-View Item   Esc - Normal Screen  | Side Only
```

Now we can see the Song Titles and Artists of the schedule that is displayed in the **SPLIT SCREEN**. You can continue to press the Right Arrow Key to shift the information and view all of the schedule data. The Left Arrow Key pans the schedule display in the opposite direction.

Split Screen Format

You can use the Right Arrow Key to pan the **SPLIT SCREEN**, until the Screen Format area becomes visible. The Screen Format of the **SPLIT SCREEN** will be the *same* as the original **MANUAL SCHEDULER** screen. When we initiated the Split Screen Mode, our Manual Scheduler Screen Format was set to exhibit Sweep Time, Air Time and Runtime. Therefore the **SPLIT SCREEN** exhibits the same Format. Here's how the **SPLIT SCREEN** appears after we have panned completely to the right.

```
--- S E L E C T O R ------------------------ Manual Scheduler Split Screen ---
          Thu  4/12/90        _              Wed  4/11/90
     Top of Hour 11 A    Clock M0    Cur_ent Policy 2    Current Daypart 3
  2* 13039-  I1   0MONY MONY          _NEIL DIAMOND          0:00  0:00  2:33
  3| 21134-  I2   0CRACKLIN' ROSIE    _ELTON JOHN            2:33  2:33  3:53
  4| 32175-  H1   0SILHOUETTE         _ANNIE LENNOX/AL GREEN 6:26  6:26  3:43
  5| 42074-  I1   0YOU CAN'T HURRY LOVE _PAUL SIMON/ART GARFUNK10:09 10:09  5:05
  6| 53162-  G1   0EVERYTIME YOU GO AWAY _DARYL HALL/JOHN OATES 15:14 15:14  4:21
  8* 62058-  S3   0DIFFERENT DRUM     _FONTELLA BASS         0:00 23:35  2:45
  9| 71379-  I2   0WITHOUT YOU        _GEORGE HARRISON       2:45 26:20  4:23
 10| 81264-  R1   0CANDLE IN THE WIND _FOREIGNER             7:08 30:43  4:41
 11| 92288-  I1   0OH PRETTY WOMAN    _SUPREMES             11:49 35:24  2:46
 13*101059-  I2   0HONESTY            _BILLY JOEL            0:00 41:40  3:24
 14|112495-  H1   0KISSING A FOOL     _PHIL COLLINS          3:24 45:04  3:11
 15|122157-  I1   0DOWN ON THE CORNER _CLASSICS_IV           6:35 48:15  2:40
 17*131498-  I2   0BABY WHAT A BIG SURPRI_GORDON LIGHTFOOT   0:00 54:55  3:43
 18|141051-  G1   0LOOK WHAT YOU'VE DONE _JOE JACKSON        3:43 58:38  3:29
     Top of Hour 12 N    Clock M1    Cur_ent Policy 2    Current Daypart 3
  2* 11406-  I1   0PENNY LANE         _HERMAN'S_HERMITS      0:00  6:00  2:32
  3| 22106-  I2   0STILL THE ONE      _STEELY_DAN            2:32  8:32  4:20
  4| 32108-  H1   0HOW CAN I FALL     _SHERIFF               6:52 12:52  3:44

  F1-Help       F7-History    F10-Date/Hour    _/_ - Pan Left/Right | Right
  F6-Content    F8-Format     Enter-View Item  Esc - Normal Screen  | Side Only
```

As in the original **MANUAL SCHEDULER** screen, the **SPLIT SCREEN** displays the Sweep Time, Air Time and Run Time for the schedule.

Press the F8 Key from any location on the **SPLIT SCREEN** to sequentially cycle through all of the available Screen Formats. You can also use the designated "Alt-#" key combinations to access *specific* Screen Formats. For complete information on the different Screen Formats and how to access them, see "Screen Format" on Page 465 in this Section of the Manual.

Press Alt-F8 from any location on the **SPLIT SCREEN** to toggle the display between the Screen Formats and the Flow Graphs. Then press the F8 Key to sequentially cycle through all of the available Flow Graphs. You can also use the designated "Alt-#" key combinations to access *specific* Flow Graphs. For complete information on the different Flow Graphs and how to access them, see "Flow Graphs" on Page 471 in this Section of the Manual.

Split Screen Content

You use the F6 Key to cycle the **SPLIT SCREEN** through three content options. These options are "Music Only", "Music and Events" and "Events Only". To illustrate, we'll press F6 to display Music and Events. Here's how the display appears now.

```
    --- S E L E C T O R ----------------------- Manual Scheduler Split Screen ---
            Thu  4/12/90          _             Wed  4/11/90
      Top of Hour 11 A    Clock M0    Cur_1 A    Clock M0     Current Policy 2
   2* 13039-  I1   0MONY MONY           _STATION I.D.
   3| 21134-  I2   0CRACKLIN' ROSIE     _CHERRY CHERRY        NEIL DIAMOND
   4| 32175-  H1   0SILHOUETTE          _YOUR SONG            ELTON JOHN
   5| 42074-  I1   0YOU CAN'T HURRY LOVE _PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL
   6| 53162-  G1   0EVERYTIME YOU GO AWAY _BOXER              PAUL SIMON/ART G
   8* 62058-  S3   0DIFFERENT DRUM      _YOU'VE LOST THAT LOVIN DARYL HALL/JOHN
   9| 71379-  I2   0WITHOUT YOU         _P S A / SPOTS / JINGLE
  10| 81264-  R1   0CANDLE IN THE WIND  _RESCUE ME            FONTELLA BASS
  11| 92288-  I1   0OH PRETTY WOMAN     _MY SWEET LORD        GEORGE HARRISON
  13*101059-  I2   0HONESTY             _I DON'T WANT TO LIVE W FOREIGNER
  14|112495-  H1   0KISSING A FOOL      _STOP IN THE NAME OF LO SUPREMES
  15|122157-  I1   0DOWN ON THE CORNER  _SPOTS / WEATHER
  17*131498-  I2   0BABY WHAT A BIG SURPRI_JUST THE WAY YOU ARE  BILLY JOEL
  18|141051-  G1   0LOOK WHAT YOU'VE DONE _TWO HEARTS          PHIL COLLINS
      Top of Hour 12 N    Clock M1    Cur_TRACES              CLASSICS_IV
   2* 11406-  I1   0PENNY LANE          _SPOTS / JINGLE
   3| 22106-  I2   0STILL THE ONE       _IF YOU COULD READ MY M GORDON LIGHTFOOT
   4| 32108-  H1   0HOW CAN I FALL      _STEPPIN' OUT          JOE JACKSON

    F1-Help      F7-History    F10-Date/Hour     _/_ - Pan Left/Right | Right
    F6-Content   F8-Format     Enter-View Item   Esc - Normal Screen  | Side Only
```

In the Split Screen Mode, the F6 Key changes *only* the **SPLIT SCREEN** Content. Note that the original schedule, on the left-hand side of the screen, has *not* changed. In our example display above, the Events are now displayed in the **SPLIT SCREEN** schedule.

Song Information Screen

When working in the **SPLIT SCREEN**, you can easily view the **SONG INFORMATION** screen of any scheduled Song displayed on the screen. Simply place the cursor on the Song whose screen you wish to access, and press the Enter Key. This **SPLIT SCREEN** feature works exactly like its counterpart on the **MANUAL SCHEDULER** screen. For details, see "Song Information Screen" on Page 477 in this Section of the Manual.

History Map

You can view a History Map for any Song, Artist, Album or Event displayed on the **SPLIT SCREEN**. Simply place the cursor on the Song or Event whose History Map you wish to access, and press the F7 Key. This **SPLIT SCREEN** feature works exactly like its counterpart on the **MANUAL SCHEDULER** screen. For complete information, see "History Map" on Page 479 in this Section of the Manual.

View Event Information

When working in **SPLIT SCREEN**, you can easily view the data entry screen or window of any Event displayed on the screen. Simply place the cursor on the Event whose information you wish to access, and press the Enter Key. This **SPLIT SCREEN** feature works exactly like its counterpart on the **MANUAL SCHEDULER** screen. For details, see "View Event Information" on Page 482 in this Section of the Manual.

Return to Manual Scheduler

When you are finished viewing the schedule in the **SPLIT SCREEN**, simply press the Escape Key to return to the **MANUAL SCHEDULER** screen. The **SPLIT SCREEN** will close, and the Manual Scheduler will appear as it did before you entered the Split Screen Mode.

BASIC EDITING

Now that we have fully explored the various ways you can *view* information in the Manual Scheduler, it's time to learn how to *change* the scheduled Songs and Events. **SELECTOR** offers many powerful features that allow you to adjust the schedule any way you want. We'll start out by showing you how to make relatively simple changes. We call these the Basic Editing features.

Move Song/Event

The Manual Scheduler allows you to Move any Song or Event to another position in the *same* schedule. We'll use this **MANUAL SCHEDULER** screen to illustrate the Move function.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title               Artist        RLOTEMT  SC  TXAG
    Top of Hour  7 A    Clock A0    Current Policy 3   Current Daypart 2
 1|  ***   1b1   0STATION I.D.
 2| 11269-  I1   0LOVER'S CONCERTO       TOYS              F OMM3  B
 3| 22108-  H1   0HOW CAN I FALL         BREATHE           M NSS3
 4|--***   2b1   0BIT
 5| 31167-  I2   0DANIEL                 ELTON JOHN        M OMM3
 6|--***   3b1   0BIT / SPOTS / JINGLE
 7| 42136-  R1   0NOTHING'S GONNA STOP U STARSHIP          G OMM3        J
 8|--***   4b1   0SPOTS / TRAFFIC / WEATHER
 9| 51176-  I1   0I SHOULD HAVE KNOWN BE BEATLES           M OFF4  H     B
10|--***   5b1   0BIT
11| 62474-  H1   0I'LL ALWAYS LOVE YOU   TAYLOR DAYNE      F  SM2  B
12| 72076-  S3   0SOME DAY WE'LL BE TOGE SUPREMES          F OMM3  MB    S
13|--***   6b1   0BIT / SPOTS / JINGLE
14| 83048-  G1   0STEPPIN' OUT           JOE JACKSON       M OFF4
15|--***   7b1   0SPOTS / NEWS / TRAFFIC / WEATHER
    Top of Hour  8 A    Clock A1    Current Policy 3   Current Daypart 2
 1|  ***   1b1   0STATION I.D.
 2| 12022-  I1   0SURFIN' U.S.A.         BEACH_BOYS        M OFF4  H
     Air Time of this Item is  7:39:46 A    Total Time in Hour is 61:58
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Place the **MANUAL SCHEDULER** screen cursor on the Song or Event you want to Move, then press Alt-M. Now move the cursor and notice the Song or Event is contained within, and moving with, the cursor. When the Song or Event is positioned to your satisfaction, press the Enter Key to lock it in place.

In the **MANUAL SCHEDULER** screen shown above, the cursor is on the Taylor Dayne Song, scheduled for 7:39:46AM at Overall Position #11. We'll simply move the Song up one notch, to Position #10.

```
      --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
      #| _  ID   CLPack        Title                  Artist        HIGHEST RULE DROP
         Top of Hour  7 A    Clock A0   Current Policy 3    Current Daypart 2
       1| ***   1b1   0STATION I.D.
       2| 11269- I1    0LOVER'S CONCERTO       TOYS
       3| 22108- H1    0HOW CAN I FALL         BREATHE
       4|--***  2b1   0BIT
       5| 31167- I2    0DANIEL                 ELTON JOHN
       6|--***  3b1   0BIT / SPOTS / JINGLE
       7| 42136- R1    0NOTHING'S GONNA STOP U STARSHIP
       8|--***  4b1   0SPOTS / TRAFFIC / WEATHER
       9| 51176- I1    0I SHOULD HAVE KNOWN BE BEATLES
      10| 62474- H1    0I'LL ALWAYS LOVE YOU   TAYLOR DAYN Moved
      11|--***  5b1   0BIT
      12| 72076- S3    0SOME DAY WE'LL BE TOGE SUPREMES
      13|--***  6b1   0BIT / SPOTS / JINGLE
      14| 83048- G1    0STEPPIN' OUT           JOE JACKSON Runtime Testing
      15|--***  7b1   0SPOTS / NEWS / TRAFFIC / WEATHER
         Top of Hour  8 A    Clock A1   Current Policy 3    Current Daypart 2
       1| ***   1b1   0STATION I.D.
       2| 12022- I1    0SURFIN' U.S.A.         BEACH_BOYS
            Air Time of this Item is  7:33:46 A   Total Time in Hour is 61:58
      F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
      F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria     R-Reconciliation
```

After completing the Move, the **MANUAL SCHEDULER** screen updates all pertinent information. The cursor is on the Taylor Dayne Song, which has been Moved to Position #10. Note that the Air Time, indicated near the bottom of the screen, shows the *updated* start time for the Song.

In our example screen above, we have switched the Screen Format to display the "Highest Rule Dropped" information. Whenever you Move a Song or Event in the Manual Scheduler, **SELECTOR** makes a notation of the Move in the Highest Rule Dropped Screen Format. Notice that the word "Moved" now appears as the Highest Rule Dropped for the Taylor Dayne Song. For complete information on this feature, see "Highest Rule Dropped" on Page 468 in this Section of the Manual.

Although we have Moved our example Song only *one* position, we could have Moved it to *any* other location in the schedule. The Move Command is most often used to transfer a Song into the previous or next Music Sweep. Keep in mind that the Move function works for Events, also.

Unschedule Position

You can Unschedule any Song or Event in the Manual Scheduler. Simply place the **MANUAL SCHEDULER** screen cursor on the Position you wish to Unschedule, and press the letter "U".

```
     --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90     ---
     #| _  ID   CLPack       Title                Artist       RLOTEMT  SC  TXAG
       Top of Hour  7 A     Clock A0    Current Policy 3    Current Daypart 2
     1|  ***   1b1   0STATION I.D.
     2| 11269- I1    0LOVER'S CONCERTO        TOYS                F OMM3   B
     3| 0      b1     ******* Unscheduled Event *******
     4| 22108- H1    0HOW CAN I FALL          BREATHE             M NSS3
     5| 31167- I2    0DANIEL                  ELTON JOHN          M OMM3
     6|--***   3b1   0BIT / SPOTS / JINGLE
     7| 42136- R1    0NOTHING'S GONNA STOP U  STARSHIP            G OMM3        J
     8|--***   4b1   0SPOTS / TRAFFIC / WEATHER
     9| 51176- I1    0I SHOULD HAVE KNOWN BE  BEATLES             M OFF4   H    B
    10| 6      H1     ******* Unscheduled Song *******
    11|--***   5b1   0BIT
    12| 72076- S3    0SOME DAY WE'LL BE TOGE  SUPREMES            F OMM3   MB   S
    13|--***   6b1   0BIT / SPOTS / JINGLE
    14| 83048- G1    0STEPPIN' OUT            JOE JACKSON         M OFF4
    15|--***   7b1   0SPOTS / NEWS / TRAFFIC / WEATHER
       Top of Hour  8 A     Clock A1    Current Policy 3    Current Daypart 2
     1|  ***   1b1   0STATION I.D.
     2| 12022- I1    0SURFIN' U.S.A.          BEACH_BOYS          M OFF4   H
          Air Time of this Item is  7:02:29 A   Total Time in Hour is 53:35
     F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
     F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

On the example **MANUAL SCHEDULER** screen shown above, we have Unscheduled the Breaknote at Overall Position #3, and the Taylor Dayne Song at Overall Position #10.

The **MANUAL SCHEDULER** screen displays "Unscheduled Event" when an Event has been Unscheduled. Similarly, it displays "Unscheduled Song" when a Song has been Unscheduled.

When you Unschedule a position, it is left "open" in the schedule. The system "holds" the Category/Level information of the Song or Event that was previously scheduled. Unscheduling is a good choice if you plan to *return* to the position to reschedule it.

Delete Position

You can Delete any Song, Event or Unscheduled Position in the Manual Scheduler. When you Delete a position, it is first Unscheduled (assuming it is not already), then the position itself is *removed* from the schedule. Place the **MANUAL SCHEDULER** screen cursor on the Item you wish to Delete, and press the Delete Key. To illustrate the Delete Command, we'll Delete the Breaknote at Overall Position #6.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title                  Artist        RLOTEMT  SC  TXAG
    Top of Hour  7 A    Clock A0   Current Policy 3    Current Daypart 2
 1|  ***   1b1   0STATION I.D.
 2| 11269-  I1   0LOVER'S CONCERTO      TOYS                F OMM3  B
 3| 0       b1      ****** Unscheduled Event *******
 4| 22108-  H1   0HOW CAN I FALL        BREATHE             M NSS3
 5| 31167-  I2   0DANIEL                ELTON JOHN          M OMM3
 6|--***   3b1   0BIT / SPOTS / JINGLE
 7| 42136-  ---------------------------------------------------------  J
 8|--***   4|          You are about to Delete this Log Item        |
 9| 51176-   | Are you SURE ?  Press F2 to Confirm, or Escape to Quit |  H     B
10| 6         ---------------------------------------------------------
11|--***   5b1   0BIT
12| 72076-  S3   0SOME DAY WE'LL BE TOGE SUPREMES           F OMM3  MB    S
13|--***   6b1   0BIT / SPOTS / JINGLE
14| 83048-  G1   0STEPPIN' OUT          JOE JACKSON         M OFF4
15|--***   7b1   0SPOTS / NEWS / TRAFFIC / WEATHER
    Top of Hour  8 A    Clock A1   Current Policy 3    Current Daypart 2
 1|  ***   1b1   0STATION I.D.
 2| 12022-  I1   0SURFIN' U.S.A.        BEACH_BOYS          M OFF4  H
      Air Time of this Item is  7:10:49 A   Total Time in Hour is 53:35
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Before an Item is Deleted, you are given the opportunity to change your mind. The message you see above is asking you to confirm the Deletion. If you wish to proceed, press the F2 Key, otherwise press the Escape Key. We'll press F2 to Delete the Breaknote *and* the position.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title                  Artist        RLOTEMT  SC  TXAG
    Top of Hour  7 A    Clock A0   Current Policy 3    Current Daypart 2
 1|  ***   1b1   0STATION I.D.
 2| 11269-  I1   0LOVER'S CONCERTO      TOYS                F OMM3  B
 3| 0       b1      ****** Unscheduled Event *******
 4| 22108-  H1   0HOW CAN I FALL        BREATHE             M NSS3
 5| 31167-  I2   0DANIEL                ELTON JOHN          M OMM3
 6| 42136-  R1   0NOTHING'S GONNA STOP U STARSHIP           G OMM3        J
 7|--***   4b1   0SPOTS / TRAFFIC / WEATHER
 8| 51176-  I1   0I SHOULD HAVE KNOWN BE BEATLES            M OFF4  H     B
 9| 6       H1      ****** Unscheduled Song *******
10|--***   5b1   0BIT
11| 72076-  S3   0SOME DAY WE'LL BE TOGE SUPREMES           F OMM3  MB    S
12|--***   6b1   0BIT / SPOTS / JINGLE
13| 83048-  G1   0STEPPIN' OUT          JOE JACKSON         M OFF4
14|--***   7b1   0SPOTS / NEWS / TRAFFIC / WEATHER
    Top of Hour  8 A    Clock A1   Current Policy 3    Current Daypart 2
 1|  ***   1b1   0STATION I.D.
 2| 12022-  I1   0SURFIN' U.S.A.        BEACH_BOYS          M OFF4  H
 3| 22093-  H1   0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN D OMM3  B    X
      Air Time of this Item is  7:10:49 A   Total Time in Hour is 47:35
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

After a position is Deleted, the schedule Items below the Deleted position move up to "fill" the empty slot. The Manual Scheduler then automatically renumbers the remaining positions in the hour.

When you Delete a position, the position, and its contents, are removed from the schedule. The Delete Command is a good choice if you wish to *totally eliminate* the position.

Insert Position

The Manual Scheduler allows you to Insert an empty position at any location in the schedule. Place the cursor at the schedule location where you wish to Insert a blank position, and press the Insert Key. Note that the position will be Inserted *above* the Item on which the cursor is located. We will Insert an empty position at Overall Position #11 on our example **MANUAL SCHEDULER** screen.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title                 Artist         RLOTEMT  SC  TXAG
    Top of Hour  7 A    Clock A0    Current Policy 3   Current Daypart 2
 1| ***   1b1   0STATION I.D.
 2| 11269-  I1   0LOVER'S CONCERTO        TOYS               F OMM3   B
 3| 0       b1      ******* Unscheduled Event *******
 4| 22108-  H1   0HOW CAN I FALL          BREATHE            M NSS3
 5| 31167-  I2   0DANIEL                  ELTON JOHN         M OMM3
 6| 42136-  R1   0NOTHING'S GONNA STOP U  STARSHIP           G OMM3         J
 7|--***   4b1   0SPOTS / TRAFFIC / WEATHER
 8| 51176-  I1   0I SHOULD HAVE KNOWN BE  BEATLES            M OFF4  H      B
 9| 6       H1      ******* Unscheduled Song *******
10|--***   5b1   0BIT
11| 0
12| 72076-  S3   0SOME DAY WE'LL BE TOGE  SUPREMES           F OMM3  MB     S
13|--***   6b1   0BIT / SPOTS / JINGLE
14| 83048-  G1   0STEPPIN' OUT            JOE JACKSON        M OFF4
15|--***   7b1   0SPOTS / NEWS / TRAFFIC / WEATHER
    Top of Hour  8 A    Clock A1    Current Policy 3   Current Daypart 2
 1| ***   1b1   0STATION I.D.
 2| 12022-  I1   0SURFIN' U.S.A.          BEACH_BOYS         M OFF4  H
       Air Time of this Item is  7:29:46 A   Total Time in Hour is 47:35
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

After a position is Inserted, the schedule Items at and below the Inserted position are moved down, to "make room" for the new position. The Manual Scheduler then automatically renumbers all of the positions in the hour.

Note that if you do *not* schedule a Song or Event into an Inserted position, it will be *removed* from the schedule when you Save it.

Juggle Positions

The Manual Scheduler allows you to swap any two Items in the schedule. We call this "Juggling". You can Juggle a Song with another Song, an Event with another Event, or a Song with an Event. We'll use a different hour in our example **MANUAL SCHEDULER** screen to show you how to Juggle two positions.

Place the cursor on either of the two Items you wish to Juggle, and press the letter "J". The Manual Scheduler then highlights the selected Item, and posts a message at the top of the screen.

In this **MANUAL SCHEDULER** screen, we have selected the "Brooklyn Bridge" Song in Overall Position #5, and pressed the "J" Key.

```
        Arrow to the Item you want to Juggle this with and press "J" again
        --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
        #| _ ID  CLPack       Title              Artist          RLOTEMT SC TXAG
           Top of Hour  9 A    Clock M0    Current Policy 2    Current Daypart 2
         1|  ***   1b1   0STATION I.D.
         2| 12115-  I1   0BECAUSE             DAVE_CLARK_FIVE      M OMM3
         3| 21204-  I2   0WILD WORLD          CAT STEVENS          M SS2  W
         4| 32091-  H1   0TWO HEARTS          PHIL COLLINS         M OFF4 H      N
         5| 42216-  I1   0WORST THAT COULD HAPPE BROOKLYN_BRIDGE   M SS2  S
         6| 53012-  G1   0LET'S HEAR IT FOR THE  DENIECE WILLIAMS  F OFF4 BD
         7|--***  13b1   0P S A / SPOTS / JINGLE
         8| 62386-  S3   0YOU DIDN'T HAVE TO BE  LOVIN'_SPOONFUL   M OMM3
         9| 72286-  I2   0HANDYMAN            JAMES TAYLOR         M SS1
        10| 82403-  R1   0FINER THINGS        STEVE WINWOOD        M SF4  L      T
        11| 91095-  I1   0ELEANOR RIGBY       BEATLES              M MS3         B
        12|--***  18b1   0SPOTS / WEATHER
        13|101315-  I2   0BABE                STYX                 M SS2
        14|111450-  H1   0BABY I LOVE / FREE BIR WILL_TO_POWER     G OSM3
        15|121131-  I1   0GOOD LOVIN'         RASCALS              M OFF5 H
        16|--***  15b1   0SPOTS / JINGLE
        17|132059-  I2   0DECEMBER '63        FOUR_SEASONS         M MM3         V
        18|142466-  G1   0HELLO               LIONEL RICHIE        M SS1  WB     R
             Air Time of this Item is  9:08:43 A   Total Time in Hour is 57:59
         F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
         F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

The message at the upper-left of the screen offers instructions on how to proceed. Now we must select the *other* Item to be Juggled by moving the cursor to that Item, and pressing the letter "J" again. In our example screen, we'll select the "Beatles" Song in Overall Position #11, and press the letter "J" again.

```
        --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
        #| _ ID  CLPack       Title              Artist          RLOTEMT SC TXAG
           Top of Hour  9 A    Clock M0    Current Policy 2    Current Daypart 2
         1|  ***   1b1   0STATION I.D.
         2| 12115-  I1   0BECAUSE             DAVE_CLARK_FIVE      M OMM3
         3| 21204-  I2   0WILD WORLD          CAT STEVENS          M SS2  W
         4| 32091-  H1   0TWO HEARTS          PHIL COLLINS         M OFF4 H      N
         5| 41095-  I1   0ELEANOR RIGBY       BEATLES              M MS3         B
         6| 53012-  G1   0LET'S HEAR IT FOR THE  DENIECE WILLIAMS  F OFF4 BD
         7|--***  13b1   0P S A / SPOTS / JINGLE
         8| 62386-  S3   0YOU DIDN'T HAVE TO BE  LOVIN'_SPOONFUL   M OMM3
         9| 72286-  I2   0HANDYMAN            JAMES TAYLOR         M SS1
        10| 82403-  R1   0FINER THINGS        STEVE WINWOOD        M SF4  L      T
        11| 92216-  I1   0WORST THAT COULD HAPPE BROOKLYN_BRIDGE   M SS2  S
        12|--***  18b1   0SPOTS / WEATHER
        13|101315-  I2   0BABE                STYX                 M SS2
        14|111450-  H1   0BABY I LOVE / FREE BIR WILL_TO_POWER     G OSM3
        15|121131-  I1   0GOOD LOVIN'         RASCALS              M OFF5 H
        16|--***  15b1   0SPOTS / JINGLE
        17|132059-  I2   0DECEMBER '63        FOUR_SEASONS         M MM3         V
        18|142466-  G1   0HELLO               LIONEL RICHIE        M SS1  WB     R
             Air Time of this Item is  9:29:37 A   Total Time in Hour is 57:59
         F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
         F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

The Manual Scheduler immediately Juggles the two Songs. Of course, the system Juggles all of the information in the Format portion of the screen as well. It also updates all other pertinent information, such as Air Times and Sweep Times, for all affected hours.

In our example we Juggled two Items in the same hour. This was a fairly simple example. Note, however, that you can move about the **MANUAL SCHEDULER** screen to Juggle scheduled Items between *any* two positions within the *entire* day.

Whenever you Juggle Songs or Events in the Manual Scheduler, **SELECTOR** makes a notation of the Juggle in the Highest Rule Dropped Screen Format.. The word "Juggled" will appear as the Highest Rule Dropped for all

Juggled Items. For complete information on this feature, see "Highest Rule Dropped" on Page 468 in this Section of the Manual.

Re-Test Song

You can Re-test critical scheduling rules of any Song in the schedule. Simply place the cursor on the Song you wish to Re-test, and press the question mark (?) Key. We'll move the cursor to Overall Position #4, to Re-test the Phil Collins Song scheduled there. When we press F7, the **TEST BAR** pops onto the bottom of the screen. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title              Artist         RLOTEMT  SC  TXAG
    Top of Hour  9 A    Clock M0    Current Policy 2   Current Daypart 2
 1|  ***   1b1    0STATION I.D.
 2| 12115-  I1    0BECAUSE               DAVE_CLARK_FIVE    M OMM3
 3| 21204-  I2    0WILD WORLD            CAT STEVENS        M SS2  W
 4| 32091-  H1    0TWO HEARTS            PHIL COLLINS       M OFF4 H       N
 5| 41095-  I1    0ELEANOR RIGBY         BEATLES            M MS3          B
 6| 53012-  G1    0LET'S HEAR IT FOR THE DENIECE WILLIAMS   F OFF4 BD
 7|--***  13b1    0P S A / SPOTS / JINGLE
 8| 62386-  S3    0YOU DIDN'T HAVE TO BE LOVIN'_SPOONFUL    M OMM3
 9| 72286-  I2    0HANDYMAN              JAMES TAYLOR       M SS1
10| 82403-  R1    0FINER THINGS          STEVE WINWOOD      M SF4  L       T
11| 92216-  I1    0WORST THAT COULD HAPPE BROOKLYN_BRIDGE   M SS2  S
12|--***  18b1    0SPOTS / WEATHER
13|101315-  I2    0BABE                  STYX               M SS2
14|111450-  H1    0BABY I LOVE / FREE BIR WILL_TO_POWER     G OSM3
15|121131-  I1    0GOOD LOVIN'           RASCALS            M OFF5 H
16|--***  15b1    0SPOTS / JINGLE
17|132059-  I2    0DECEMBER '63          FOUR_SEASONS       M MM3          V
18|142466-  G1    0HELLO                 LIONEL RICHIE      M SS1  WB      R
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _ AG |Total
          |Thu  4/12  1P| 7:38A|  2 43114  |5 32315 |Thu  6:56A|Thu 10:25A|
   Grid   |  0D  4H  1M|  1:27|    1 Dy  | 30 Dy  | 2Hr 10Mn| 1Hr 16Mn|
```

Note that the *current* play of the Song is *ignored* when the system computes the **TEST BAR** information for a Song Re-Test. This means that you see how the Song *actually* meets the scheduling rules. Say, for example, that the Song is *currently* scheduled in Daypart Number 3. In this case, the Song's current scheduling in that Daypart is *suppressed* from the **TEST BAR**. This allows you to obtain a clearer picture of how the Song actually meets or breaks your Daypart Rotation Rule.

The **TEST BAR** is an important tool in the Manual Scheduler, worthy of a complete explanation. We'll now teach you how the **TEST BAR** operates, and how to interpret the valuable information it displays.

THE TEST BAR

The **TEST BAR** allows you to see how a selected Song conforms to the scheduling rules that are used most often in **SELECTOR**. As noted above, you can use the **TEST BAR** to Re-Test any scheduled Song. When you do, you will know at a glance if the Song is violating any of the system's major scheduling rules.

More importantly, the **TEST BAR** is active when using the Advanced Editing features that we will describe in just a bit. As you use these features to consider different Songs for placement in your schedule, the **TEST BAR** provides guidance. It helps you make the best possible Song choice based on your scheduling rules.

When active, the **TEST BAR** always appears at the bottom of the **MANUAL SCHEDULER** screen. In this Section of the Manual, as we explain the various aspects of the **TEST BAR**, we will be using screen *excerpts* like this.

```
-------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _ AG  |Total|
|          |Thu  4/12  1P| 7:38A|  2 43114  |5 32315 |Thu  6:56A|Thu 10:25A|     |
|  Grid    |  0D  4H  1M|  1:27|     1 Dy   | 30 Dy  |  2Hr 10Mn|  1Hr 16Mn|57:59|
-------------------------------------------------------------------------
```

These excerpts will allow you to concentrate on the **TEST BAR** itself, rather than on the myriad of other information contained on the **MANUAL SCHEDULER** screen.

The **TEST BAR** is divided into seven sections. Each section relates to a different **SELECTOR** scheduling rule. All but one rule shown in the **TEST BAR** have warning flashers. Assuming you have assigned these rules on your Priority Lists, each rule's warning flasher will activate if the current Song *violates* that rule.

Test Bar Warning Flashers

The **TEST BAR** warning flashers are Rule, Policy and Category sensitive. Each rule's flasher responds according to your *settings* for the rule, and operates *only* when that rule appears on the Priority List of the Policy assigned to the hour you're presently editing. The rule may be defined as *either* a Breakable *or* Unbreakable Rule. Furthermore, a rule's flasher operates *only* for those Songs in the Categories whose Priority List contains the rule. We'll illustrate these concepts with some examples.

Rule sensitive means a warning occurs only when the Song violates your *specific* rule setting. For example, if your Minimum Artist Separation is one hour for all Categories, the Artist warning flasher will activate only for those Songs that, if scheduled, would violate your *one hour* rule setting. Note that if a rule *and* its Preferred version are *both* used, the flasher operates when the *Preferred* version of the rule is violated.

Policy sensitive means that the warning flashers respond to the *assigned* Policy for the specific position you are scheduling or testing. Let's say that your Minimum Artist Separation for all Categories is one hour in Policy 1 and two hours in Policy 2. In this case, the Artist warning flasher will indicate one hour violations when you are testing a Song to be scheduled in an hour assigned to Policy 1. If you are testing a Song to be scheduled in an hour assigned to Policy 2, the Artist warning flasher will indicate violations of your two hour Rule setting.

Category sensitive means a couple of things. First of all, the warning flashers respond in accordance to the specific Category settings of a rule. Let's say that your Minimum Artist Separation is one hour for Category A Songs, and two hours for Category B Songs. In this case, the Artist warning flasher will indicate one hour violations when you are testing a Category A Song and two hour violations when you are testing a Category B Song.

Similarly, the warning flashers operate in accordance with the different Priority Lists for each *Category*. Let's say that the highest version of the Hour Rotation Rule used on the Priority List for Category B is (2 Other), and the highest version of the Hour Rotation Rule used on the Priority List for Category D is (3 Other). In this case, the Hour Rotation warning flasher will operate if there is a "2 Other Hour" violation when you are testing a Category B Song and a "3 Other Hour" violation when you are testing a Category D Song.

Many stations maintain Song Categories that are used *exclusively* in the Manual Scheduler. They do *not* use the Day Scheduler to schedule Songs from these Categories. If *you* utilize such Categories, you should assign the **TEST BAR** rules to the Priority Lists of those Categories, and supply settings for the rules. If you do not follow this

advice, the **TEST BAR** warning flashers will *not* operate when you are considering Songs from those Categories here in the Manual Scheduler.

Daypart Regions and the Test Bar

If you have created Daypart Regions on the **DEFINE DAYPART REGIONS** screen in the Music Policy section of **SELECTOR**, be aware that your settings there affect the operation of the "Closest Play", "Daypart Rotation" and "Hour Rotation" sections of the **TEST BAR**. For "Closest Play", the **TEST BAR** will display the Song's Closest Play within the Region of the date and hour you are editing. For "Daypart Rotation", the **TEST BAR** will display the Song's scheduling in only those Dayparts within the Region of the date and hour you are editing. And for "Hour Rotation", the **TEST BAR** will display the Song's scheduling in only those hours within the Region of the date and hour you are editing.

If you have created Daypart Regions, don't be confused by the "Closest Play" **TEST BAR** data when scrolling through the **SONG WINDOW** during the "K" Command. Keep in mind that the "K" command sorts the Songs in absolute most-rested order, relative to the current scheduling position. The "Closest Play" division of the **TEST BAR**, however, shows the Closest Play *within* the Daypart Region of the current scheduling position. As you scroll through the Songs in the **SONG WINDOW**, and observe the Closest Play data in the **TEST BAR**, it might *appear* that the Songs are not in most-rested order. Actually the order of the Songs is *correct*. Remember, the **SONG WINDOW** most-rested sort order is *absolute*, and does *not* account for Daypart Regions.

For complete details on Daypart Regions, see "Daypart Regions" on Page 254 in Section 2 of this Manual.

Rotation History Cut-Off and the Test Bar

The Rotation History Cut-Off, which you set in the Music Policy section of the program, affects the operation of the "Daypart Rotation" and "Hour Rotation" sections of the **TEST BAR**. The Rotation History Cut-Off allows you to limit how many days in the past the system enforces these Rules in various Categories. If the Song being tested was last played *previous* to the Rotation History Cut-Off you have specified for its Category, the "Dy" fields of the "Daypart Rotation" and "Hour Rotation" sections of the **TEST BAR** will be *blank*.

The Rotation History Cut-Off *also* affects the operation of the warning flashers in the "Daypart Rotation" and "Hour Rotation" sections. If the Song being tested was last played *prior* to the Rotation History Cut-Off, the warning flashers will *not* operate. In this case, the Song's last play exceeds the limit of how far back in actual time you wish to enforce the Rules. For complete information, see "Rotation History Cut-Off" on Page 247 in Section 2 of this Manual.

Now that you now have a firm overview of the **TEST BAR** and its warning flashers, we'll examine each section of the **TEST BAR** in detail. We'll cover them in the order in which they appear, from left to right.

Dayparting

The Dayparting section of the **TEST BAR** displays the first ten characters of the Standard Daypart Restriction name, and the Standard Daypart Grid Number, assigned to the current Song. If the Song is *not* Dayparted, the Dayparting section will be empty. A flashing asterisk (*) indicates that the Song is Dayparted *out* of the current day and hour.

```
          -------------------------------------------------------------------------
          |Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _      |Total|
          |No AM Driv|Wed  4/ 4 12M|      | 2 13213   |2 13421 |Thu  4:16A|Thu  8:31A|62:26|
          |* Grid  1|   8D  5H 46M|      |    13 Dy  |  21 Dy | 1Hr 55Mn |  2Hr 16Mn|     |
          -------------------------------------------------------------------------
```

In the example **TEST BAR** above, the current Song has been assigned Standard Daypart Restriction Grid #1. The Daypart Restriction name is "No AM Drive." The flashing asterisk (*) indicates that the current Song has been Dayparted out of the current hour. Therefore, it violates the Daypart Restriction Rule.

Closest Play

The Closest Play section of the **TEST BAR** displays the *closest other* date and time that the current Song has been scheduled, relative to the current scheduling position. **SELECTOR** looks *both* backward *and* forward through the schedule to calculate Closest Play. The system also displays the actual separation of the Song, expressed in days ("D"), hours ("H") and minutes ("M"). A flashing asterisk (*) indicates a violation of your Minimum Separation Rule.

```
--------------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _     |Total|
|          |Thu  4/12 12N| 1:12A| 2 31231   |2 15432 |Wed  1:15A|Thu 12:53N|62:10|
| Grid     |*  0D  6H 54M| 4:48|     3 Dy   |  30 Dy | 1Dy  5Hr| 6Hr 50Mn|     |
--------------------------------------------------------------------------------
```

In the example **TEST BAR** above, the closest repeat of the tested Song is on Thursday April 12th at 12 Noon. This is 6 hours and 54 minutes away from the current scheduling position. The flashing asterisk (*) indicates that the current Song violates the Minimum Separation Rule.

The system determines the Closest Play information for the current day, the previous day and the following day by examining the schedules in your Database. If the Song being tested was not scheduled in that time frame, the Song's Play History is inspected. Each time a Song is scheduled, **SELECTOR** stores the scheduling time and date with the Song data. Twenty such "Play Stamps" are kept for every Song in the system. If the current Song was *not* scheduled yesterday, today or tomorrow, and does *not* contain any Play Stamps, the Closest Play section of the **TEST BAR** will be blank.

Yesterday Song

The Yesterday Song section of the **TEST BAR** is indicated by the Header "Yester". *If* the current Song appears in yesterday's schedule, the time it was scheduled is displayed. If the Song was scheduled *more* than one time yesterday, the play *closest* to the current time in today's schedule is displayed. **SELECTOR** looks *both* backward *and* forward through yesterday's schedule when calculating Yesterday Song.

The system also displays the *difference* between the time of yesterday's closest play and the current scheduling time. This difference is expressed as "HH:MM", where "HH" is hours and "MM" is minutes. A flashing asterisk (*) indicates a violation of your Yesterday Song Rule.

```
--------------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _     |Total|
|          |Thu  4/12  8A| 5:17A| 2 42312   |2 41542 |Thu 12:52M|Thu 11:45A|61:52|
| Grid     |*  0D  2H 18M|* 0:43|     0 Dy   |   2 Dy | 5Hr  8Mn| 5Hr 42Mn|     |
--------------------------------------------------------------------------------
```

In the example **TEST BAR** above, the current Song was scheduled yesterday at 5:17AM. The current scheduling position is 43 minutes away from 5:17AM, so the **TEST BAR** displays "0:43". The flashing asterisk (*) indicates that the current Song violates the Yesterday Song Rule.

Daypart Rotation

The Daypart Rotation section of the **TEST BAR** is indicated by the Header "Daypart Rot". It displays the Daypart Number of the current scheduling position, and the *previous* five Dayparts in which the current Song was scheduled. This information is displayed in a numeric "string", which appears immediately below the "Daypart Rot" Header. The string is read from left to right.

This area of the **TEST BAR** also shows the number of days that have passed since the tested Song was scheduled in the *current* Daypart. This is displayed in the "Dy" field. A flashing asterisk (*) indicates a violation of your Daypart Rotation Rule.

```
----------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _     |Total|
|          |Thu  4/12  8A| 5:17A| 2 22431   |2 41542 |Thu 12:52M|Thu 11:45A|61:52|
|   Grid   |*  0D  2H 18M|* 0:43| * 10 Dy   |  22 Dy |  5Hr  8Mn|  5Hr 42Mn|     |
----------------------------------------------------------------------------
```

In the example **TEST BAR** above, the Daypart Rotation string is "2 22431". This indicates that the *current* Daypart Number is "2", and the *previous* five times the Song was scheduled, it appeared in Dayparts "2", "2", "4", "3" and "1" - in that order. It has been "10" days since the Song was last scheduled in the current Daypart. The flashing asterisk (*) indicates the current Song violates the Daypart Rotation Rule.

The Daypart Rotation information displayed in the **TEST BAR** is derived from the Song's Play History. Each time a Song is scheduled, **SELECTOR** stores the scheduling time and date with the Song data. Twenty such "Play Stamps" are kept for every Song in the system. If the current Song does *not* contain any Play Stamps, the Daypart Rotation section of the **TEST BAR** will be blank.

Note that Daypart Rotation information is relative to the very *last* time the Song was scheduled, not to the current position that you are editing. For example, if you have scheduled three days in advance, and are now editing the first of the three days, the Daypart Rotation information *may* relate to scheduling of the Song that occurred *after* the position for which you are testing the Song.

Hour Rotation

The Hour Rotation section of the **TEST BAR** is indicated by the Header "Hour Rot". It displays the Daypart Hour Number of the current scheduling position, and the *previous* five Daypart Hour Numbers in which the tested Song played when it was scheduled in the current Daypart. This information is displayed in a numeric "string", which appears immediately below the "Hour Rot" Header. The string is read from left to right.

This area of the **TEST BAR** also shows the number of days that have passed since the tested Song was scheduled in the *current* hour of the Daypart. This is displayed in the "Dy" field. A flashing asterisk (*) indicates a violation of your Hour Rotation Rule.

```
--------------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _       |Total|
|          |Tue  4/10  5P|      |  2 43142  |2 52431 |Thu  4:10A|Thu 11:03A|62:37|
|  Grid    |   1D 12H 24M|      |      7 Dy  |* 19 Dy | 1Hr 50Mn|  5Hr  0Mn|     |
--------------------------------------------------------------------------------
```

In the example **TEST BAR** above, the Hour Rotation string is "2 52431". This indicates that the *current* scheduling position is located in the "2nd" hour of the current Daypart. The Song was *previously* scheduled in the "5th", "2nd", "4th", "3rd" and "1st" hours of the Daypart - in that order. It has been "19" days since the tested Song was last scheduled in the current hour of the Daypart. The flashing asterisk (*) indicates a violation of your Hour Rotation Rule.

The Hour Rotation information displayed in the **TEST BAR** is derived from the Song's Play History. Each time a Song is scheduled, **SELECTOR** stores the scheduling time and date with the Song data. Twenty such "Play Stamps" are kept for every Song in the system. If the current Song does *not* contain any Play Stamps, the Hour Rotation section of the **TEST BAR** will be blank.

Note that Hour Rotation information is relative to the very *last* time the Song was scheduled, not to the current position that you are editing. For example, if you have scheduled three days in advance, and are now editing the first of the three days, the Hour Rotation information *may* relate to scheduling of the Song that occurred *after* the current position for which you are testing the Song.

Artist Separation

The Artist Separation section of the **TEST BAR** is divided into two areas. These are used to indicate the *previous* and *next* scheduled appearances of the current Song's Artist. The "up arrow" symbol (_) designates the previous appearance, while the "down arrow" symbol (_) indicates the next appearance of the Artist.

The system displays the day and time of the previous and next appearances of the current Song's Artist. **SELECTOR** looks through the schedule you are currently editing, and the previous day's and next day's schedules, to locate repeat appearances of Artists. The actual Artist Separation times are shown, expressed in hours ("Hr") and minutes ("Mn"). Flashing asterisks (*) are displayed to indicate violations of the Artist Separation Rule.

```
--------------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _       |Total|
|          |Wed  4/11 11A|11:48A|  2 34132  |2 51324 |Thu  6:03A|Thu 12:39N|62:03|
|  Grid    |   0D 18H 42M| 5:18 |     12 Dy  | 10 Dy  |* 0Hr 28Mn|  6Hr  6Mn|     |
--------------------------------------------------------------------------------
```

In the example **TEST BAR** above, the previous (_) appearance by the Artist of the Current Song is Thursday at 6:03AM, which is "28" minutes before the current schedule time. The next (_) appearance by the Artist is Thursday at 12:29PM, which is "6" hours and "6" minutes after the current schedule time. The flashing asterisk (*) in the (_) area indicates that the current Song violates the Artist Separation Rule due to the *previous* Artist appearance.

The Artist areas of the **TEST BAR** *also* indicates violations of the Artist Group Separation and Special Artist Separation Rules. The abbreviation "AG" is used to indicate Artist Group, while the abbreviation "SA" represents Special Artist. Consider this example **TEST BAR**.

```
--------------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  SA |Total|
|          |Tue  4/10  5P|      |  2 43142  |2 52431 |Thu  5:27A|Thu  7:21A|58:22|
|  Grid    |   1D 12H 24M|      |      7 Dy |   9 Dy |* 0Hr 10Mn|* 1Hr 42Mn|     |
--------------------------------------------------------------------------------
```

The **TEST BAR** shown above is warning of *two* rule violations for the current Song. The flashing asterisk (*) and the abbreviation "AG" in the (_) area is warning of an Artist Group Separation conflict with the *previous* appearance of the current Song's Artist Group. This previous Artist Group appearance is Thursday at 5:27AM, which is "10" minutes before the current schedule time.

Similarly, the flashing asterisk (*) and the abbreviation "SA" in the (_) area is warning of a Special Artist Separation violation with the *next* appearance of the current Song's Special Artist. This next Special Artist appearance is Thursday at 7:21AM, which is "1" hour and "42" after the current schedule time.

Note that if there is no *previous* appearance of the current Song's Artist, Artist Group or Special Artist from the current schedule time through the *previous* day, the (_) Artist area of the **TEST BAR** will be empty. Likewise, if there is no *next* appearance of the current Song's Artist, Artist Group or Special Artist from the current schedule time through the *following* day, the (_) Artist area will be blank.

Total Hour Time

The Total Hour Time section of the **TEST BAR** is indicated by the Header "Total". It indicates what the total length of the current hour will be, *if* the tested Song is scheduled. The length is expressed as "MM:SS", where "MM" is minutes and "SS" is seconds. There is *no* warning flasher for Total Hour Time.

```
--------------------------------------------------------------------------------
|Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _       |Total|
|          |Wed  4/11  3A| 8:02A|  2 42153  |1 54241 |Thu  3:47A|Thu  9:40A|57:40|
|  Grid    |*  1D  1H 50M| 2:30 |      0 Dy |   3 Dy |  1Hr 46Mn|  4Hr  4Mn|     |
--------------------------------------------------------------------------------
```

The example **TEST BAR** above shows that if the Song being tested were to be scheduled, the total length of the hour would be 57 minutes and 40 seconds. Note that the Total Hour Time area of the **TEST BAR** does *not* operate when you are Re-testing Songs.

THE SONG WINDOW

When you are using **SELECTOR**'s Advanced Editing features to consider Songs for scheduling, you will be working in the Manual Scheduler's **SONG WINDOW**. There are several different commands that activate the Song Window. The specific *command* you use determines *which* Songs will be displayed in the window. The "K" Command is most often used to access the **SONG WINDOW**. For this reason, the **SONG WINDOW** is sometimes referred to as the **"K" WINDOW**. For details on all of the commands that activate the **SONG WINDOW**, see "Advanced Editing" on Page 510 in this Section of the Manual.

You use the **SONG WINDOW** to consider Songs for use in the current schedule. Before calling the **SONG WINDOW**, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule. Consider this example display.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title              Artist        RLOTEMT  SC  TXAG
    Top of Hour 10 A    Clock M0    Current Policy 2    Current Daypart 3
 2* 12148-  I1   0BABY I NEED YOUR LOVIN FOUR_TOPS          M OFF4  MB
 3| 21318-  I2   0BAKER STREET           GERRY RAFFERTY     M OMM3
 4| 32265-  H1   0WHEN I'M WITH YOU      SHERIFF            M NSS2  A
 5| 42023-  I1   0FUN FUN FUN            BEACH_BOYS         M OFF4
 6| 52173-  G1   0WAITING FOR A GIRL LIK FOREIGNER          M  SS2
 8* 60790-A S3   0GROOVY KIND OF LOVE    MINDBENDERS        M OSS2
 9| 72460-  I2   0YOU ARE SO BEAUTIFUL   JOE COCKER         M  SS1  W
10| 81088-  R1   0INVISIBLE TOUCH        GENESIS            M OFF5  H      N
11| 91393-  I1   0EIGHT DAYS A WEEK      BEATLES            M OMF4         B
13*101039-  I2   0I'LL HAVE TO SAY I LOV JIM CROCE          M  SS2
14|111452-  H1   0LOOK AWAY              CHICAGO            M OMS4
15|123006-  I1   0SUNNY                  BOBBY HEBB         M  SS2  B
17*131196-  I2   0PEACEFUL EASY FEELING  EAGLES             M OMM3  C      E
18|142497-  G1   0HOLD ME NOW            THOMPSON_TWINS     M OMM3
    Top of Hour 11 A    Clock M0    Current Policy 2    Current Daypart 3
 2* 13039-  I1   0MONY MONY              TOMMY JAMES/SHONDELLS M OFF5  H
 3| 21134-  I2   0CRACKLIN' ROSIE        NEIL DIAMOND       M OMM3
 4| 32175-  H1   0SILHOUETTE             KENNY G.          IN SS2  LI
      Air Time of this Item is 10:25:00 A   Total Time in Hour is 55:32
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

In the example **MANUAL SCHEDULER** screen above, the cursor is located in the 10AM hour, on Overall Position #10 (Music Position #8). The Song "Invisible Touch" by Genesis is currently scheduled in the position.

Now we'll use the "K" command to access the **SONG WINDOW** for Overall Position #10. Here's what happens.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title      |    Title         RLOTEMT  SC  TXAG|
    Top of Hour 10 A    Clock M0   Cur|GLORY OF LOVE        M  SS2       W |
 2* 12148-  I1   0BABY I NEED YOUR LOVIN|ONE MORE TRY        M  SS2  L    U |
 3| 21318-  I2   0BAKER STREET       |INVISIBLE TOUCH      M  OFF5 H    N |
 4| 32265-  H1   0WHEN I'M WITH YOU   |IN TOO DEEP          M  SS2  W    N |
 5| 42023-  I1   0FUN FUN FUN        |I DON'T WANNA GO ON  M  OFF4 H      |
 6| 52173-  G1   0WAITING FOR A GIRL LIK|NOTHING'S GONNA CHAN M  SM2  W      |
 8* 60790-A S3   0GROOVY KIND OF LOVE |THAT'S WHAT LOVE IS  M  SS2  W      |
 9| 72460-  I2   0YOU ARE SO BEAUTIFUL|HOLD ON TO THE NIGHT M  SS1         |
10| 81348-  R1   0GLORY OF LOVE      |STUCK WITH YOU       M  OFF4 H      |
11| 91393-  I1   0EIGHT DAYS A WEEK   |WORDS GET IN THE WAY F  SS2         |
13*101039-  I2   0I'LL HAVE TO SAY I LOV|HOLDING BACK THE YEA M  SS1  S      |
14|111452-  H1   0LOOK AWAY          |ALL I NEED IS A MIRA M  OFF4 H      |
15|123006-  I1   0SUNNY              |SONGBIRD             I  SS2  I      |
17*131196-  I2   0PEACEFUL EASY FEELING|TAKE MY BREATH AWAY  F  OSS2        |
18|142497-  G1   0HOLD ME NOW        |KOKOMO               M  OMM3        |
    Top of Hour 11 A    Clock M0    Cur|ALWAYS              M  SS2  B      |
 2* 13039-  I1   0MONY MONY          |DANCING ON THE CEILI M  OFF4 B    R |
 3| 21134-  I2   0CRACKLIN' ROSIE     |WILL YOU STILL LOVE  M  OMM3 L      |
 4| 32175-  H1   0SILHOUETTE         |TIME OF MY LIFE      D  SF4       L |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _ AG |Total
          |Fri  4/ 6  5P|      |  3 41323  |1 115   |Thu  2:00A|Thu 11:52A|56:22
   Grid   |   5D 16H 55M|      |    11 Dy  |* 11 Dy |  8Hr 25Mn|  1Hr 23Mn|
```

The **SONG WINDOW** pops onto the right-hand side of the screen, and the **TEST BAR** appears along the bottom of the screen. The **SONG WINDOW** is now active, and its cursor is positioned on the first Song at the top of the window, "Glory of Love". Notice that Overall Position #10 on the **MANUAL SCHEDULER** screen now displays the Song ID, Category, Level and Packet assignments and the Title of the Song currently selected in the **SONG WINDOW**. You use the Arrow and Paging Keys to move the cursor through the Songs listed in the window.

When the **SONG WINDOW** is active, the **TEST BAR** displays the rule information for the Song currently selected in the **SONG WINDOW**. In our example, the Test Bar is displaying rule information for "Glory of Love". This allows you to see how the Song conforms to your scheduling rules.

As you move the **SONG WINDOW** cursor through the various Songs, the **MANUAL SCHEDULER** screen and the **TEST BAR** change to reflect the information for the currently selected Song. Here's an example.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
  #| _ ID  CLPack        Title       |     Title         RLOTEMT  SC  TXAG|
    Top of Hour 10 A   Clock M0   Cur|GLORY OF LOVE        M SS2        W |
  2* 12148- I1   0BABY I NEED YOUR LOVIN|ONE MORE TRY      M SS2  L     U |
  3| 21318- I2   0BAKER STREET      |INVISIBLE TOUCH      M OFF5  H     N |
  4| 32265- H1   0WHEN I'M WITH YOU |IN TOO DEEP          M SS2  W     N |
  5| 42023- I1   0FUN FUN FUN       |I DON'T WANNA GO ON  M OFF4  H       |
  6| 52173- G1   0WAITING FOR A GIRL LIK|NOTHING'S GONNA CHAN M SM2  W     |
  8* 60790-A S3  0GROOVY KIND OF LOVE|THAT'S WHAT LOVE IS  M SS2  W       |
  9| 72460- I2   0YOU ARE SO BEAUTIFUL|HOLD ON TO THE NIGHT M SS1         |
 10| 82336- R1   0KOKOMO            |STUCK WITH YOU       M OFF4  H       |
 11| 91393- I1   0EIGHT DAYS A WEEK |WORDS GET IN THE WAY F SS2           |
 13*101039- I2   0I'LL HAVE TO SAY I LOV|HOLDING BACK THE YEA M SS1  S     |
 14|111452- H1   0LOOK AWAY         |ALL I NEED IS A MIRA M OFF4  H       |
 15|123006- I1   0SUNNY             |SONGBIRD             I SS2  I       |
 17*131196- I2   0PEACEFUL EASY FEELING|TAKE MY BREATH AWAY  F OSS2         |
 18|142497- G1   0HOLD ME NOW       |KOKOMO               M OMM3         |
    Top of Hour 11 A   Clock M0   Cur|ALWAYS               M SS2  B       |
  2* 13039- I1   0MONY MONY         |DANCING ON THE CEILI M OFF4  B     R |
  3| 21134- I2   0CRACKLIN' ROSIE   |WILL YOU STILL LOVE  M OMM3  L       |
  4| 32175- H1   0SILHOUETTE        |TIME OF MY LIFE      D SF4         L |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  _ Artist _   |Total
          |Wed  4/11  4A| 4:26A| 3 13215   |1 15    |Thu 10:12A|Thu 12:17N|55:39
   Grid   |  1D  5H 55M|  5:59|  *  3 Dy  |*  3 Dy |* 0Hr 13Mn|  1Hr 49Mn|
```

We have moved the Song Window cursor to the Song "Kokomo". Notice that Overall Position #10 on the **MANUAL SCHEDULER** screen, and the **TEST BAR**, have changed. They now display the information for "Kokomo".

These screen updating features provide great feedback as you're considering the Songs in the **SONG WINDOW**. The insertion of the Song on the **MANUAL SCHEDULER** screen allows you to determine how well the contemplated Song "fits", in context with the Songs already scheduled in adjacent Positions. And, of course, the **TEST BAR** provides valuable information about how the current Song fulfills important scheduling rules.

Song Display Order

The Songs listed in the **SONG WINDOW** are *usually* presented in absolute most-rested order, *relative* to the *current* scheduling position. This means that the first Song is the most-rested relative to the current scheduling position, the second Song is the next most-rested relative to the current position, and so on through the list. The last Song in the list is scheduled *closest* to the *current* position.

SELECTOR looks *both* backward *and* forward through the schedule when preparing these lists of Songs. Let's say that you have scheduled three days in advance, and are now editing the first of the three days. Some of the Songs in the list have most likely been scheduled *before* the current position, while other might be scheduled *after* the current position. This means that the *first* Song in the list could be scheduled *after* the current schedule position - if it has rested the longest. The **SONG WINDOW** list does not take into account the specific scheduling *location* of the Songs, but rather the amount of *time* they have rested.

Note that the "N" Command is an *exception* to the normal display order of the **SONG WINDOW**. The "N" Command provides a list of Songs in the *current* Stack Order of the Category/Level.

There are a variety of features and functions available when you are working in the **SONG WINDOW**. We'll describe all of them here.

Song Information Screen

When working in the **SONG WINDOW**, you can easily view the **SONG INFORMATION** screen for any Song listed. Simply place the cursor on the Song whose screen you wish to access, and press the F5 Key. With the *exception* of the F5 Key used to activate this **SONG WINDOW** feature, it works exactly like its counterpart on the **MANUAL SCHEDULER** screen. For details, see "Song Information Screen" on Page 477 in this Section of the Manual.

History Map

You can view the History Map for any Song, Artist, Title or Album Title listed in the **SONG WINDOW**. Simply place the cursor on the Song whose History Map you wish to access, and press the F7 Key. This **SONG WINDOW** feature works exactly like its counterpart on the **MANUAL SCHEDULER** screen. For complete information, see "History Map" on Page 479 in this Section of the Manual.

Delete Song from List

As you are working in the **SONG WINDOW**, you will often encounter Songs that, for one reason or another, you simply *do not* wish to consider scheduling. At the same time, there may be *other* Songs in the window that are strong possibilities. You can *temporarily* Delete the Songs you do not wish to consider. This allows you to create a group of Songs with strong possibilities. After the "no way" Songs are Deleted, you will have a more manageable list of Song possibilities. Then you can easily use the **SONG WINDOW** features to locate the *best* Song from the group of possible Songs. Consider this example.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title     |     Title        RLOTEMT  SC  TXAG|
   Top of Hour 10 A   Clock M0  Cur|DANCING ON THE CEILI M OFF4  B      R |
 2* 12148-  I1  0BABY I NEED YOUR LOVIN|WILL YOU STILL LOVE  M OMM3  L      |
 3| 21318-  I2  0BAKER STREET      |TIME OF MY LIFE      D  SF4         L |
 4| 32265-  H1  0WHEN I'M WITH YOU  |FRIENDS AND LOVERS   D OSS2  BW     |
 5| 42023-  I1  0FUN FUN FUN       |WHEN THE GOING GETS  M OFF5  BH     |
 6| 52173-  G1  0WAITING FOR A GIRL LIK|I DON'T WANT TO LIVE M  SM3        |
 8* 60790-A S3  0GROOVY KIND OF LOVE |NEXT TIME I FALL     D  SS2         W |
 9| 72460-  I2  0YOU ARE SO BEAUTIFUL|TOGETHER FOREVER     M OFF4  D      |
10| 83170-  R1  0WHEN THE GOING GETS TO|HUNGRY EYES         M OFF4         |
11| 91393-  I1  0EIGHT DAYS A WEEK  |SHE'S LIKE THE WIND  M  SS2         |
13*101039-  I2  0I'LL HAVE TO SAY I LOV|CAN'T STAY AWAY FROM F  SS2         |
14|111452-  H1  0LOOK AWAY         |THERE'LL BE SAD SONG M  SS2  BS     |
15|123006-  I1  0SUNNY             |FATHER FIGURE        M  SS3  L      U |
17*131196-  I2  0PEACEFUL EASY FEELING |I WANNA DANCE WITH S F OFF5  BD     |
18|142497-  G1  0HOLD ME NOW       |NEVER GONNA GIVE YOU M OFF4  D      |
   Top of Hour 11 A   Clock M0  Cur|MAN IN THE MIRROR    M  SM3  LB     M |
 2* 13039-  I1  0MONY MONY         |BACK IN THE HIGH LIF M OMM3         T |
 3| 21134-  I2  0CRACKLIN' ROSIE    |MAKE ME LOSE CONTROL M  SM3         |
 4| 32175-  H1  0SILHOUETTE        |LADY IN RED          M  SS2         |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _      |Total
          |Wed  4/11 10A|10:29A|  3 32143  |1 145   |Wed  7:35P|Thu  5:14P|55:58
  Grid    |   0D 23H 55M|* 0:04|  *  1 Dy  |*  1 Dy | 14Hr 50Mn|  6Hr 46Mn|
```

In our example **SONG WINDOW** above, we are examining the tune "When the Going Gets Tough". If you're like us, you probably feel that the Song is a bad choice for the current schedule position. The Song played yesterday within four minutes of the slot in today's schedule. This is confirmed by the **TEST BAR** data for Yesterday Song, Daypart Rotation and Hour Rotation.

It is easy to *temporarily* Delete this tune from the Song Window. While the cursor is on "When the Going Gets Tough", simply press the Delete Key and the Song is immediately removed from the **SONG WINDOW**.

```
    --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
    #| _  ID   CLPack       Title      |      Title        RLOTEMT  SC  TXAG|
       Top of Hour 10 A    Clock M0   Cur|DANCING ON THE CEILI M OFF4  B      R  |
   2* 12148-  I1   0BABY I NEED YOUR LOVIN|WILL YOU STILL LOVE  M OMM3  L         |
   3| 21318-  I2   0BAKER STREET         |TIME OF MY LIFE      D  SF4         L  |
   4| 32265-  H1   0WHEN I'M WITH YOU     |FRIENDS AND LOVERS   D OSS2  BW        |
   5| 42023-  I1   0FUN FUN FUN          |I DON'T WANT TO LIVE M  SM3            |
   6| 52173-  G1   0WAITING FOR A GIRL LIK|NEXT TIME I FALL     D  SS2         W  |
   8* 60790-A S3   0GROOVY KIND OF LOVE   |TOGETHER FOREVER     M OFF4  D         |
   9| 72460-  I2   0YOU ARE SO BEAUTIFUL  |HUNGRY EYES          M OFF4            |
  10| 81412-  R1   0I DON'T WANT TO LIVE W|SHE'S LIKE THE WIND  M  SS2            |
  11| 91393-  I1   0EIGHT DAYS A WEEK     |CAN'T STAY AWAY FROM F  SS2            |
  13*101039-  I2   0I'LL HAVE TO SAY I LOV|THERE'LL BE SAD SONG M  SS2  BS        |
  14|111452-  H1   0LOOK AWAY            |FATHER FIGURE        M  SS3  L      U  |
  15|123006-  I1   0SUNNY                |I WANNA DANCE WITH S F OFF5  BD        |
  17*131196-  I2   0PEACEFUL EASY FEELING |NEVER GONNA GIVE YOU M OFF4  D         |
  18|142497-  G1   0HOLD ME NOW          |MAN IN THE MIRROR    M  SM3  LB     M  |
       Top of Hour 11 A    Clock M0   Cur|BACK IN THE HIGH LIF M OMM3         T  |
   2* 13039-  I1   0MONY MONY            |MAKE ME LOSE CONTROL M  SM3            |
   3| 21134-  I2   0CRACKLIN' ROSIE       |LADY IN RED          M  SS2            |
   4| 32175-  H1   0SILHOUETTE           |THESE DREAMS         F  SS2         H  |
 Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _    |Total
           |Wed  4/11 11A|11:30A|  3 32134  |1 251   |Thu 10:17A|      |56:55
    Grid   |  0D 22H 55M |* 1:05|  *  1 Dy  |  15 Dy |* 0Hr  8Mn|      |
```

The Songs in the list *below* the Song that was Deleted from the **SONG WINDOW** have moved up to "fill" the gap. Now the currently selected Song is "I Don't Want To Live Without You".

You can Delete as many Songs from the **SONG WINDOW** as you want. Just position the window cursor on each tune you wish to Delete, and press the Delete Key.

Note that if you *leave* the **SONG WINDOW** and then return to it, the Songs you previously Deleted will reappear. There is *no* way to *permanently* Delete Songs from the window. The Songs are removed *only* for the length of time that you *remain* in the Song Window.

Select Song

The primary goal of working in the **SONG WINDOW** is to locate a tune for use in the current schedule. This screen demonstrates a strong possibility.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
#| _ ID   CLPack      Title      |      Title        RLOTEMT  SC  TXAG|
    Top of Hour 10 A    Clock M0    Cur|GLORY OF LOVE        M SS2       W |
 2* 12148-  I1  0BABY I NEED YOUR LOVIN|ONE MORE TRY         M SS2  L    U |
 3| 21318-  I2  0BAKER STREET          |INVISIBLE TOUCH      M OFF5 H    N |
 4| 32265-  H1  0WHEN I'M WITH YOU     |IN TOO DEEP          M SS2  W    N |
 5| 42023-  I1  0FUN FUN FUN           |I DON'T WANNA GO ON  M OFF4 H      |
 6| 52173-  G1  0WAITING FOR A GIRL LIK|NOTHING'S GONNA CHAN M SM2  W      |
 8* 60790-A S3  0GROOVY KIND OF LOVE   |THAT'S WHAT LOVE IS  M SS2  W      |
 9| 72460-  I2  0YOU ARE SO BEAUTIFUL  |HOLD ON TO THE NIGHT M SS1        |
10| 83010-  R1  0I DON'T WANNA GO ON WI|STUCK WITH YOU       M OFF4 H      |
11| 91393-  I1  0EIGHT DAYS A WEEK     |WORDS GET IN THE WAY F SS2        |
13*101039-  I2  0I'LL HAVE TO SAY I LOV|HOLDING BACK THE YEA M SS1  S      |
14|111452-  H1  0LOOK AWAY             |ALL I NEED IS A MIRA M OFF4 H      |
15|123006-  I1  0SUNNY                 |SONGBIRD             I SS2  I      |
17*131196-  I2  0PEACEFUL EASY FEELING |TAKE MY BREATH AWAY  F OSS2        |
18|142497-  G1  0HOLD ME NOW           |KOKOMO               M OMM3        |
    Top of Hour 11 A    Clock M0    Cur|ALWAYS               M SS2  B      |
 2* 13039-  I1  0MONY MONY             |DANCING ON THE CEILI M OFF4 B    R |
 3| 21134-  I2  0CRACKLIN' ROSIE       |WILL YOU STILL LOVE  M OMM3 L      |
 4| 32175-  H1  0SILHOUETTE            |TIME OF MY LIFE      D SF4        L |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _    |Total
          |Tue  4/10  6A|      | 3 21324   |1 53    |Thu  7:11A|Thu 11:27A|55:55
  Grid    |   2D  3H 31M|      |    7 Dy   |   Dy   |  3Hr 14Mn|  0Hr 59Mn|
```

In our example **SONG WINDOW** above, the cursor is located on an Elton John Song, "I Don't Wanna Go on with You Like That". Note that *none* of the **TEST BAR** warning flashers are active. To select a tune for use in the current schedule position, simply place the **SONG WINDOW** cursor on the Song, and press the Enter Key.

Let's schedule the Elton John Song. Since it is the current Song in the **SONG WINDOW**, all we have to do is press the Enter Key. The Song is immediately inserted at the current cursor location of the **MANUAL SCHEDULER** screen, and the **SONG WINDOW** closes. Here's how the screen appears now.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
#| _ ID   CLPack      Title             Artist       RLOTEMT  SC  TXAG
    Top of Hour 10 A    Clock M0    Current Policy 2    Current Daypart 3
 2* 12148-  I1  0BABY I NEED YOUR LOVIN FOUR_TOPS           M OFF4  MB
 3| 21318-  I2  0BAKER STREET           GERRY RAFFERTY      M OMM3
 4| 32265-  H1  0WHEN I'M WITH YOU      SHERIFF             M NSS2  A
 5| 42023-  I1  0FUN FUN FUN            BEACH_BOYS          M OFF4
 6| 52173-  G1  0WAITING FOR A GIRL LIK FOREIGNER           M SS2
 8* 60790-A S3  0GROOVY KIND OF LOVE    MINDBENDERS         M OSS2
 9| 72460-  I2  0YOU ARE SO BEAUTIFUL   JOE COCKER          M SS1  W
10| 83010-  R1  0I DON'T WANNA GO ON WI ELTON JOHN          M OFF4  H
11| 91393-  I1  0EIGHT DAYS A WEEK      BEATLES             M OMF4         B
13*101039-  I2  0I'LL HAVE TO SAY I LOV JIM CROCE           M SS2
14|111452-  H1  0LOOK AWAY              CHICAGO             M OMS4
15|123006-  I1  0SUNNY                  BOBBY HEBB          M SS2  B
17*131196-  I2  0PEACEFUL EASY FEELING  EAGLES              M OMM3  C      E
18|142497-  G1  0HOLD ME NOW            THOMPSON_TWINS      M OMM3
    Top of Hour 11 A    Clock M0    Current Policy 2    Current Daypart 3
 2* 13039-  I1  0MONY MONY              TOMMY JAMES/SHONDELLS M OFF5  H
 3| 21134-  I2  0CRACKLIN' ROSIE        NEIL DIAMOND        M OMM3
 4| 32175-  H1  0SILHOUETTE             KENNY G.            IN SS2  LI
      Air Time of this Item is 10:25:00 A   Total Time in Hour is 55:55
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Our example screen above shows that the original Genesis Song that was in Overall Position #10 has been *replaced* by the Elton John tune that we selected in the **SONG WINDOW**.

Whenever you use the **SONG WINDOW** to insert or replace a Song in the Manual Scheduler, **SELECTOR** makes a notation of the change in the Highest Rule Dropped Screen Format. The words "Manual Edit" will appear as the

Highest Rule Dropped for all Songs Manually Scheduled from the **SONG WINDOW**. For complete information on this feature, see "Highest Rule Dropped" on Page 468 in this Section of the Manual.

Return to Manual Scheduler

If you wish to leave the **SONG WINDOW** *without* scheduling a Song, simply press the Escape Key. You will then return to the **MANUAL SCHEDULER** screen. The current position will once again display the Song that was originally listed, before you entered the **SONG WINDOW**.

SONG WINDOW FORMAT

When the **SONG WINDOW** is active, the F8 Key can be used to sequentially change the window's Format. Song Titles are *always* shown in the **SONG WINDOW**, but you can display *other* Song information as well.

We will describe and show each of the **SONG WINDOW** Formats, and tell you specific "Alt-#" key combinations that *immediately* access these Formats when the **SONG WINDOW** is active. To conserve space, we'll use screen excerpts.

Role/Opener/Tempo/Mood/Type/Sound Codes/Texture/Artist Group

SONG WINDOW Format #1 displays the Role, Opener, Tempo, Mood, Type, Sound Codes, Texture and Artist Group Characteristics of the listed Songs. When the **SONG WINDOW** is active, you can press Alt-1 to immediately access this information. Here's an example display.

```
    --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
    #| _  ID   CLPack      Title      |     Title       RLOTEMT  SC  TXAG|
    6| 53197- G1   0EVERY BREATH YOU TAKE |GLORY OF LOVE        M  SS2         W |
    7| 62146- I1   0SOUL AND INSPIRATION  |ONE MORE TRY         M  SS2  L      U |
    8| 71348- R1   0GLORY OF LOVE         |GOT MY MIND SET ON Y M OFF4  H      B |
    9| 81237- I2   0I CAN SEE CLEARLY NOW |IN TOO DEEP          M  SS2  W      N |
   11* 92265- H1   0WHEN I'M WITH YOU     |I DON'T WANNA GO ON  M OFF4  H        |
   12|102150- I1   0WORKING MY WAY BACK TO|NOTHING'S GONNA CHAN M  SM2  W        |
   14*111477- I2   0MARGARITAVILLE        |THAT'S WHAT LOVE IS  M  SS2  W        |
   15|122204- G1   0ENDLESS LOVE          |HOLD ON TO THE NIGHT M  SS1          |
   Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _ AG |Total
             |Fri  4/ 6 5P|      | 2 41323 |1 51   |Thu  2:00A|Thu 11:52A|57:48
      Grid   |  5D 11H 53M|      |    14 Dy |* 21 Dy | 3Hr 23Mn| 6Hr 25Mn|
```

This **SONG WINDOW** Screen Format is exactly like that used on the **MANUAL SCHEDULER** screen. For complete details on the data shown here, see "Role/Opener/Tempo/Mood/Type/Sound Codes/Texture/Artist Group" on Page 465 in this Section of the Manual.

Energy/Era/Pattern/Content/Daypart Grid Number/Media

SONG WINDOW Format #2 displays the Energy, Era, Pattern, Content, Daypart Grid Number and Media Code of the listed Songs. When the **SONG WINDOW** is active, you can press Alt-2 to immediately access this information. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _ ID   CLPack      Title      |     Title        E  R  P  C  DPT MEDIA|
 6| 53197- G1   0EVERY BREATH YOU TAKE |GLORY OF LOVE              1        |
 7| 62146- I1   0SOUL AND INSPIRATION  |ONE MORE TRY               1        |
 8| 71348- R1   0GLORY OF LOVE         |GOT MY MIND SET ON Y       2        |
 9| 81237- I2   0I CAN SEE CLEARLY NOW |IN TOO DEEP                1        |
11* 92265- H1   0WHEN I'M WITH YOU     |I DON'T WANNA GO ON        2        |
12|102150- I1   0WORKING MY WAY BACK TO|NOTHING'S GONNA CHAN       3        |
14*111477- I2   0MARGARITAVILLE        |THAT'S WHAT LOVE IS        3        |
15|122204- G1   0ENDLESS LOVE          |HOLD ON TO THE NIGHT       3        |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot| AG _ Artist _ AG |Total
          |Fri  4/ 6  5P|      | 2 41323   |1 51    |Thu  2:00A|Thu 11:52A|57:48
    Grid  |  5D 11H 53M |      |  14 Dy    |* 21 Dy |  3Hr 23Mn|  6Hr 25Mn|
```

This **SONG WINDOW** Screen Format is exactly like that used on the **MANUAL SCHEDULER** screen. For complete details on the data shown here, see "Energy/Era/Pattern/Content/Daypart Grid Number/Media" on Page 466 in this Section of the Manual.

Chart Information

SONG WINDOW Format #3 displays the Chart Information of the listed Songs. When the **SONG WINDOW** is active, you can press Alt-3 to immediately access this information. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _ ID   CLPack      Title      |     Title       TW LW PP PM/PY WO|
 6| 53197- G1   0EVERY BREATH YOU TAKE |GLORY OF LOVE           1    /86  |
 7| 62146- I1   0SOUL AND INSPIRATION  |ONE MORE TRY                 /88  |
 8| 71348- R1   0GLORY OF LOVE         |GOT MY MIND SET ON Y         /88  |
 9| 81237- I2   0I CAN SEE CLEARLY NOW |IN TOO DEEP             3    /87  |
11* 92265- H1   0WHEN I'M WITH YOU     |I DON'T WANNA GO ON          /88  |
12|102150- I1   0WORKING MY WAY BACK TO|NOTHING'S GONNA CHAN    12   /87  |
14*111477- I2   0MARGARITAVILLE        |THAT'S WHAT LOVE IS     19   /87  |
15|122204- G1   0ENDLESS LOVE          |HOLD ON TO THE NIGHT         /88  |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot| AG _ Artist _ AG |Total
          |Fri  4/ 6  5P|      | 2 41323   |1 51    |Thu  2:00A|Thu 11:52A|57:48
    Grid  |  5D 11H 53M |      |  14 Dy    |* 21 Dy |  3Hr 23Mn|  6Hr 25Mn|
```

This **SONG WINDOW** Screen Format is exactly like that used on the **MANUAL SCHEDULER** screen. For complete details on the data shown here, see "Chart Information" on Page 466 in this Section of the Manual.

Intro/Ending/Runtime

SONG WINDOW Format #4 shows the Intro Times, Ending Codes and Runtimes of the listed Songs. When the **SONG WINDOW** is active, you can press Alt-4 to immediately access this information. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _ ID   CLPack      Title      |     Title       I1/I2/I3 EN RTIME|
 6| 53197- G1   0EVERY BREATH YOU TAKE |GLORY OF LOVE         /13/  FA  4:08|
 7| 62146- I1   0SOUL AND INSPIRATION  |ONE MORE TRY          /25/  CO  5:45|
 8| 71348- R1   0GLORY OF LOVE         |GOT MY MIND SET ON Y  /05/  CO  3:45|
 9| 81237- I2   0I CAN SEE CLEARLY NOW |IN TOO DEEP           /10/  FA  4:49|
11* 92265- H1   0WHEN I'M WITH YOU     |I DON'T WANNA GO ON   /15/  FA  3:41|
12|102150- I1   0WORKING MY WAY BACK TO|NOTHING'S GONNA CHAN  /13/  FA  3:37|
14*111477- I2   0MARGARITAVILLE        |THAT'S WHAT LOVE IS   /14/  CO  3:46|
15|122204- G1   0ENDLESS LOVE          |HOLD ON TO THE NIGHT  /33/  FA  4:50|
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot| AG _ Artist _ AG |Total
          |Fri  4/ 6  5P|      | 2 41323   |1 51    |Thu  2:00A|Thu 11:52A|57:48
    Grid  |  5D 11H 53M |      |  14 Dy    |* 21 Dy |  3Hr 23Mn|  6Hr 25Mn|
```

This **Song Window** Screen Format is exactly like that used on the **Manual Scheduler** screen. For complete details on the data shown here, see "Intro/Ending/Runtime" on Page 467 in this Section of the Manual.

Artist

Song Window Format #5 displays the Artists of the listed Songs. When the **Song Window** is active, you can press Alt-5 to immediately access this information. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title      |     Title          Artist         |
 6| 53197-  G1   0EVERY BREATH YOU TAKE |GLORY OF LOVE    PETER CETERA    |
 7| 62146-  I1   0SOUL AND INSPIRATION  |ONE MORE TRY     GEORGE MICHAEL  |
 8| 71348-  R1   0GLORY OF LOVE         |GOT MY MIND SET ON GEORGE HARRISON |
 9| 81237-  I2   0I CAN SEE CLEARLY NOW |IN TOO DEEP      GENESIS        |
11* 92265-  H1   0WHEN I'M WITH YOU     |I DON'T WANNA GO O ELTON JOHN   |
12|102150-  I1   0WORKING MY WAY BACK TO|NOTHING'S GONNA CH GLENN MEDEIROS |
14*111477-  I2   0MARGARITAVILLE        |THAT'S WHAT LOVE I MICHAEL BOLTON |
15|122204-  G1   0ENDLESS LOVE          |HOLD ON TO THE NIG RICHARD MARX  |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  AG |Total
          |Fri  4/ 6  5P|      |  2 41323  |1 51    |Thu  2:00A|Thu 11:52A|57:48
   Grid   |   5D 11H 53M|      |    14 Dy  |* 21 Dy |  3Hr 23Mn|  6Hr 25Mn|
```

The Header in the upper-right of the **Song Window** is used to indicate the location of the Song Artists below. In the example window above, the Header displays "Artist".

The first Song at the top of the window, "Glory of Love", is performed by "Peter Cetera".

Depth/ID/CLPack/Title

Song Window Format #6 displays the Depths, Song IDs, Categories, Levels, Packets and Titles of the listed Songs. When the **Song Window** is active, you can press Alt-6 to immediately access this information. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title      |Depth  ID   CLPack      Title      |
 6| 53197-  G1   0EVERY BREATH YOU TAKE |  11348-  R1   0GLORY OF LOVE       |
 7| 62146-  I1   0SOUL AND INSPIRATION  |  22232-  R1   0ONE MORE TRY        |
 8| 71348-  R1   0GLORY OF LOVE         |  32389-  R1   0GOT MY MIND SET ON YO|
 9| 81237-  I2   0I CAN SEE CLEARLY NOW |  43004-  R1   0IN TOO DEEP         |
11* 92265-  H1   0WHEN I'M WITH YOU     |  53010-  R1   0I DON'T WANNA GO ON W|
12|102150-  I1   0WORKING MY WAY BACK TO|  61127-  R1   0NOTHING'S GONNA CHANG|
14*111477-  I2   0MARGARITAVILLE        |  71371-  R1   0THAT'S WHAT LOVE IS A|
15|122204-  G1   0ENDLESS LOVE          |  82456-  R1   0HOLD ON TO THE NIGHTS|
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  AG |Total
          |Fri  4/ 6  5P|      |  2 41323  |1 51    |Thu  2:00A|Thu 11:52A|57:48
   Grid   |   5D 11H 53M|      |    14 Dy  |* 21 Dy |  3Hr 23Mn|  6Hr 25Mn|
```

The Header at the top of the **Song Window** is used to indicate the location of the information shown below. In the example window above, the Header displays "Depth ID CLPack Title". "Depth" stands for list depth, "ID" means Song ID, "CLPack" indicates the Category/Level/Packet assignments for the Songs and "Title" stands for the Songs Title.

In our example window, "Glory of Love" is the first Song in the list, so it's Depth is "1". The Song ID is "1348-". The Song is assigned to Category "R" Level "1". Since the Song is *not* in a Packet, the "Pack" field displays "0". In **Song Window** Format #6, the Song Titles are displayed in the right-most column.

Note that the "Depth" displayed here does not *necessarily* reflect the *actual* Stack Order of the Songs. This column shows Song *positions* within the **Song Window** list. The window can display several different types of Song groups. Often these groups of Songs are spread across several different Categories/Levels. In these cases, do not confuse the "Depth" shown in the **Song Window**, with the Search Depths of the Songs' actual Categories/Levels.

ADVANCED EDITING

The Manual Scheduler allows you to quickly access lists of Songs to consider for use in any position of the current schedule. Different Song lists are available, depending on the specific command that you use to access the list. The **SONG WINDOW** is used to display the lists. Before using an Advanced Editing Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule. Now we'll discuss the individual Commands and describe the Song lists that each Command accesses.

CATEGORY/LEVEL IN MOST-RESTED ORDER

The "K" Command is used to access a list of all of the Songs in a Category/Level. The list is sorted in absolute most-rested order. To use this Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the letter "K". The Songs will be displayed in the **SONG WINDOW**, which appears on the right-hand side of the screen. Also, the **TEST BAR** becomes active, and appears along the bottom of the display. Here's an example.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title      |      Title        RLOTEMT  SC  TXAG|
    Top of Hour  1 P    Clock M0    Cur|AND I LOVE HER      M  SS1      B  |
 2* 12075-  I1   0I HEAR A SYMPHONY  |YESTERDAY           M  SS1      B  |
 3| 22368-  I2   0DOES ANYBODY REALLY KN|CAN'T HELP FALLING I M  SS1  W     |
 4| 32091-  H1   0TWO HEARTS         |YOU'RE GONNA LOSE TH M  MM3      B  |
 5| 41394-  I1   0AND I LOVE HER     |FOR WHAT IT'S WORTH  M  SS2      C  |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|DEDICATED TO THE ONE G  SS1  W     |
 8* 60431-A S3   0ALONG COMES MARY   |DO YOU WANT TO KNOW  M  SS2      B  |
 9| 72061-  I2   0ON BROADWAY        |LOVE CHILD          F  OFF4 MBH  S  |
10| 81129-  R1   0ONE MOMENT IN TIME |MY CHERIE AMOUR     M  SS2  MB    |
11| 92158-  I1   0PROUD MARY         |BABY I NEED YOUR LOV M  SS2        |
13*101288-  I2   0DAY AFTER DAY      |IF I FELL           M  SS2      B  |
14|112265-  H1   0WHEN I'M WITH YOU  |ABRAHAM MARTIN AND J M  SS2  S     |
15|121423-  I1   0HAPPY TOGETHER     |LOVE ME DO          M  OFF4     B  |
17*131192-  I2   0TEACH YOUR CHILDREN|UNDER THE BOARDWALK  M  SS2  B     |
18|143021-  G1   0IF EVER YOU'RE IN MY A|YOU'VE LOST THAT LOV M  SS2  B    L |
    Top of Hour  2 P    Clock M0    Cur|IN MY LIFE          M  SS2      B  |
 2* 12299-  I1   0ALL MY LOVING      |BACK IN MY ARMS AGAI F  OFF4 MB   S  |
 3| 21267-  I2   0THIS IS IT         |SWEET CAROLINE      M  OMF3       |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU|YOU'VE MADE ME SO VE M  OMS3       |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  SA |Total
          |Thu  3/22  4A|      |  3 14253  |4 32412 |Thu  1:00P|Thu  2:00P|59:45
    Grid  |  21D  8H 51M|      |    42 Dy  |  65 Dy |* 0Hr  9Mn|* 0Hr 48Mn|
```

In our example screen above, the **MANUAL SCHEDULER** screen cursor was located on Overall Position #5 when the "K" Command was issued. The original Song scheduled in this position was assigned to Category I Level 1. Therefore, the **SONG WINDOW** now displays all of the Songs from Category I Level 1.

The "K" Command is probably the most-used Advanced Editing feature. It is used to help you quickly locate a suitable replacement Song from the *same* Category/Level as the Song that was *originally* scheduled. Most programmers have a concern that Songs not repeat too closely to their previous or next play. Since the most-rested Songs appear at the beginning of the "K" Song list, the best choices, from a repetition standpoint, are the easiest to access.

Since the Songs are displayed in most-rested order, the Song that was *originally* scheduled in the position will most likely appear at or near the top of the list. You can then *reconsider* this Song, in context with the other available Song choices.

Of course, by viewing the rule information in the **TEST BAR**, and using all of the functions available in the **SONG WINDOW**, you can quickly find the "best" replacement Song.

Note that the "K" Command presents a list of Theme Songs if issued from a Theme Position, or a list of Songs by the designated Artist if originated from a Clock Category Artist position.

CATEGORY/LEVEL IN STACK ORDER

The "N" Command is also used to access a list of all of the Songs in the currently scheduled Song's Category/Level, but the Songs are listed in their *current* Stack Order. To use this Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the letter "N". A Song list will be displayed in the **SONG WINDOW**, which appears on the right-hand side of the screen. Also, the **TEST BAR** becomes active, and appears along the bottom of the screen. Here's an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#| _ ID   CLPack       Title      |      Title        RLOTEMT  SC  TXAG|
    Top of Hour  1 P    Clock M0    Cur|LET'S HANG ON         M  SM3       V |
 2* 12075-  I1   0I HEAR A SYMPHONY  |AND I LOVE HER       M  SS1       B |
 3| 22368-  I2   0DOES ANYBODY REALLY KN|SOMETHING        M  SS1       B |
 4| 32091-  H1   0TWO HEARTS        |YESTERDAY            M  SS1       B |
 5| 41422-  I1   0LET'S HANG ON     |CAN'T HELP FALLING I M  SS1   W     |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|YOU'RE GONNA LOSE TH M  MM3       B |
 8* 60431-A S3   0ALONG COMES MARY  |FOR WHAT IT'S WORTH  M  SS2       C |
 9| 72061-  I2   0ON BROADWAY       |DEDICATED TO THE ONE G  SS1   W     |
10| 81129-  R1   0ONE MOMENT IN TIME|DO YOU WANT TO KNOW  M  SS2       B |
11| 92158-  I1   0PROUD MARY        |LOVE CHILD           F  OFF4  MBH S |
13*101288-  I2   0DAY AFTER DAY     |MY CHERIE AMOUR      M  SS2   MB    |
14|112265-  H1   0WHEN I'M WITH YOU |BABY I NEED YOUR LOV M  SS2       |
15|121423-  I1   0HAPPY TOGETHER    |IF I FELL            M  SS2       B |
17*131192-  I2   0TEACH YOUR CHILDREN|ABRAHAM MARTIN AND J M  SS2   S     |
18|143021-  G1   0IF EVER YOU'RE IN MY A|LOVE ME DO        M  OFF4      B |
    Top of Hour  2 P    Clock M0    Cur|UNDER THE BOARDWALK M  SS2   B     |
 2* 12299-  I1   0ALL MY LOVING     |YOU'VE LOST THAT LOV M  SS2   B   L |
 3| 21267-  I2   0THIS IS IT        |IN MY LIFE           M  SS2       B |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU|BACK IN MY ARMS AGAI F OFF4  MB   S |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _    |Total
          |Thu  4/12 12M|      |  3 14321  |4 43241 |Thu   9:54A|      |60:27
   Grid   |*  0D 12H 45M|      |      5 Dy |*  5 Dy |  3Hr 15Mn|       |
```

In our example screen above, the **MANUAL SCHEDULER** screen cursor was located on Overall Position #5 when the "N" Command was issued. The original Song scheduled in this position was assigned to Category I Level 1. Therefore, the **SONG WINDOW** now displays all of the Songs from Category I Level 1.

The Songs listed in the "N" **SONG WINDOW** are presented in the Category/Level's current *Stack Order*. This is the essential difference between the "K" and "N" Song lists. Let's say that you have scheduled three days in advance, and are now editing the first of the three days. The "N" Command will display a Category/Level's Songs according to their Stack Order at the *end* of the *last* period scheduled. In this example, the "best" Song for the current scheduling position could be *anywhere* in the group of Songs.

It's best to use the "N" Command when scheduling a Category/Level that is *not* scheduled again *beyond* the schedule position on which you are *currently* working. It is also a good choice if you are *creating* a schedule with *no* scheduled Songs beyond the current position. The "N" Command provides a *faster* display of Categories/Levels containing 500 Songs or more. These *large* Categories/Levels will list more quickly with the "N" Command, because the system does not sort the Songs into absolute most-rested order.

Of course, by viewing the rule information in the **TEST BAR**, and using all of the functions available in the **SONG WINDOW**, you can quickly find the "best" Song to schedule.

TWOFER ON PREVIOUS ARTIST

The "2" Command is used to access a list of Songs by the Artist of the Song scheduled in the previous Song position. The list is sorted in absolute most-rested order. To use this Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the number "2". A Song list will be displayed in the **SONG WINDOW**, which appears on the right-hand side of the screen. Also, the **TEST BAR** becomes active, and appears along the bottom of the display. Here's an example of what you'll see.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title        |     Title            Artist      |
    Top of Hour  1 P    Clock M0   Cur|TAKE ME HOME       PHIL COLLINS   |
 2* 12075- I1   0I HEAR A SYMPHONY    |SEPARATE LIVES      PHIL COLLINS  |
 3| 22368- I2   0DOES ANYBODY REALLY KN|GROOVY KIND OF LOV PHIL COLLINS |
 4| 32091- H1   0TWO HEARTS           |ONE MORE NIGHT      PHIL COLLINS  |
 5| 41370- S1   0TAKE ME HOME         |YOU CAN'T HURRY LO PHIL COLLINS  |
 6| 51363- G1   0WHILE YOU SEE A CHANCE|EASY LOVER         PHILIP BAILEY |
 8* 60431-A S3  0ALONG COMES MARY     |IN THE AIR TONIGHT PHIL COLLINS  |
 9| 72061- I2   0ON BROADWAY          |AGAINST ALL ODDS   PHIL COLLINS  |
10| 81129- R1   0ONE MOMENT IN TIME   |                                 |
11| 92158- I1   0PROUD MARY           |                                 |
13*101288- I2   0DAY AFTER DAY        |                                 |
14|112265- H1   0WHEN I'M WITH YOU    |                                 |
15|121423- I1   0HAPPY TOGETHER       |                                 |
17*131192- I2   0TEACH YOUR CHILDREN  |                                 |
18|143021- G1   0IF EVER YOU'RE IN MY A|                                 |
    Top of Hour  2 P    Clock M0   Cur|                                 |
 2* 12299- I1   0ALL MY LOVING        |                                 |
 3| 21267- I2   0THIS IS IT           |                                 |
 4| 32474- H1   0I'LL ALWAYS LOVE YOU |                                 |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _    |Total
          |             |      | 3 14253   |4 53142 |Thu  1:09P|Thu  6:44P|62:57
   Grid   |   D   H   M |      |   17 Dy   |  22 Dy |*  0Hr  0Mn|  5Hr 32Mn|
```

The **MANUAL SCHEDULER** screen cursor was located on Overall Position #5 when the "2" Command was issued. The Artist of the Song in the previous position is Phil Collins. Therefore, the **SONG WINDOW** now displays a list of Songs by Phil Collins. The Song in the *original* schedule position is automatically *eliminated* from the **SONG WINDOW** when the "2" Command is used. Note that the sixth position in the **SONG WINDOW** is a *duet* by Philip Bailey *and* Phil Collins. Although the **SONG WINDOW** does not display the *name* of the second Artist, rest assured that Phil Collins appears in the "Artist 2" field of the Song.

If the "2" Command is used in a schedule position following a Song with *both* an Artist 1 *and* an Artist 2, then the **SONG WINDOW** will display a list of Songs by *both* Artists. Here's an example

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID  CLPack      Title       |     Title          Artist       |
     Top of Hour  1 A    Clock O0   Cur|LOVES ME LIKE A RO PAUL SIMON     |
 2* 11108-  I1   0MRS. ROBINSON       |HAZY SHADE OF WINT PAUL SIMON     |
 3| 21163-  N2   0LOVES ME LIKE A ROCK |DANGLING CONVERSAT PAUL SIMON    |
 4| 32091-  H1   0TWO HEARTS          |AT THE ZOO         PAUL SIMON     |
 5| 41083-  I1   0FOR ONCE IN MY LIFE |I ONLY HAVE EYES F ART GARFUNKEL  |
 6| 51442-  G1   0LADY LOVE ME        |WONDERFUL WORLD    ART GARFUNKEL  |
 8* 61475-  S3   0POOR SIDE OF TOWN   |EL CONDOR PASA     PAUL SIMON     |
 9| 72395-  I2   0LONGFELLOW SERENADE |50 WAYS TO LEAVE Y PAUL SIMON     |
10| 81373-  R1   0NEVER GONNA GIVE YOU U|SLIP SLIDIN' AWAY PAUL SIMON    |
11| 92103-  I1   0CALIFORNIA DREAMIN' |CECILIA            PAUL SIMON     |
13*102156-  I2   0CROCODILE ROCK      |ME AND JULIO DOWN  PAUL SIMON     |
14|112265-  H1   0WHEN I'M WITH YOU   |MOTHER AND CHILD R PAUL SIMON     |
15|121404-  I1   0P.S. I LOVE YOU     |FAKIN' IT          PAUL SIMON     |
17*131394-A S3   0SAVE IT FOR ME      |LATE IN THE EVENIN PAUL SIMON     |
18|141362-  I2   0AIN'T NO MOUNTAIN HIGH|BRIDGE OVER TROUBL PAUL SIMON   |
19|153060-  G1   0HARD HABIT TO BREAK |KODACHROME         PAUL SIMON     |
     Top of Hour  2 A    Clock O1   Cur|SCARBOROUGH FAIR   PAUL SIMON     |
 2* 11291-  I1   0WOMAN WOMAN         |BOXER              PAUL SIMON     |
 3| 21415-  I2   0RHIANNON            |SOUNDS OF SILENCE  PAUL SIMON     |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  _ Artist _    |Total
          |             |      |  1 45321  |2 13423 |Thu  1:04A|Thu  4:14A|59:40
    Grid  |   D   H   M |      |    25 Dy  |   33 Dy |* 0Hr  0Mn|  3Hr  7Mn|
```

In our example screen above, the **MANUAL SCHEDULER** screen cursor was located on Overall Position #3 when the "2" Command was issued. Artist 1 of the Song in the previous position is Paul Simon *and* Artist 2 is Art Garfunkel. Therefore, the **SONG WINDOW** now displays a list of Songs by Paul Simon as a solo Artist, Art Garfunkel as a solo Artist, and other Songs by *both* Simon and Garfunkel.

The "2" Command is most often used when working in a schedule containing Twofers. It can help you quickly locate a suitable replacement Twofer Song. The Command is not necessarily limited to use in Twofer schedules, however. It can be used *any* time you want to schedule another Song by the Artist of the previous Song. For example, the "2" Command is useful for creating or editing "Block Party Weekends" and "Threefer" schedules.

The operation of the "2" Command is affected by a setting on the **MANUAL SCHEDULER PARAMETERS** screen. For complete details, see "Themes/Twofer Option" on Page 567 in this Section of the Manual.

THEME COMMAND

The "T" Command is used to access a list of Theme Songs in absolute most-rested order. To use this Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the letter "T". The **SELECT A THEME** window immediately pops onto the right-hand side of the screen. You'll see a display more or less like this.

```
--- S E L E C T O R ----------------- Manual Sc--------------------------------
#| _ ID  CLPack       Title           |        Select a Theme          |
    Top of Hour  1 P    Clock M0    Current Pol| 20 #1 Early 60's            |
 2* 12075-  I1   0I HEAR A SYMPHONY      SUPREME| 21 #1 Late 60'S             |
 3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO| 22 #1 Seventies            |
 4| 32091-  H1   0TWO HEARTS            PHIL CO| 55 1955 - 1959             |
 5| 41429-  I1   0CRIMSON AND CLOVER    TOMMY J| 60 1960 - 1961             |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE W| 63 1963 - 1964             |
 8* 60431-A S3   0ALONG COMES MARY      ASSOCIA| 65 1965                    |
 9| 72061-  I2   0ON BROADWAY           GEORGE | 10 British Artists 60's    |
10| 81129-  R1   0ONE MOMENT IN TIME    WHITNEY| 11 British Artists 70's    |
11| 92158-  I1   0PROUD MARY            C_C_R  |  5 Love Songs              |
13*101288-  I2   0DAY AFTER DAY         BADFING| 30 Name Game               |
14|112265-  H1   0WHEN I'M WITH YOU     SHERIFF|  1 Sixties Gorillas        |
15|121423-  I1   0HAPPY TOGETHER        TURTLES|  2 Sixties Hot             |
17*131192-  I2   0TEACH YOUR CHILDREN   C_S_N_&|  4 Sixties Lunar           |
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO B|  3 Sixties Moderate        |
    Top of Hour  2 P    Clock M0    Current Pol|                            |
 2* 12299-  I1   0ALL MY LOVING         BEATLES|                            |
 3| 21267-  I2   0THIS IS IT            KENNY L|                            |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU  TAYLOR |                            |
      Air Time of this Item is  1:09:03 P    Tot|                            |
F1-Help  F5-Options  F10-Date/Hour  Ins-Insert |                            |
F2-Save  F7-History  4-4 Hour Mode  Del-Delete ----------- F1-Help -----------
```

The **SELECT A THEME** window contains a scrolling list of all the Song Themes currently defined in the system. Simply place the cursor on the Theme whose Songs you wish to access, and press the Enter Key. The **SELECT A THEME** window closes, and the **SONG WINDOW** appears on the right-hand side of the screen. It contains a list of Songs that have been assigned the selected Theme. Also, the **TEST BAR** becomes active, and appears along the bottom of the display. We'll select the "Love Songs" Theme for an example.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
#| _ ID  CLPack       Title           |      Title        RLOTEMT  SC  TXAG|
    Top of Hour  1 P    Clock M0    Cur|LOVE IS STRANGE      D OMM3  B       |
 2* 12075-  I1   0I HEAR A SYMPHONY      |LOVE ON THE ROCKS    M SS2   S       |
 3| 22368-  I2   0DOES ANYBODY REALLY KN |I'LL NEVER LOVE THIS F SS2   BS      |
 4| 32091-  H1   0TWO HEARTS            |GROOVY KIND OF LOVE  M SS2        N  |
 5| 40868-A Y2   0LOVE IS STRANGE       |IS THIS LOVE         M SF4           |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|MAKE LOVE STAY       M SS2           |
 8* 60431-A S3   0ALONG COMES MARY      |LOTTA LOVE           F OFF4          |
 9| 72061-  I2   0ON BROADWAY           |LOVE IS IN THE AIR   M OMM3          |
10| 81129-  R1   0ONE MOMENT IN TIME    |CRAZY LOVE           M OSS2          |
11| 92158-  I1   0PROUD MARY            |LOVE WILL CONQUER AL M SS2   B    R  |
13*101288-  I2   0DAY AFTER DAY         |FRIENDS IN LOVE      D SS1   BW      |
14|112265-  H1   0WHEN I'M WITH YOU     |WHEN YOU'RE IN LOVE  M OMM3          |
15|121423-  I1   0HAPPY TOGETHER        |YOU'RE THE LOVE      M OMM3          |
17*131192-  I2   0TEACH YOUR CHILDREN   |LOVE YOU INSIDE OUT  M SS1   W    G  |
18|143021-  G1   0IF EVER YOU'RE IN MY A|FEEL LIKE MAKIN' LOV M OMM3  L       |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _     |Total |
          |             |      |  3 24135  |4 24132 |                  |60:05 |
   Grid   |  D  H  M|    |   234 Dy  | 99 Dy  |                  |      |
```

The example **SONG WINDOW** shown above now displays all of the Songs that have been assigned the "Love Songs" Theme. The "T" Command is most often used to locate a suitable replacement when working in a special programming schedule.

The operation of the "T" Command is affected by a setting on the **MANUAL SCHEDULER PARAMETERS** screen. For complete details, see "Themes/Twofer Option" on Page 567 in this Section of the Manual.

GET A BROWSE LIST

The "Alt-G" Command is used to Get a Saved Browse List. To use this Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press Alt-G. The **GET A BROWSE LIST** window immediately pops onto the center of the screen. You'll see a display more or less like this.

```
--- S E L E C T O R --------------------------------or Thu  4/12/90    ---
 #| _  ID   CLPack     |     GET A BROWSE LIST    |     RLOTEMT  SC  TXAG
    Top of Hour  1 P   | Dayparted Songs          |Current Daypart 3
 2* 12075-  I1   0I HEA| Fast Beatles             |      F OSF4  MB     S
 3| 22368-  I2   0DOES | Last Browse              |      M OMM3
 4| 32091-  H1   0TWO H| Long Intros              |      M OFF4  H      N
 5| 41429-  I1   0CRIMS| Love Songs               |DELLS M  SS2
 6| 51363-  G1   0WHILE| Number One Songs         |      M OMF4         T
 8* 60431-A S3   0ALONG| Short Songs              |      M OFF3
 9| 72061-  I2   0ON BR| Slow Female Vocals       |      M OFF4  LB
10| 81129-  R1   0ONE M|                          |      F  SM3  B
11| 92158-  I1   0PROUD|                          |      M OFF4  H
13*101288-  I2   0DAY A|                          |      M OMM3
14|112265-  H1   0WHEN |                          |      M NSS2  A
15|121423-  I1   0HAPPY|                          |      M OSF4
17*131192-  I2   0TEACH|                          |      M OMM3   C     C
18|143021-  G1   0IF EV|                          |      M  SS1  WB
    Top of Hour  2 P   |                          |Current Daypart 3
 2* 12299-  I1   0ALL M|                          |      M OFF5  H      B
 3| 21267-  I2   0THIS |                          |      M OMF4
 4| 32474-  H1   0I'LL |                          |      F  SM2  B
      Air Time of this |                          |n Hour is 60:09
F1-Help  F5-Options  F |                          |dule  K-Category
F2-Save  F7-History  4-----  F1-Help Enter-Get List -----ia    R-Reconciliation
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all your Saved Browse Lists. Browse Lists are created in the Browse/Conditional Changer section of **SELECTOR**'s Library Management subdivision. For complete information, see "Browse/Conditional Changer" on Page 131 in Section 1 of this Manual.

Simply place the cursor on the Browse List you wish to Get, and press the Enter Key. The **GET A BROWSE LIST** window closes, and the **SONG WINDOW** appears on the right-hand side of the screen. It contains the selected Browse List of Songs in absolute most-rested order. Also, the **TEST BAR** becomes active, and appears along the bottom of the display. We'll select the "Number One Songs" Browse List as an example.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90   ---
 #| _  ID   CLPack       Title       |     Title      RLOTEMT  SC  TXAG|
    Top of Hour  1 P   Clock M0   Cur|CELEBRATION       M OFF4  BD     |
 2* 12075-  I1   0I HEAR A SYMPHONY  |I FEEL FINE       M OMF5  H      B|
 3| 22368-  I2   0DOES ANYBODY REALLY KN|HELP          M OFF5  H      B|
 4| 32091-  H1   0TWO HEARTS         |BABY COME TO ME   D  SS1  WB     |
 5| 43087-  G1   0BABY COME TO ME    |LADY              M  SS1  W      K|
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|MICHELLE       M  SS1  W      B|
 8* 60431-A S3   0ALONG COMES MARY   |ONE MORE NIGHT    M  SS1  W      N|
 9| 72061-  I2   0ON BROADWAY        |WALK LIKE A MAN   M OMM3         V|
10| 81129-  R1   0ONE MOMENT IN TIME |WITH A LITTLE LUCK M OMM3        B|
11| 92158-  I1   0PROUD MARY         |BRIDGE OVER TROUBLED M  SS1      |
13*101288-  I2   0DAY AFTER DAY      |YESTERDAY         M  SS1         B|
14|112265-  H1   0WHEN I'M WITH YOU  |GLORY OF LOVE     M  SS2         W|
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _   |Total
          |Sat  3/31  4A|      |  3  1     |4       |Wed 12:16M|     |60:41
   Grid   |  12D  8H 15M|      |      Dy   |     Dy | 1Dy 13Hr|      |
```

The example **SONG WINDOW** shown above now displays all of the Songs from the "Number One Songs" Browse List. The Alt-G function provides a powerful means of accessing a specific group of Songs in the Manual Scheduler. For example, if you find yourself regularly searching for certain "kinds" of Songs, it would be wise to use the Browse feature in Library Management to create a Browse List of those "kinds" of Songs. The Browse feature is extremely flexible. It allows you to create an unending variety of different types of Song lists. Then you can easily access those Songs when you're working in the Manual Scheduler.

CRITERIA COMMAND

The letter "C" is used to issue the Manual Scheduler's "Criteria" Command. This feature allows you to access a group of Songs according to ID, Category/Level, Packet, Title or Artist. With the exception of Category and Level, Criteria may not be *combined* when using the Command. Each must be used *individually*. For example, you *cannot* use the Criteria Command to access all the Songs by a specified Artist *in* a particular Category.

Before we describe the individual aspects of the Criteria Command, we will describe how to move about the **MANUAL SCHEDULER** screen when the Command is active.

Criteria Command Field Navigation

To use the Criteria Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the letter "C". The Song currently scheduled in the position is then *removed* from the *screen*, and the cursor shrinks into the "ID" field of the schedule position. Here's how the **MANUAL SCHEDULER** screen appears immediately after issuing the "C" Command.

```
      Type in Song ID, press Enter, or Tab to other Fields, Esc to Cancel (F1-Help)
      --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
      #| _ ID   CLPack      Title              Artist          RLOTEMT  SC  TXAG
         Top of Hour  1 P    Clock M0    Current Policy 2    Current Daypart 3
      2* 12075-  I1   0I HEAR A SYMPHONY    SUPREMES           F OSF4  MB    S
      3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO          M OMM3
      4| 32091-  H1   0TWO HEARTS           PHIL COLLINS       M OFF4  H     N
      5| 4   -
      6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD    M OMF4        T
      8* 60431-A S3   0ALONG COMES MARY     ASSOCIATION        M OFF3
      9| 72061-  I2   0ON BROADWAY          GEORGE BENSON      M OFF4  LB
            Air Time of this Item is  1:09:03 P   Total Time in Hour is 60:09
      F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
      F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In the example screen shown above, we pressed "C" while the **MANUAL SCHEDULER** screen's cursor was located in Overall Position #5. The Song scheduled in the position has been removed from the screen. The cursor is now located in the position's "ID" field. A prompt at the upper-left corner of the display explains your options.

You can now enter data into the "ID" field, or continue to press the Tab Key to move the cursor to the Category, Level, Packet, Title and Artist fields, respectively. To navigate *backward* through these fields, press Shift-Tab or the Left Arrow Key.

The important point is you can move to *any* of the available fields, *without* entering data in other fields. When you arrive at the field you wish to use, type the required data and press the Enter Key. We'll now discuss each of the specific Criteria Commands in detail.

Song ID Criteria

When the Criteria Command is active, and the **MANUAL SCHEDULER** screen cursor is located in the Song ID ("ID") field, you can enter the ID of a Song, or group of Songs, that you wish to consider for scheduling. After entering the ID, press the Enter Key. The **SONG WINDOW** and **TEST BAR** pop onto the display. Here's an example of what you'll see.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#| _  ID   CLPack       Title   |Depth  ID   CLPack        Title      |
    Top of Hour  1 P    Clock M0    Cur|  11081-  S3   0HEY JUDE            |
 2* 12075-  I1   0I HEAR A SYMPHONY   |                              |
 3| 22368-  I2   0DOES ANYBODY REALLY KN|                              |
 4| 32091-  H1   0TWO HEARTS         |                              |
 5| 41081-  S3   0HEY JUDE           |                              |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|                              |
 8* 60431-A S3   0ALONG COMES MARY   |                              |
 9| 72061-  I2   0ON BROADWAY        |                              |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  SA |Total
          |Thu  4/12  8A|      |  3 24153  |4 23145 |Thu  1:00P|Thu  2:00P|64:13
   Grid   |*  0D  5H  9M|      |    64 Dy  |  98 Dy |*  0Hr  9Mn|*  0Hr 48Mn|
```

In the example screen shown above, "1081-" was entered in the Song ID field while the Criteria Command was active. In the example Database, "1081-" is the Song ID for the Beatles' Song "Hey Jude".

The Song ID field here works exactly like its counterpart on the **SHOW/CHANGE** window in Library Management. Note that if you use asterisk "wildcard" characters (*) in the Song ID field, then all of the Songs that *match* the wildcard ID will appear in the **SONG WINDOW**. For complete details on entering Song IDs, see "Song ID" on Page 119 in Section 1 of this Manual.

Category Criteria

When the cursor is located in the Category ("C") field, you can enter a specific Category Code. You will then be able to consider *all* of the Songs in the specified Category. After entering the Category Code, press the Enter Key. The **SONG WINDOW** and **TEST BAR** pop onto the display. Here's an example of what you'll see.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#| _  ID   CLPack       Title   |Depth  ID   CLPack        Title      |
    Top of Hour  1 P    Clock M0    Cur|  11394-  I1   0AND I LOVE HER      |
 2* 12075-  I1   0I HEAR A SYMPHONY   |  21154-  I2   0BABY I'M A WANT YOU |
 3| 22368-  I2   0DOES ANYBODY REALLY KN|  32189-  I2   0I GO CRAZY          |
 4| 32091-  H1   0TWO HEARTS         |  43155-  I2   0SOMEONE SAVED MY LIFE|
 5| 41394-  I1   0AND I LOVE HER     |  51308-  I2   0BRIDGE OVER TROUBLED |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|  61181-  I1   0YESTERDAY           |
 8* 60431-A S3   0ALONG COMES MARY   |  71090-  I2   0SHE BELIEVES IN ME  |
 9| 72061-  I2   0ON BROADWAY        |  82126-  I1   0CAN'T HELP FALLING IN|
Dayparting|  Closest Play |Yester|Dprt Rot|Hour Rot|  AG _ Artist _  SA |Total
          |Thu  3/22  4:18A|      |3 1     |4       |Thu  1:00P|Thu  2:00P|59:45
   Grid   |  21D  8H 49M  |      |   Dy   |  Dy    |*  0Hr  9Mn|*  0Hr 48Mn|
```

In the example screen shown above, "I" was entered in the Category field while the Criteria Command was active. The **SONG WINDOW** now contains *all* Songs from *all* Levels of Category I.

The Category field here works exactly like its counterpart on the **SHOW/CHANGE** window in Library Management. For complete details on entering Category Criteria, see "Category" on Page 121 in Section 1 of this Manual.

Level Criteria

When you use the Criteria Command to access a particular Category, you can *optionally* enter a specific Level of the Category. Immediately after you enter a Criteria Category Code, the **MANUAL SCHEDULER** screen cursor moves to the Level ("L") field. Here you can enter a "1", "2" or "3" to access the Songs in a *specific* Level of the designated Category. Note that you *cannot* specify a Level *alone*. You must *first* enter data in the Category field. After entering the Category Code and Level, press the Enter Key. The **SONG WINDOW** and **TEST BAR** pop onto the display. Here's an example of what you'll see.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title      |Depth  ID  CLPack       Title           |
    Top of Hour  1 P    Clock M0   Cur|  11078-  P3   0STRAWBERRY FIELDS FOR|
 2* 12075-  I1    0I HEAR A SYMPHONY    |  21182-  P3   0NOWHERE MAN         |
 3| 22368-  I2    0DOES ANYBODY REALLY KN|  31184-  P3   0HELLO GOODBYE      |
 4| 32091-  H1    0TWO HEARTS           |  41209-  P3   0WORDS OF LOVE       |
 5| 41078-  P3    0STRAWBERRY FIELDS FORE|  51240-  P3   0SUITE: JUDY BLUE EYES|
 6| 51363-  G1    0WHILE YOU SEE A CHANCE|  61274-  P3   0STANDING IN THE SHADO|
 8* 60431-A S3    0ALONG COMES MARY     |  73180-  P3   0I GOT YOU (I FEEL GOO|
 9| 72061-  I2    0ON BROADWAY          |  81307-  P3   0UP UP AND AWAY       |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  SA  |Total
          |             |      |  3 24415  |4 24351 |Thu  1:00P|Thu  2:00P|61:09
  Grid    |   D   H   M|      |    46 Dy  |  97 Dy |* 0Hr  9Mn|* 0Hr 48Mn|
```

In the example screen shown above, "P" was entered in the Category field and "3" in the Level field while the Criteria Command was active. The **SONG WINDOW** now contains *all* Songs from Category P Level 3.

The Level field here works exactly like its counterpart on the **SHOW/CHANGE** window in Library Management. For complete details on entering Level Criteria, see "Level" on Page 121 in Section 1 of this Manual.

Packet Criteria

When the Criteria Command is active, and the **MANUAL SCHEDULER** screen cursor is located in the Packet ("Pack") field, you can enter a Packet Number. This allows you to consider the Songs in a specific Packet for scheduling. You can optionally enter an asterisk (*), to consider *all* Packeted Songs for scheduling. After entering the Packet Number or asterisk, press the Enter Key. The **SONG WINDOW** and **TEST BAR** pop onto the display. Here's an example of what you'll see.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90     ---
 #| _  ID   CLPack       Title      |Depth  ID  CLPack       Title           |
    Top of Hour  1 P    Clock M0   Cur|  12315-  G1   2TELL HER ABOUT IT     |
 2* 12075-  I1    0I HEAR A SYMPHONY    |  21273-  G1   2IT'S STILL ROCK 'N' R|
 3| 22368-  I2    0DOES ANYBODY REALLY KN|  33028-  G1   2LONGEST TIME        |
 4| 32091-  H1    0TWO HEARTS           |  42362-  G1   2UPTOWN GIRL          |
 5| 42315-  G1    2TELL HER ABOUT IT    |                                    |
 6| 51363-  G1    0WHILE YOU SEE A CHANCE|                                    |
 8* 60431-A S3    0ALONG COMES MARY     |                                    |
 9| 72061-  I2    0ON BROADWAY          |                                    |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _      |Total
          |Tue  4/10  8A|      |  3 23421  |4 31424 |Thu 11:48A|        |61:02
  Grid    |  2D  4H 45M|      |  *  7 Dy  |  27 Dy |  1Hr 21Mn|        |
```

In the example screen shown above, "2" was entered in the Packet field while the Criteria Command was active. The **SONG WINDOW** now contains the Songs contained in Packet 2.

Title Criteria

When the Criteria Command is active, and the **MANUAL SCHEDULER** screen cursor is located in the "Title" field, you can enter the Title of a tune, or group of tunes, you wish to consider for scheduling. After entering the Title information, press the Enter Key. The **SONG WINDOW** and **TEST BAR** pop onto the display. Here's an example of what you'll see.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#| _ ID  CLPack        Title       |       Title         RLOTEMT  SC  TXAG|
     Top of Hour  1 P    Clock M0     Cur|BABY THE RAIN MUST F M OMM3            |
  2* 12075-  I1   0I HEAR A SYMPHONY    |CRYING IN THE RAIN   M  SS1  W        |
  3| 22368-  I2   0DOES ANYBODY REALLY KN|RHYTHM OF THE RAIN   M OSS2  S        |
  4| 32091-  H1   0TWO HEARTS           |HERE COMES THAT RAIN M  MM3           |
  5| 41497-A N3   0BABY THE RAIN MUST FAL|HERE COMES THE RAIN  F OFF4        X  |
  6| 51363-  G1   0WHILE YOU SEE A CHANCE|I LOVE A RAINY NIGHT M OMF4  C        |
  8* 60431-A S3   0ALONG COMES MARY     |IT NEVER RAINS IN SO M OMM3           |
  9| 72061-  I2   0ON BROADWAY          |KENTUCKY RAIN        M  SM3           |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _    |Total  |
          |             |      | 3 53241   |4 34125 |                 |59:36  |
   Grid   |   D   H   M |      |  35 Dy    | 68 Dy  |                 |       |
```

In the example screen shown above, "*RAIN*" was entered in the Title field while the Criteria Command was active. The **SONG WINDOW** now contains *all* of the Songs in the Database containing the sequential, consecutive letters "R-A-I-N" in the Title.

The Title field here works exactly like its counterpart on the **SHOW/CHANGE** window in Library Management. For complete details on entering Title Criteria, see "Title" on Page 120 in Section 1 of this Manual.

Usually the Criteria Command searches for Song Title matches from *all* Categories/Levels in the system. You can designate *specific* Categories/Levels for Criteria matching on the **MANUAL SCHEDULER PARAMETERS** screen. For complete details on this option, see "Criteria Command Option" on Page 566 in this Section of the Manual.

Artist Criteria

When the Criteria Command is active, and the **MANUAL SCHEDULER** screen cursor is located in the "Artist" field, you can enter the Artist whose Songs you wish to consider for scheduling. After entering the Artist information, press the Enter Key. The **SONG WINDOW** and **TEST BAR** pop onto the display. Here's an example of what you'll see.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#| _ ID  CLPack        Title       |       Title            Artist        |
     Top of Hour  1 P    Clock M0     Cur|MY HEART BELONGS T BARBRA STREISAND   |
  2* 12075-  I1   0I HEAR A SYMPHONY    |LIDO SHUFFLE       BOZ SCAGGS          |
  3| 22368-  I2   0DOES ANYBODY REALLY KN|LOWDOWN            BOZ SCAGGS          |
  4| 32091-  H1   0TWO HEARTS           |YOU DON'T BRING ME BARBRA STREISAND   |
  5| 42326-  N2   0MY HEART BELONGS TO ME|PEOPLE             BARBRA STREISAND   |
  6| 51363-  G1   0WHILE YOU SEE A CHANCE|WAY WE WERE        BARBRA STREISAND   |
  8* 60431-A S3   0ALONG COMES MARY     |OLD TIME ROCK 'N'  BOB SEGER          |
  9| 72061-  I2   0ON BROADWAY          |STILL THE SAME     BOB SEGER          |
 10| 81129-  R1   0ONE MOMENT IN TIME   |MAINSTREET         BOB SEGER          |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _    |Total  |
          |             |      | 3 21325   |4 52413 |                 |60:35  |
   Grid   |   D   H   M |      |  85 Dy    |  Dy    |                 |       |
```

In the example screen shown above, "B S" was entered in the Artist field while the Criteria Command was active. The **SONG WINDOW** now contains *all* of the Songs in the Database by Artists with the initials "B S".

The Artist field here works exactly like its counterpart on the **SHOW/CHANGE** window in Library Management. For complete details on entering Artist Criteria, see "Artist" on Page 119 in Section 1 of this Manual.

When using the Criteria Command, you can *optionally* press the F5 Key while located in the "Artist" field to access the **ARTIST** window. It will pop onto the right side of your screen. Here is an example display.

```
--- S E L E C T O R ----------------- Manual Sch------------------------------
 #| _  ID  CLPack       Title            |BERTIE HIGGINS              |
    Top of Hour  1 P    Clock M0   Current Poli|DAN HILL              |
 2* 12075-  I1   0I HEAR A SYMPHONY      SUPREMES|HOLLIES             |
 3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO|BUDDY HOLLY          |
 4| 32091-  H1   0TWO HEARTS            PHIL COL|HOLLYWOOD_ARGYLES     |
 5| 4                                    |EDDIE HOLMAN               |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WI|RUPERT HOLMES       |
 8* 60431-A S3   0ALONG COMES MARY       ASSOCIAT|HONEYCOMBS          |
 9| 72061-  I2   0ON BROADWAY           GEORGE B|HONEYDRIPPERS        |
10| 81129-  R1   0ONE MOMENT IN TIME     WHITNEY |HONEY_CONE          |
11| 92158-  I1   0PROUD MARY             C_C_R   |MARY HOPKIN         |
13*101288-  I2   0DAY AFTER DAY         BADFINGE|BRUCE HORNSBY_&_RANGE |
14|112265-  H1   0WHEN I'M WITH YOU      SHERIFF |JOHNNY HORTON       |
15|121423-  I1   0HAPPY TOGETHER         TURTLES |HOT_BUTTER          |
17*131192-  I2   0TEACH YOUR CHILDREN    C_S_N_&_|HOT_CHOCOLATE       |
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BR|THELMA HOUSTON      |
    Top of Hour  2 P    Clock M0   Current Poli|**WHITNEY HOUSTON**   |
 2* 12299-  I1   0ALL MY LOVING          BEATLES |HUES_CORPORATION    |
 3| 21267-  I2   0THIS IS IT            KENNY LO|HUMAN_BEINZ          |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU   TAYLOR D|HUMAN_LEAGUE        |
      Air Time of this Item is  1:09:03 P    Tota|BRIAN HYLAND        |
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert |JANIS IAN           |
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  ----------- F1-Help -----------
```

The **ARTIST** window contains an alphabetical, scrolling list of all the Artists in your Database. Simply move the cursor until it highlights the Artist whose Songs you wish to access, then press the Enter Key. We'll select Whitney Houston.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID  CLPack       Title        |    Title          Artist      |
    Top of Hour  1 P    Clock M0   Cur|IF YOU SAY MY EYES **WHITNEY HOUSTON** |
 2* 12075-  I1   0I HEAR A SYMPHONY     |YOU GIVE GOOD LOVE **WHITNEY HOUSTON** |
 3| 22368-  I2   0DOES ANYBODY REALLY KN|GREATEST LOVE OF A **WHITNEY HOUSTON** |
 4| 32091-  H1   0TWO HEARTS           |WHERE DO BROKEN HE **WHITNEY HOUSTON** |
 5| 40340-A N1   0IF YOU SAY MY EYES ARE|DIDN'T WE ALMOST H **WHITNEY HOUSTON** |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|ALL AT ONCE        **WHITNEY HOUSTON** |
 8* 60431-A S3   0ALONG COMES MARY     |SO EMOTIONAL       **WHITNEY HOUSTON** |
 9| 72061-  I2   0ON BROADWAY          |HOW WILL I KNOW    **WHITNEY HOUSTON** |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  _  Artist  _    |Total
          |             |    3  |     4     |        |  |Thu  1:29P|61:23
  Grid    |   D  H   M  |       |    Dy     |   Dy   |  |* 0Hr 17Mn|
```

The **SONG WINDOW** now contains *all* of the Songs in the Database by Whitney Houston.

Usually the Criteria Command searches for Artist matches from *all* Categories/Levels in the system. You can designate *specific* Categories/Levels for Criteria matching on the **MANUAL SCHEDULER PARAMETERS** screen. For complete details on this option, see "Criteria Command Option" on Page 566 in this Section of the Manual.

Select and Schedule Song

After the Criteria Command has posted Songs in the **SONG WINDOW**, use the Arrow and Paging Keys to scroll through the Song list. Observe the **TEST BAR** to locate the "best" Song for use in the current schedule position. Place the **SONG WINDOW** cursor on the Song you wish to schedule, and press the Enter Key. The **SONG WINDOW** and **TEST BAR** will close, and the selected Song will *replace* the original Song in the schedule.

Note that whenever you use the Criteria Command to place a Song in the schedule, **SELECTOR** makes a notation of the change in the Highest Rule Dropped Screen Format. The message "Manual Edit" appears for all Songs thus scheduled.

Cancel Criteria Command and Exit

If you decide not to schedule any of the Songs in the **SONG WINDOW**, simply press the Escape Key to *exit* the Criteria Command. You will return to the **MANUAL SCHEDULER** screen and the Song originally scheduled will *remain* in the schedule.

SELECT CATEGORY/LEVEL

The letter "S" is used to issue the Manual Scheduler's "Select Category/Level" Command. It provides another easy way to access all of the Songs in any or all of your Categories/Levels. To use the Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the letter "S". The **CATEGORIES** window will pop onto the right-hand side of the display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title                 Artist --------------------XAG
     Top of Hour  1 P    Clock M0    Current Policy 2  |    CATEGORIES    |
 2* 12075-  I1   0I HEAR A SYMPHONY    SUPREMES        |H HOT CURRENTS    | S
 3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO       |R RECURRENTS      |
 4| 32091-  H1   0TWO HEARTS          PHIL COLLINS     |I IMAGE GOLD      | N
 5| 41429-  I1   0CRIMSON AND CLOVER  TOMMY JAMES/SHO  |S SECONDARY GOLD  |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD |G GREAT EIGHTIES  | T
 8* 60431-A S3   0ALONG COMES MARY     ASSOCIATION     |P PRIME OLDIES    |
 9| 72061-  I2   0ON BROADWAY         GEORGE BENSON    |N NO PLAY         |
10| 81129-  R1   0ONE MOMENT IN TIME  WHITNEY HOUSTON |Y YESTERDAY HOLD  |
11| 92158-  I1   0PROUD MARY          C_C_R           |X CONTROL         |
13*101288-  I2   0DAY AFTER DAY       BADFINGER        |                  |
14|112265-  H1   0WHEN I'M WITH YOU   SHERIFF          |                  |
15|121423-  I1   0HAPPY TOGETHER      TURTLES          |                  |
17*131192-  I2   0TEACH YOUR CHILDREN C_S_N_&_Y.       |                  | C
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON  |                  |
     Top of Hour  2 P    Clock M0    Current Policy 2  |                  |
 2* 12299-  I1   0ALL MY LOVING       BEATLES          |                  | B
 3| 21267-  I2   0THIS IS IT          KENNY LOGGINS    |                  |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU TAYLOR DAYNE    |                  |
      Air Time of this Item is  1:09:03 P   Total Time |                  |
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unsch|                 |
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Crite--------------------on
```

The **CATEGORIES** window contains a list of all the Categories in the system. Use the Arrow Keys to move the cursor until it highlights the Category whose Songs you wish to access, then press the Enter Key. In our example window above, we've selected Category P. When we press Enter, the **CATEGORIES** window closes and the **CHOOSE A LEVEL** window appears on the right-hand side of the display. Here's how the screen appears now.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title                 Artist     RLOTEMT  SC  TXAG
     Top of Hour  1 P    Clock M0    Current Policy 2  Current Daypart 3
 2* 12075-  I1   0I HEAR A SYMPHONY    SUPREMES              F OSF4  MB    S
 3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO             M OMM3
 4| 32091-  H1   0TWO HEARTS          PHIL COLLINS           M OFF4  H     N
 5| 41429-  I1   0CRIMSON AND CLOVER  TOMMY JAMES/SHONDELLS M SS2
 6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD   ------------------ T
 8* 60431-A S3   0ALONG COMES MARY     ASSOCIATION       | Choose a Level |
 9| 72061-  I2   0ON BROADWAY         GEORGE BENSON      | 1. Level 1     |
10| 81129-  R1   0ONE MOMENT IN TIME  WHITNEY HOUSTON   | 2. Level 2     |
11| 92158-  I1   0PROUD MARY          C_C_R             | 3. Level 3     |
13*101288-  I2   0DAY AFTER DAY       BADFINGER          | 4. All Levels  |
14|112265-  H1   0WHEN I'M WITH YOU   SHERIFF           ------------------
15|121423-  I1   0HAPPY TOGETHER      TURTLES                M OSF4
17*131192-  I2   0TEACH YOUR CHILDREN C_S_N_&_Y.             M OMM3  C     C
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON        M SS1   WB
     Top of Hour  2 P    Clock M0    Current Policy 2  Current Daypart 3
 2* 12299-  I1   0ALL MY LOVING       BEATLES                M OFF5  H     B
 3| 21267-  I2   0THIS IS IT          KENNY LOGGINS          M OMF4
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU TAYLOR DAYNE          F SM2   B
      Air Time of this Item is  1:09:03 P   Total Time in Hour is 60:09
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The **CHOOSE A LEVEL** window has four options, "Level 1", "Level 2", "Level 3", and "All Levels". Here you can choose a specific Level, or *all* Levels, of the Category you selected in the previous step. Use the Arrow Keys to move the window's cursor to the Level you wish to access, then press the Enter Key. In our example window above, we've selected "All Levels".

After selecting a Level, press the Enter Key. The **CHOOSE A LEVEL** window will close and a Song list will be displayed in the **SONG WINDOW**, which appears on the right-hand side of the screen. Also, the **TEST BAR** becomes active, and appears along the bottom of the display. Here's an example of what you'll see.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title    |Depth  ID  CLPack      Title      |
    Top of Hour  1 P    Clock M0   Cur| 1203129-  P2   0CAT'S IN THE CRADLE   |
 2* 12075-  I1   0I HEAR A SYMPHONY   | 1211261-A P2   0ME AND BOBBY MCGEE    |
 3| 22368-  I2   0DOES ANYBODY REALLY KN| 1221305-  P2   0HOW DEEP IS YOUR LOVE|
 4| 32091-  H1   0TWO HEARTS          | 1230034-A P3   0SWEET SOUL MUSIC      |
 5| 40034-A P3   0SWEET SOUL MUSIC    | 1241881-A P3   0LITTLE BIT ME A LITTL|
 6| 51363-  G1   0WHILE YOU SEE A CHANCE| 1251078-  P3   0STRAWBERRY FIELDS FOR|
 8* 60431-A S3   0ALONG COMES MARY    | 1261182-  P3   0NOWHERE MAN          |
 9| 72061-  I2   0ON BROADWAY         | 1271184-  P3   0HELLO GOODBYE        |
10| 81129-  R1   0ONE MOMENT IN TIME  | 1281209-  P3   0WORDS OF LOVE        |
11| 92158-  I1   0PROUD MARY          | 1291240-  P3   0SUITE: JUDY BLUE EYES|
13*101288-  I2   0DAY AFTER DAY       | 1301274-  P3   0STANDING IN THE SHADO|
14|112265-  H1   0WHEN I'M WITH YOU   | 1313180-  P3   0I GOT YOU (I FEEL GOO|
15|121423-  I1   0HAPPY TOGETHER      | 1321307-  P3   0UP UP AND AWAY       |
17*131192-  I2   0TEACH YOUR CHILDREN | 1331384-  P3   0ALL YOU NEED IS LOVE |
18|143021-  G1   0IF EVER YOU'RE IN MY A| 1341388-  P3   0TICKET TO RIDE       |
    Top of Hour  2 P    Clock M0   Cur| 1351390-  P3   0PAPERBACK WRITER     |
 2* 12299-  I1   0ALL MY LOVING       | 1361402-  P3   0SHE LOVES YOU        |
 3| 21267-  I2   0THIS IS IT          | 1371437-  P3   0LIGHT MY FIRE        |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU| 1381439-  P3   0BUS STOP             |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|   _ Artist _    |Total  |
          |             |      |    3      |4       |                 |59:30  |
   Grid   |   D  H   M  |      |        Dy |     Dy  |                 |       |
```

The Songs from the selected Categories/Levels now appear in the **SONG WINDOW**. You can now scroll through the Category/Level's Songs in the **SONG WINDOW**, while observing the **TEST BAR**, to locate the "best" Song for use in the current schedule position.

To schedule any of the listed Songs, simply place the **SONG WINDOW** cursor on the Song you wish to schedule, and press the Enter Key. The **SONG WINDOW** and **TEST BAR** will close, and the selected Song will *replace* the original Song in the schedule.

You can also press the Escape Key to exit the Select Category/Level Command, and return to the **MANUAL SCHEDULER** screen. In this case, the Song originally scheduled will *remain* in the schedule.

FIND OPTIONS

The Find Options features provide quick access to the most-used schedule Editing Commands. There are Find Options for both Songs and Breaknotes. The F5 Key is used to activate both of the Manual Scheduler's Find Options features.

Find A Song

To activate the Find Options for Songs, place the **MANUAL SCHEDULER** screen cursor on the Song position you wish to schedule, and press F5. The **FIND A SONG** window will pop onto the center of the screen. To illustrate, we'll place the cursor on Overall position #5, which is a Song. Here's how the screen appears after we press the F5 Key.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Title            Artist         RLOTEMT  SC  TXAG
    Top of Hour  1 P    Clock M0    Current Policy 2    Current Daypart 3
 2* 12075-  I1   0I HEAR A SYMPHONY     SUPREMES          F OSF4  MB      S
 3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO          M OMM3
 4| 32091-  H1   0TWO HEARTS           PHIL COLLINS       M OFF4  H       N
 5| 41429-  I1   0CRIMSON AND CLOVER    TOMMY JAMES/SHONDELLS M  SS2
 6| 51363-  G1   0WH-------------------------------------  M OMF4          T
 8* 60431-A S3   0AL|        Find a Song              |    M OFF3
 9| 72061-  I2   0ON|K - This Category in Most-Rested Order|  M OFF4  LB
10| 81129-  R1   0ON|2 - Twofer on Previous Artist    |    F  SM3  B
11| 92158-  I1   0PR|C - Criteria (ID/CLPack/Title/Artist) |  M OFF4  H
13*101288-  I2   0DA|S - Select a Music Category       |    M OMM3
14|112265-  H1   0WH|T - Themes                        |    M NSS2  A
15|121423-  I1   0HA|G - Get a Saved Browse List        |    M OSF4
17*131192-  I2   0TE-------------------------------------  M OMM3  C       C
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON    M  SS1  WB
    Top of Hour  2 P    Clock M0    Current Policy 2    Current Daypart 3
 2* 12299-  I1   0ALL MY LOVING         BEATLES          M OFF5  H       B
 3| 21267-  I2   0THIS IS IT            KENNY LOGGINS     M OMF4
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU  TAYLOR DAYNE      F  SM2  B
        Air Time of this Item is  1:09:03 P   Total Time in Hour is 60:09
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

The **FIND A SONG** window contains a list of the Manual Scheduler's most-used Advanced Editing Commands. There are two ways to select an option here. You can use the Arrow Keys to position the window's cursor on the desired Command, and press the Enter Key. The selected Command will be immediately activated. You can also type any of the letters displayed in the left-hand column of the window to activate the associated Command.

All of the Commands available in the **FIND A SONG** window have been described previously in this Section of the Manual.

Find A Breaknote

To activate the Find Options for Breaknotes, place the **MANUAL SCHEDULER** screen cursor on the Breaknote position you wish to schedule, and press F5. The **FIND A BREAKNOTE** window will pop onto the center of the screen. To illustrate, we'll place the cursor on Overall position #16, which is a Breaknote. Here's how the screen appears after we press the F5 Key.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title               Artist        RLOTEMT  SC  TXAG
 1|  ***   1b1   0STATION I.D.
 2| 12075-  I1   0I HEAR A SYMPHONY    SUPREMES           F OSF4  MB    S
 3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO          M OMM3
 4| 32091-  H1   0TWO HEARTS           PHIL COLLINS       M OFF4  H     N
 5| 41429-  I1   0CRIMSON AND CLOVER   TOMMY JAMES/SHONDELLS M  SS2
 6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD    M OMF4        T
 7|--***  13b1   0P -------------------------------------
 8| 60431-A S3   0AL|        Find a Breaknote          |  M OFF3
 9| 72061-  I2   0ON|K - Alphabetical List of Breaknotes|  M OFF4  LB
10| 81129-  R1   0ON|C - Choose by ID/Title            |  F  SM3  B
11| 92158-  I1   0PR-------------------------------------  M OFF4  H
12|--***  14b1   0SPOTS / WRCS-FM WEATHER
13|101288-  I2   0DAY AFTER DAY        BADFINGER          M OMM3
14|112265-  H1   0WHEN I'M WITH YOU    SHERIFF            M NSS2  A
15|121423-  I1   0HAPPY TOGETHER       TURTLES            M OSF4
16|--***  15b1   0SPOTS / JINGLE
17|131192-  I2   0TEACH YOUR CHILDREN  C_S_N_&_Y.         M OMM3  C     C
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON     M  SS1  WB
19| 0             Exact Time Marker 59:59
        Air Time of this Item is  1:49:25 P   Total Time in Hour is 60:09
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The **FIND A BREAKNOTE** window contains the Manual Scheduler's Event scheduling commands. There are two ways to select an option here. You can use the Arrow Keys to position the window's cursor on the desired Command, and press the Enter Key. The selected Command will be immediately activated. You can also type one of the letters displayed in the left-hand column of the window to activate the associated Command.

We'll select the "Alphabetical List of Breaknotes" option. The **BREAKNOTES** window pops onto the right-hand side of the display.

```
    --- S E L E------------------------------------------------------------------
    #| _  ID  |                    BREAKNOTES                                  |
    1|  ***   | ID  Rtime Stopset    Text/Title                               |
    2| 12075- |   3  6:00 = BIT / SPOTS / JINGLE                              |
    3| 22368- |   6  5:00 = BIT / SPOTS / JINGLE                              |
    4| 32091- |   8  8:00 = BIT / SPOTS / JINGLE                              |
    5| 41429- |  13  4:00 = P S A / SPOTS / JINGLE                            |
    6| 51363- |  22  3:00 = P S A / SPOTS / JINGLE                            |
    7|--***  1|  24  2:00 = P S A / SPOTS / JINGLE                            |
    8| 60431-A|  33  1:00 = P S A / SPOTS / JINGLE                            |
    9| 72061- |  35  3:30 = P S A / SPOTS / JINGLE                            |
   10| 81129- |  26  2:00 = P S A / SPOTS / WEATHER                           |
   11| 92158- |  30  3:00 = P S A / SPOTS / WEATHER                           |
   12|--***  1|  36  3:30 = P S A / SPOTS / WEATHER                           |
   13|101288- |  38  0:00   PLAY THIS SONG ANYWHERE IN THE HOUR               |
   14|112265- |  25 30:00 = PUBLIC AFFAIRS                                    |
   15|121423- |  37 43:00 = PUBLIC AFFAIRS                                    |
   16|--***  1|  15  4:00 = SPOTS / JINGLE                                    |
   17|131192- |  19  3:00 = SPOTS / JINGLE                                    |
   18|143021- |  23  3:30 = SPOTS / JINGLE                                    |
   19| 0      |  28  2:00 = SPOTS / JINGLE                                    |
        Air  |  34  2:30 = SPOTS / JINGLE                                    |
  F1-Help  F |   7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                   |
  F2-Save  F--- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

The **BREAKNOTES** window contains a scrolling, alphabetical list of all the Breaknotes in your Database. Simply place the cursor on the Breaknote you wish to insert at the current schedule position, and press the Enter Key.

You can press the Escape Key while located in the **BREAKNOTES** window to suspend the Find a Breaknote Command, and return to the **MANUAL SCHEDULER** screen. If you do, there will be no change made to the schedule.

Note that you can Edit, Print, Insert and Delete Breaknotes while the **BREAKNOTES** window is active in the Manual Scheduler. You can also change the sort order of the Breaknotes, and instruct the system to indicate assigned Breaknotes. For complete information on these functions, see "The Breaknotes Window" on Page 330 in Section 3 of this Manual.

The "Choose by ID/Title" option in the **FIND A BREAKNOTE** window is active only if you are using **LINKER**. This option allows you to schedule an Event by ID or Title. For complete details, see your **LINKER** Manual. For an overview of this product, see "**LINKER**" on Page 45 in the Introduction Section of this Manual.

Q FILTER COMMAND

The "Q Filter" Command is used to access a group of Songs containing specified Characteristics. The Manual Scheduler "Filters" Songs from specified Categories/Levels, and selects *only* those Songs that contain the Characteristic you designate. This allows you to consider only certain types of Songs for any position in the schedule.

To use this Command, place the **MANUAL SCHEDULER** screen cursor on the position you wish to schedule, and press the letter "Q". The **Q FILTER** window will pop onto the center of the screen. You'll see a display somewhat like this.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack       Tit--------------------rtist        RLOTEMT  SC  TXAG
     Top of Hour  1 P    Cloc|   "Q" Filter     |y 2    Current Daypart 3
 2* 12075-  I1    0I HEAR A SY|                  |          F OSF4  MB      S
 3| 22368-  I2    0DOES ANYBOD| 1.   Mood        |          M OMM3
 4| 32091-  H1    0TWO HEARTS |                  |INS       M OFF4  H       N
 5| 41429-  I1    0CRIMSON AND| 2.   Tempo       |ES/SHONDELLS M SS2
 6| 51363-  G1    0WHILE YOU S|                  |WOOD      M OMF4          T
 8* 60431-A S3    0ALONG COMES| 3.   Sound Code  |ON        M OFF3
 9| 72061-  I2    0ON BROADWAY|                  |NSON      M OFF4  LB
10| 81129-  R1    0ONE MOMENT | 4.   Time        |OUSTON    F SM3   B
11| 92158-  I1    0PROUD MARY |                  |          M OFF4  H
13*101288-  I2    0DAY AFTER D| 5.   Type        |          M OMM3
14|112265-  H1    0WHEN I'M WI|                  |          M NSS2  A
15|121423-  I1    0HAPPY TOGET| 6.   Role        |          M OSF4
17*131192-  I2    0TEACH YOUR |                  |.         M OMM3  C       C
18|143021-  G1    0IF EVER YOU| 7.   Opener      |SON       M SS1   WB
     Top of Hour  2 P    Cloc|                  |y 2    Current Daypart 3
 2* 12299-  I1    0ALL MY LOVI| 8.  Artist Group |          M OFF5  H       B
 3| 21267-  I2    0THIS IS IT |                  |GINS      M OMF4
 4| 32474-  H1    0I'LL ALWAYS--------------------YNE       F SM2   B
        Air Time of this Item is  1:09:03 P   Total Time in Hour is 60:09
   F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
   F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

You use the **Q FILTER** window to choose the specific Song Characteristic that will be used when Songs are Filtered. Here is a summary of the available Q Filter Characteristics:

Mood allows you to obtain a group of Songs that all contain a particular Mood Code.

Tempo allows you to access a group of Songs that all contain a specific Tempo Code.

Sound Code allows you to extract a group of Songs that all contain a particular Sound Code.

Time allows you to obtain a group of Songs that all have Runtimes within a designated range of durations.

Type allows you to access a group of Songs that all contain a specific Type Code.

Role allows you to extract a group of Songs that all contain a particular Role Code.

Opener allows you to obtain a group of Songs that all contain *any* Opener Code.

Artist Group allows you to access a group of Songs that all contain a specific Artist Group Code.

With the exceptions of the Time and Opener Filters, all of the Q Filter Commands operate exactly the same. We'll use the Mood Q Filter to illustrate the overall operation of the Command, and explain the operation of the Time and Opener Q Filters individually.

Mood Q Filter

The Mood Q Filter allows you to access a group of Songs that all contain a particular Mood Code. To activate this feature, select "Mood" from the **Q FILTER** window. When you choose the Mood option, a window pops onto the center of the **MANUAL SCHEDULER** screen. This window contains all of the Mood Codes, and your unique definitions for each of the Codes. Here is an example display.

```
--- S E L E C T O R ------------------------eduler for Thu  4/12/90    ---
 #| _ ID  CLPack       Titl|1 SUICIDAL    |Artist       RLOTEMT  SC  TXAG
 2* 12075-  I1   0I HEAR A SYM|2 SAD         |             F OSF4   MB      S
 3| 22368-  I2   0DOES ANYBODY|3 NEUTRAL     |             M OMM3
 4| 32091-  H1   0TWO HEARTS  |4 HAPPY       |LINS         M OFF4   H       N
 5| 41429-  I1   0CRIMSON AND |5 ECSTATIC    |MES/SHONDELLS M  SS2
 6| 51363-  G1   0WHILE YOU SE|              |NWOOD        M OMF4           T
 8* 60431-A S3   0ALONG COMES |              |ION          M OFF3
 9| 72061-  I2   0ON BROADWAY |              |ENSON        M OFF4   LB
10| 81129-  R1   0ONE MOMENT I|              |HOUSTON      F  SM3   B
11| 92158-  I1   0PROUD MARY  |              |             M OFF4   H
13*101288-  I2   0DAY AFTER DA|              |R            M OMM3
14|112265-  H1   0WHEN I'M WIT|              |             M NSS2   A
15|121423-  I1   0HAPPY TOGETH|              |             M OSF4
17*131192-  I2   0TEACH YOUR C|              |Y.           M OMM3   C       C
18|143021-  G1   0IF EVER YOU'|              |YSON         M  SS1   WB
      Top of Hour  2 P   Clock|              |cy 2    Current Daypart 3
 2* 12299-  I1   0ALL MY LOVIN|              |             M OFF5   H       B
 3| 21267-  I2   0THIS IS IT  |              |GGINS        M OMF4
 4| 32474-  H1   0I'LL ALWAYS |              |AYNE         F  SM2   B
 5| 41290-  I1   0WALK ON BY  |              |ARWICK       F  SM2   B
      Air Time of this Item i|              |l Time in Hour is 60:09
 F1-Help  F5-Options  F10-Date|              |U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour------------------C-Criteria    R-Reconciliation
```

The example window shown above displays the Mood Characteristics that are defined in the Database. These Moods are "Suicidal", "Sad", "Neutral", "Happy" and "Ecstatic". Use the Arrow Keys to move the cursor in the window until it is positioned on the desired Mood Characteristic, then press the Enter Key. In our example, we have selected the "4 Happy" Mood Code.

If the selected Code does not appear on any of the Songs that are being Filtered, **SELECTOR** will post this message at the upper-left of the screen: "*No Matches Found - Press Escape (Esc)*". Otherwise, the selection window will close and the **SONG WINDOW** will appear on the right-hand side of the screen. It will contain only those Songs that match the Mood Characteristic you specified. Also, the **TEST BAR** will appear along the bottom of the screen. You'll see a display somewhat like this.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
 #| _ ID  CLPack        Title      |       Title       RLOTEMT  SC  TXAG|
      Top of Hour  1 P   Clock M0   Cur|LOVE ME DO          M OFF4          B  |
 2* 12075-  I1   0I HEAR A SYMPHONY |MAKE ME SMILE       M OFF4   H        |
 3| 22368-  I2   0DOES ANYBODY REALLY KN|DANCE WITH ME    M OMM4          |
 4| 32091-  H1   0TWO HEARTS        |BACK IN MY ARMS AGAI F OFF4   MB    S  |
 5| 41486-  I1   0LOVE ME DO        |YOU'VE MADE ME SO VE M OMS4          |
 6| 51363-  G1   0WHILE YOU SEE A CHANCE|SAY YOU LOVE ME  G OFF4   H     F  |
 8* 60431-A S3   0ALONG COMES MARY  |I CAN'T HELP MYSELF  M OFF4   MBH      |
 9| 72061-  I2   0ON BROADWAY       |EVERLASTING LOVE     M OFF4   B        |
10| 81129-  R1   0ONE MOMENT IN TIME|UPTIGHT              M OFF4   MBH      |
11| 92158-  I1   0PROUD MARY        |CAN'T BUY ME LOVE    M OFF4   H     B  |
13*101288-  I2   0DAY AFTER DAY     |DANCING IN THE MOONL M  SM4          |
14|112265-  H1   0WHEN I'M WITH YOU |OBLADI OBLADA        M OFF4   H     B  |
15|121423-  I1   0HAPPY TOGETHER    |I WANT TO HOLD YOUR  M OFF4   H     B  |
17*131192-  I2   0TEACH YOUR CHILDREN|DO WAH DIDDY DIDDY  M OFF4   H        |
18|143021-  G1   0IF EVER YOU'RE IN MY A|LISTEN TO THE MUSIC M OMF4          |
      Top of Hour  2 P   Clock M0   Cur|EVERYDAY PEOPLE     M OMM4   B        |
 2* 12299-  I1   0ALL MY LOVING     |MY SWEET LORD        M  SS4          B  |
 3| 21267-  I2   0THIS IS IT        |REELING IN THE YEARS M OFF4   H        |
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU|YOU ARE THE SUNSHINE M OSS4   B        |
Dayparting|   Closest Play  |Yester|Dprt Rot|Hour Rot|  AG _ Artist _ SA  |Total
          |Tue  4/10 12:36N|      |3 34231 |4 3215  |Thu  1:00P|Thu  2:00P|59:32
   Grid   |    2D  0H 31M  |      |*  2 Dy |    Dy  |* 0Hr  9Mn|* 0Hr 48Mn|
```

In our example screen above, all of the "4 Happy" Mood Songs now appear in the **SONG WINDOW**. You can now scroll through the Songs in the list, while observing the **TEST BAR**, to locate the "best" Song to use in the current schedule position.

To schedule any of the listed Songs, simply place the **SONG WINDOW** cursor on the Song you wish to schedule, and press the Enter Key. The **SONG WINDOW** and **TEST BAR** will close, and the selected Song will *replace* the original Song in the schedule. You can also press the Escape Key to exit the Q Filter Command, and return to the **MANUAL SCHEDULER** screen. If you do, the Song originally scheduled will *remain* in the schedule.

Time Q Filter

The Time Q Filter allows you to access a group of Songs containing Runtimes within a designated range. To activate this feature, select "Time" from the **Q FILTER** window. When you choose this option, the **FILTER ON RUNTIME** window pops onto the center of the screen. Here is an example display.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90     ---
 #| _  ID   CLPack       Title                 Artist       RLOTEMT  SC  TXAG
     Top of Hour  1 P    Cloc----------------------   Current Daypart 3
 2* 12075-  I1   0I HEAR A SY| Filter on Runtime   |      F OSF4  MB     S
 3| 22368-  I2   0DOES ANYBOD|                      |      M OMM3
 4| 32091-  H1   0TWO HEARTS | 1. 2:45 or Less      |      M OFF4  H      N
 5| 41429-  I1   0CRIMSON AND|                      |SHONDELLS M  SS2
 6| 51363-  G1   0WHILE YOU S| 2. 2:30 to 3:45      |D     M OMF4         T
 8* 60431-A S3   0ALONG COMES|                      |      M OFF3
 9| 72061-  I2   0ON BROADWAY| 3. 3:30 to 4:45      |N     M OFF4  LB
10| 81129-  R1   0ONE MOMENT |                      |TON   F  SM3  B
11| 92158-  I1   0PROUD MARY | 4. 4:30 or Greater   |      M OFF4  H
13*101288-  I2   0DAY AFTER D|                      |      M OMM3
14|112265-  H1   0WHEN I'M WI| 5. Specific Times    |      M NSS2  A
15|121423-  I1   0HAPPY TOGET|                      |      M OSF4
17*131192-  I2   0TEACH YOUR ----------------------        M OMM3  C      C
18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON       M  SS1  WB
     Top of Hour  2 P    Clock M0    Current Policy 2    Current Daypart 3
 2* 12299-  I1   0ALL MY LOVING        BEATLES           M OFF5  H      B
 3| 21267-  I2   0THIS IS IT           KENNY LOGGINS      M OMF4
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU TAYLOR DAYNE       F  SM2  B
       Air Time of this Item is  1:09:03 P   Total Time in Hour is 60:09
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

The **FILTER ON RUNTIME** window contains four pre-defined time ranges. A fifth option allows you to enter a *specific* time range. When the Time Q Filter is activated, only those Songs with Runtimes in the specified range will be selected.

Use the Arrow Keys to place the window cursor on the desired option, then press the Enter Key. In our example window, we have selected the "Specific Times" option. This choice activates the **ENTER SPECIFIC TIMES** window, which pops onto the center of the screen. The display now looks like this.

```
    --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
    #|  _  ID  CLPack        Title              Artist          RLOTEMT  SC  TXAG
       Top of Hour  1 P    Clock M0    Current Policy 2     Current Daypart 3
    2* 12075-  I1   0I HEAR A SYMPHONY      SUPREMES          F OSF4   MB     S
    3| 22368-  I2   0DOES ANYB-----------------------        M OMM3
    4| 32091-  H1   0TWO HEART|                    |          M OFF4   H      N
    5| 41429-  I1   0CRIMSON A| Enter Specific Times |SHONDELLS M  SS2
    6| 51363-  G1   0WHILE YOU|                    |D         M OMF4          T
    8* 60431-A S3   0ALONG COM|   From :   2:30    |          M OFF3
    9| 72061-  I2   0ON BROADW|                    |N         M OFF4   LB
   10| 81129-  R1   0ONE MOMEN|                    |TON       F  SM3   B
   11| 92158-  I1   0PROUD MAR|   To   :   2:45    |          M OFF4   H
   13*101288-  I2   0DAY AFTER|                    |          M OMM3
   14|112265-  H1   0WHEN I'M  ----------------------         M NSS2   A
   15|121423-  I1   0HAPPY TOGETHER         TURTLES           M OSF4
   17*131192-  I2   0TEACH YOUR CHILDREN    C_S_N_&_Y.        M OMM3   C      C
   18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON      M  SS1   WB
       Top of Hour  2 P    Clock M0    Current Policy 2     Current Daypart 3
    2* 12299-  I1   0ALL MY LOVING          BEATLES           M OFF5   H      B
    3| 21267-  I2   0THIS IS IT             KENNY LOGGINS     M OMF4
    4| 32474-  H1   0I'LL ALWAYS LOVE YOU   TAYLOR DAYNE      F  SM2   B
        Air Time of this Item is  1:09:03 P   Total Time in Hour is 60:09
    F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
    F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria     R-Reconciliation
```

The **ENTER SPECIFIC TIMES** window allows you to define a custom Runtime range. The "From" area of the window contains two fields in which you enter the *minimum* minutes and seconds of the range. The "To" area of the window contains two fields in which you enter the *maximum* minutes and seconds of the range. In the example window shown above, we have specified a Runtime range from "2" Minutes and "30" Seconds to "2" Minutes and "45" Seconds. After completing the fields on the **ENTER SPECIFIC TIMES** window, press the F2 Key.

If none of the Runtimes of the Songs being Filtered fall within the specified range, **SELECTOR** will post this message at the upper-left of the screen: "*No Matches Found - Press Escape (Esc)*". Otherwise, the selection window will close and the **SONG WINDOW** will appear on the right-hand side of the screen. It will contain only those Songs with Runtimes that fall within the specified duration range. Also, the **TEST BAR** will appear along the bottom of the display. You'll see a display more or less like this.

```
    --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
    #|  _  ID  CLPack        Title        |   Title           I1/I2/I3 EN RTIME|
       Top of Hour  1 P    Clock M0    Cur|FOR WHAT IT'S WORTH   /10/   D  2:31|
    2* 12075-  I1   0I HEAR A SYMPHONY     |UNDER THE BOARDWALK   /07/      2:38|
    3| 22368-  I2   0DOES ANYBODY REALLY KN|BACK IN MY ARMS AGAI  /15/      2:44|
    4| 32091-  H1   0TWO HEARTS            |I CAN'T HELP MYSELF   /10/   D  2:35|
    5| 42094-  I1   0FOR WHAT IT'S WORTH   |IT'S THE SAME OLD SO  /08/   D  2:44|
    6| 51363-  G1   0WHILE YOU SEE A CHANCE|TRACES                /18/   D  2:40|
    8* 60431-A S3   0ALONG COMES MARY      |THERE'S A KIND OF HU  /07/      2:32|
    9| 72061-  I2   0ON BROADWAY           |BUILD ME UP BUTTERCU  /14/   D  2:44|
   10| 81129-  R1   0ONE MOMENT IN TIME    |BABY LOVE             /06/   D  2:30|
   11| 92158-  I1   0PROUD MARY            |MORE TODAY THAN YEST  /13/      2:41|
   13*101288-  I2   0DAY AFTER DAY         |WEDDING BELL BLUES    /08/   D  2:32|
   14|112265-  H1   0WHEN I'M WITH YOU     |HOOKED ON A FEELING   /15/      2:35|
   15|121423-  I1   0HAPPY TOGETHER        |COME SEE ABOUT ME     /10/   D  2:31|
   17*131192-  I2   0TEACH YOUR CHILDREN   |DON'T LET THE SUN CA  /10/      2:31|
   18|143021-  G1   0IF EVER YOU'RE IN MY A|FOR ONCE IN MY LIFE   /13/   D  2:43|
       Top of Hour  2 P    Clock M0    Cur|CALIFORNIA DREAMIN'   /07/   D  2:33|
    2* 12299-  I1   0ALL MY LOVING         |DO YOU LOVE ME        /00/   D  2:44|
    3| 21267-  I2   0THIS IS IT            |MIDNIGHT CONFESSIONS  /13/   D  2:42|
    4| 32474-  H1   0I'LL ALWAYS LOVE YOU  |WALK AWAY RENEE       /07/   D  2:38|
   Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|  AG _ Artist _  AG  |Total
            |Sun  4/ 8 11A|      |  3 31231  |4 254   |Wed  5:54A|Thu  1:53P|59:51
      Grid  |   4D  1H 27M|      |  *  4 Dy  |  23 Dy |  1Dy  7Hr|* 0Hr 42Mn|
```

In our example screen above, all of Songs that appear in the **SONG WINDOW** have Runtimes between 2:30 and 2:45. You can now scroll through the list of Songs, while observing the **TEST BAR**, to locate the "best" Song for use in the current schedule position.

To schedule any of the listed Songs, simply place the **SONG WINDOW** cursor on the Song you wish to schedule, and press the Enter Key. The **SONG WINDOW** and **TEST BAR** will close, and the selected Song will *replace* the original Song in the schedule. You can also press the Escape Key to exit the Q Filter Command, and return to the **MANUAL SCHEDULER** screen. If you do, the Song originally scheduled will *remain* in the schedule.

Opener Q Filter

The Opener Q Filter allows you to access a group of Songs that contain *any* Opener Code. To activate this feature, select "Opener" from the **Q FILTER** window. If none of the Songs being Filtered contain Opener Codes, **SELECTOR** will post this message at the upper-left of the screen: "*No Matches Found - Press Escape (Esc)*". Otherwise, the selection window will close and the **SONG WINDOW** will appear on the right-hand side of the screen. It will contain only those Songs that have been assigned Opener Codes. Also, the **TEST BAR** will appear along the bottom of the display. You'll see a display more or less like this.

```
--- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
#| _  ID   CLPack       Title     |     Title      RLOTEMT  SC  TXAG|
    Top of Hour  1 P    Clock M0   Cur|LOVE CHILD          F OFF4  MBH    S  |
 2* 12075-  I1  0I HEAR A SYMPHONY  |LOVE ME DO         M MFF4        B  |
 3| 22368-  I2  0DOES ANYBODY REALLY KN|BACK IN MY ARMS AGAI F PFF4  MB     S  |
 4| 32091-  H1  0TWO HEARTS         |SWEET CAROLINE     M MMF3          |
 5| 42424-  I1  0LOVE CHILD         |YOU'VE MADE ME SO VE M OMS3          |
 6| 51363-  G1  0WHILE YOU SEE A CHANCE|WE CAN WORK IT OUT  M OFF4        B  |
 8* 60431-A S3  0ALONG COMES MARY   |I CAN'T HELP MYSELF  M PFF5  MBH      |
 9| 72061-  I2  0ON BROADWAY        |LETTER             M OFF4          |
10| 81129-  R1  0ONE MOMENT IN TIME |UPTIGHT            M OFF4  MBH      |
11| 92158-  I1  0PROUD MARY         |RESPECT            F OFF4  BH       |
13*101288-  I2  0DAY AFTER DAY      |CAN'T BUY ME LOVE   M PFF5  H      B  |
14|112265-  H1  0WHEN I'M WITH YOU  |IT'S THE SAME OLD SO M PFF5  MBH      |
15|121423-  I1  0HAPPY TOGETHER     |I WANT TO HOLD YOUR  M PFF5  H      B  |
17*131191-  I2  0TEACH YOUR CHILDREN|WHERE DID OUR LOVE G F PFF4  MB     S  |
18|143021-  G1  0IF EVER YOU'RE IN MY A|DO WAH DIDDY DIDDY  M PFF5  H       |
    Top of Hour  2 P    Clock M0   Cur|REACH OUT I'LL BE TH M OFF4  MBH      |
 2* 12299-  I1  0ALL MY LOVING      |EVERYDAY PEOPLE     M MMM3  B       |
 3| 21267-  I2  0THIS IS IT         |STOP IN THE NAME OF  F MMM3  MB     S  |
 4| 32474-  H1  0I'LL ALWAYS LOVE YOU|THERE'S A KIND OF HU M MMM3          |
Dayparting|Closest Play |Yester|Daypart Rot|Hour Rot|    _ Artist _    |Total
          |Mon 4/ 9 2P|     | 3 32135 |4 5342 |Thu  1:03P|Thu  5:12P|60:10
  Grid    |  2D 23H  9M|     |  *  3 Dy |  17 Dy |*  0Hr  6Mn|  4Hr  0Mn|
```

In the example screen shown above, all of Songs that appear in the **SONG WINDOW** have Opener Codes. You can now scroll through the list of Songs, while observing the **TEST BAR**, to locate the "best" Song for use in the current schedule position.

To schedule any of the listed Songs, simply place the **SONG WINDOW** cursor on the Song you wish to schedule, and press the Enter Key. The **SONG WINDOW** and **TEST BAR** will close, and the selected Song will *replace* the original Song in the schedule. You can also press the Escape Key to exit the Q Filter Command, and return to the **MANUAL SCHEDULER** screen. If you do, the Song originally scheduled will *remain* in the schedule.

Q Filter Parameters

According to a setting you make in the **MANUAL SCHEDULER PARAMETERS** screen, you can elect to *bypass* the **Q FILTER** window entirely. Instead, you can instruct the system to activate any one of the Filter Options *immediately* after pressing the "Q" Key.

The **MANUAL SCHEDULER PARAMETERS** screen also allows you to define *specific* Categories/Levels that **SELECTOR** will search when constructing the "Q" Filter list of Songs. For complete information on both "Q" Filter parameter settings, see "Q Filter Options" on Page 564 in this Section of the Manual.

NON-DIGGABLE PACKET SONG DISPLAY

When the "K", "S" or Category/Level Criteria Commands are used to activate the **SONG WINDOW**, only the *most-rested* Songs in Non-Diggable Packets are displayed. In this example screen, we have used the Criteria Category/Level Command to access Category N Level 3, which contains a Non-Diggable Packet.

```
   --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
   #| _  ID  CLPack        Title     |Depth  ID  CLPack        Title         |
       Top of Hour  1 P    Clock M0    Cur| 2951852-A  N3   0WHITE ON WHITE       |
    2* 12075-  I1   0I HEAR A SYMPHONY    | 2961854-A  N3   0POPSICLES AND ICICLES|
    3| 22368-  I2   0DOES ANYBODY REALLY KN| 2971875-A  N3   0TALK TALK           |
    4| 32091-  H1   0TWO HEARTS           | 2981876-A  N3   0GOLDFINGER          |
    5| 41314-A N32001I'LL CRY INSTEAD     | 2991888-A  N3   0LAND OF A THOUSAND DA|
    6| 51363-  G1   0WHILE YOU SEE A CHANCE| 3001889-A  N3   0MAYBE I KNOW        |
    8* 60431-A S3   0ALONG COMES MARY     | 3011890-A  N3   0THAT'S THE WAY BOYS A|
    9| 72061-  I2   0ON BROADWAY          | 3021892-A  N3   0MIGHTY QUINN        |
   10| 81129-  R1   0ONE MOMENT IN TIME   | 3031899-A  N3   0I'M TELLING YOU NOW  |
   11| 92158-  I1   0PROUD MARY           | 3041901-A  N3   0LITTLE OLD MAN      |
   13*101288-  I2   0DAY AFTER DAY        | 3051902-A  N3   0IN CROWD            |
   14|112265-  H1   0WHEN I'M WITH YOU    | 3061903-A  N3   0POLK SALAD ANNIE    |
   15|121423-  I1   0HAPPY TOGETHER       | 3070033-A  N3   0VALLERI             |
   17*131192-  I2   0TEACH YOUR CHILDREN  | 3081314-A  N32001I'LL CRY INSTEAD    |
   18|143021-  G1   0IF EVER YOU'RE IN MY A| 3090035-A  N3   0CALIFORNIA SUN      |
       Top of Hour  2 P    Clock M0    Cur| 3100036-A  N3   0TREAT HER RIGHT     |
    2* 12299-  I1   0ALL MY LOVING        | 3111103-  N3   0TOUCH ME            |
    3| 21267-  I2   0THIS IS IT           | 3121017-  N3   0YOU DON'T OWN ME    |
    4| 32474-  H1   0I'LL ALWAYS LOVE YOU | 3131072-  N3   0WORDS               |
   Dayparting|  Closest Play  |Yester|Dprt Rot|Hour Rot|  AG _ Artist _ SA  |Total
            |               |      |3       |4       |Thu  1:00P|Thu  2:00P|59:02
     Grid   |   D   H   M   |      |        Dy |     Dy |* 0Hr  9Mn|* 0Hr 48Mn|
```

Packet "2001" is a Non-Diggable Packet, therefore only the most-rested Song in the Packet is displayed in the **SONG WINDOW**. If you want to see *all* of the Songs in Non-Diggable Packets, press the letter "D" while located on the **MANUAL SCHEDULER** screen. Note that the "D" Command *must* be activated from the **MANUAL SCHEDULER** screen, *not* the **SONG WINDOW**. When you press "D", **SELECTOR** displays this message at the upper-left of the screen: "*All Non-Diggable Packets now set to Diggable*". After activating the "D" Command, the **SONG WINDOW** will display all Songs in Non-Diggable Packets when the "K", "S" or Category/Level Criteria Commands are used. Consider this screen excerpt.

```
   --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
   #| _  ID  CLPack        Title     |Depth  ID  CLPack        Title         |
       Top of Hour  1 P    Clock M0    Cur| 3081314-A  N32001I'LL CRY INSTEAD    |
    2* 12075-  I1   0I HEAR A SYMPHONY    | 3091313-A  N32001THINGS WE SAID TODAY |
    3| 22368-  I2   0DOES ANYBODY REALLY KN| 3101312-A  N32001TELL ME WHY         |
    4| 32091-  H1   0TWO HEARTS           | 3111282-A  N32001I'VE JUST SEEN A FACE|
    5| 41314-A N32001I'LL CRY INSTEAD     | 3121281-A  N32001YOU WON'T SEE ME     |
    6| 51363-  G1   0WHILE YOU SEE A CHANCE| 3131278-A  N32001IT WON'T BE LONG     |
    8* 60431-A S3   0ALONG COMES MARY     | 3141277-A  N32001I'LL BE BACK         |
    9| 72061-  I2   0ON BROADWAY          | 3151274-A  N32001OCTOPUS'S GARDEN     |
   10| 81129-  R1   0ONE MOMENT IN TIME   | 3161227-A  N32001THIS BOY            |
   11| 92158-  I1   0PROUD MARY           | 3170970-A  N32001NIGHT BEFORE        |
   13*101288-  I2   0DAY AFTER DAY        | 3180753-A  N32001WHEN I'M 64         |
   14|112265-  H1   0WHEN I'M WITH YOU    | 3190751-A  N32001YES IT IS           |
   15|121423-  I1   0HAPPY TOGETHER       | 3200750-A  N32001NO REPLY            |
   17*131192-  I2   0TEACH YOUR CHILDREN  | 3210748-A  N32001FROM ME TO YOU      |
   18|143021-  G1   0IF EVER YOU'RE IN MY A| 3220746-A  N32001RAIN               |
   Dayparting|  Closest Play  |Yester|Dprt Rot|Hour Rot|  AG _ Artist _ SA  |Total
            |               |      |3       |4       |Thu  1:00P|Thu  2:00P|59:22
     Grid   |   D   H   M   |      |        Dy |     Dy |* 0Hr  9Mn|* 0Hr 48Mn|
```

After activating the "D" Command, *all* of the Songs in Packet "2001" are displayed in the **SONG WINDOW**.

SELECTOR provides a parameter setting that allows you to specify that all Songs in Non-Diggable Packets should *always* be displayed in the **SONG WINDOW**. For complete information on this setting, see "Non-Diggable Packet Option" on Page 565 in this Section of the Manual.

POST BREAKNOTES

The "Post Breaknotes" Command has nothing to do with cereal. It is used to access a list of all the Breaknotes defined in your Database. You can select any Breaknote from the list to insert it into the current schedule position.

We'll use a simple example to illustrate the use of the Post Breaknotes Command. Along the way we'll use another Manual Scheduler Command to accomplish our goal. Consider this **MANUAL SCHEDULER** screen.

```
   --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
   #| _  ID   CLPack       Title                   Artist        SWEEP AIRTM RUNTM
      Top of Hour  1 P    Clock M0     Current Policy 2    Current Daypart 3
   1|  ***   1b1    0STATION I.D.                         0:00  0:00   :00
   2| 12075-  I1    0I HEAR A SYMPHONY     SUPREMES        0:00  0:00  2:35
   3| 22368-  I2    0DOES ANYBODY REALLY KN CHICAGO        2:35  2:35  3:17
   4| 32091-  H1    0TWO HEARTS            PHIL COLLINS    5:52  5:52  3:11
   5| 41429-  I1    0CRIMSON AND CLOVER    TOMMY JAMES/SHONDELLS  9:03  9:03  2:49
   6| 51363-  G1    0WHILE YOU SEE A CHANCE STEVE WINWOOD  11:52 11:52 4:56
   7|--***  13b1    0P S A / SPOTS / JINGLE               16:48 16:48 4:00
   8| 60431-A S3    0ALONG COMES MARY      ASSOCIATION     0:00 20:48  2:47
   9| 72061-  I2    0ON BROADWAY           GEORGE BENSON   2:47 23:35  5:06
  10| 81129-  R1    0ONE MOMENT IN TIME    WHITNEY HOUSTON 7:53 28:41  4:40
  11| 92158-  I1    0PROUD MARY            C_C_R          12:33 33:21  2:55
  12|--***  14b1    0SPOTS / WRCS-FM EXTENDED WEATHER      15:28 36:16 3:30
  13|101288-  I2    0DAY AFTER DAY         BADFINGER       0:00 39:46  3:04
  14|112265-  H1    0WHEN I'M WITH YOU     SHERIFF         3:04 42:50  3:44
  15|121423-  I1    0HAPPY TOGETHER        TURTLES         6:48 46:34  2:51
  16|--***  15b1    0SPOTS / JINGLE                        9:39 49:25  4:00
  17|131192-  I2    0TEACH YOUR CHILDREN   C_S_N_&_Y.      0:00 53:25  2:47
  18|143021-  G1    0IF EVER YOU'RE IN MY A PEABO BRYSON   2:47 56:12  3:57
         Air Time of this Item is  1:16:48 P   Total Time in Hour is 60:09
   F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
   F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

In the example screen shown above, there is a four minute Breaknote scheduled at Overall Position #7. Let's say that we know a light spot load will be carried this hour, and we would like to use a *shorter* Breaknote in this schedule position. We know that an appropriate Breaknote *exists* in our Database.

To insert an *existing* Breaknote into the schedule, place the **MANUAL SCHEDULER** screen cursor at the position where you wish the Breaknote to be inserted. Then activate the Post Breaknotes Command by pressing the letter "B". The **BREAKNOTES** window will pop onto the right-hand side of the screen. You'll see a display somewhat like this.

```
  --- S E L E------------------------------------------------------------------
  #| _  ID  |                         BREAKNOTES                               |
    Top of|  ID  Rtime Stopset      Text/Title                                |
 1|  ***   |   3  6:00 = BIT / SPOTS / JINGLE                                  |
 2| 12075- |   6  5:00 = BIT / SPOTS / JINGLE                                  |
 3| 22368- |   8  8:00 = BIT / SPOTS / JINGLE                                  |
 4| 32091- |  13  4:00 = P S A / SPOTS / JINGLE                                |
 5| 41429- |  22  3:00 = P S A / SPOTS / JINGLE                                |
 6| 51363- |  24  2:00 = P S A / SPOTS / JINGLE                                |
 7|--***  1|  33  1:00 = P S A / SPOTS / JINGLE                                |
 8| 60431-A|  35  3:30 = P S A / SPOTS / JINGLE                                |
 9| 72061- |  26  2:00 = P S A / SPOTS / WEATHER                               |
10| 81129- |  30  3:00 = P S A / SPOTS / WEATHER                               |
11| 92158- |  36  3:30 = P S A / SPOTS / WEATHER                               |
12|--***  1|  38  0:00   PLAY THIS SONG ANYWHERE IN THE HOUR                   |
13|101288- |  25 30:00 = PUBLIC AFFAIRS                                        |
14|112265- |  37 43:00 = PUBLIC AFFAIRS                                        |
15|121423- |  15  4:00 = SPOTS / JINGLE                                        |
16|--***  1|  19  3:00 = SPOTS / JINGLE                                        |
17|131192- |  23  3:30 = SPOTS / JINGLE                                        |
18|143021- |  28  2:00 = SPOTS / JINGLE                                        |
      Air |  34  2:30 = SPOTS / JINGLE                                        |
 F1-Help  F|   7  6:00 = SPOTS / NEWS / TRAFFIC / WEATHER                       |
 F2-Save  F--- F1-Help F2-Select F5-Edit F9-Print List Ins-Insert Del-Delete ---
```

The **BREAKNOTES** window contains a scrolling, alphabetical list of all the Breaknotes defined in your Database. Simply place the cursor on the Breaknote you wish to insert at the current schedule position, and press the Enter Key. In our example window shown above, we have chosen Breaknote #33, a one minute "P S A / SPOTS / JINGLE" Breaknote.

You can press the Escape Key while located in the **BREAKNOTES** window to exit the Post Breaknotes Command, and return to the **MANUAL SCHEDULER** screen. If you do, there will be no change made to the schedule.

Note that you can Edit, Print, Insert and Delete Breaknotes while the **BREAKNOTES** window is active in the Manual Scheduler. You can also change the sort order of the Breaknotes, and instruct the system to indicate assigned Breaknotes. For complete information on these functions, see "The Breaknotes Window" on Page 330 in Section 3 of this Manual.

If the F2 Key is pressed, the **BREAKNOTES** window closes, and the selected Breaknote is inserted at the current schedule position. Here's how our example **MANUAL SCHEDULER** screen appeared after we pressed the F2 Key to insert the selected Breaknote.

```
       --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
       #|  _  ID  CLPack       Title              Artist         SWEEP AIRTM RUNTM
          Top of Hour  1 P    Clock M0    Current Policy 2    Current Daypart 3
        1|  ***    1b1   0STATION I.D.                          0:00  0:00   :00
        2| 12075-  I1   0I HEAR A SYMPHONY     SUPREMES         0:00  0:00  2:35
        3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO         2:35  2:35  3:17
        4| 32091-  H1   0TWO HEARTS            PHIL COLLINS     5:52  5:52  3:11
        5| 41429-  I1   0CRIMSON AND CLOVER    TOMMY JAMES/SHONDELLS 9:03  9:03  2:49
        6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD  11:52 11:52  4:56
        7|--***   33b1   0P S A / SPOTS / JINGLE              16:48 16:48  1:00
        8|--***   13b1   0P S A / SPOTS / JINGLE               0:00 17:48  4:00
        9| 60431-A S3   0ALONG COMES MARY      ASSOCIATION      0:00 21:48  2:47
       10| 72061-  I2   0ON BROADWAY           GEORGE BENSON    2:47 24:35  5:06
       11| 81129-  R1   0ONE MOMENT IN TIME    WHITNEY HOUSTON  7:53 29:41  4:40
       12| 92158-  I1   0PROUD MARY            C_C_R           12:33 34:21  2:55
       13|--***   14b1   0SPOTS / WRCS-FM EXTENDED WEATHER     15:28 37:16  3:30
       14|101288-  I2   0DAY AFTER DAY         BADFINGER        0:00 40:46  3:04
       15|112265-  H1   0WHEN I'M WITH YOU     SHERIFF          3:04 43:50  3:44
       16|121423-  I1   0HAPPY TOGETHER        TURTLES          6:48 47:34  2:51
       17|--***   15b1   0SPOTS / JINGLE                        9:39 50:25  4:00
       18|131192-  I2   0TEACH YOUR CHILDREN   C_S_N_&_Y.       0:00 54:25  2:47
             Air Time of this Item is  1:16:48 P   Total Time in Hour is 61:09
       F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
       F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

When a Breaknote is inserted into the schedule, the Items below the Breaknote are moved down, to "make room" for the new Breaknote. The Manual Scheduler then automatically renumbers all of the positions in the hour.

We're almost finished, but first we must Delete the original Breaknote. This is a trivial task. We simply place the **MANUAL SCHEDULER** screen cursor on the "old" Breaknote, and press the Delete Key. A small window then pops onto the center of the screen.

```
       --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
       #|  _  ID  CLPack       Title              Artist         SWEEP AIRTM RUNTM
          Top of Hour  1 P    Clock M0    Current Policy 2    Current Daypart 3
        1|  ***    1b1   0STATION I.D.                          0:00  0:00   :00
        2| 12075-  I1   0I HEAR A SYMPHONY     SUPREMES         0:00  0:00  2:35
        3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO         2:35  2:35  3:17
        4| 32091-  H1   0TWO HEARTS            PHIL COLLINS     5:52  5:52  3:11
        5| 41429-  I1   0CRIMSON AND CLOVER    TOMMY JAMES/SHONDELLS 9:03  9:03  2:49
        6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD  11:52 11:52  4:56
        7|--***   33------------------------------------------------6:48  1:00
        8|--*** 13|       You are about to Delete this Log Item    |7:48  4:00
        9| 60431-A | Are you SURE ?  Press F2 to Confirm, or Escape to Quit |1:48  2:47
       10| 72061-  ------------------------------------------------4:35  5:06
       11| 81129-  R1   0ONE MOMENT IN TIME    WHITNEY HOUSTON  7:53 29:41  4:40
       12| 92158-  I1   0PROUD MARY            C_C_R           12:33 34:21  2:55
       13|--***   14b1   0SPOTS / WRCS-FM EXTENDED WEATHER     15:28 37:16  3:30
       14|101288-  I2   0DAY AFTER DAY         BADFINGER        0:00 40:46  3:04
       15|112265-  H1   0WHEN I'M WITH YOU     SHERIFF          3:04 43:50  3:44
       16|121423-  I1   0HAPPY TOGETHER        TURTLES          6:48 47:34  2:51
       17|--***   15b1   0SPOTS / JINGLE                        9:39 50:25  4:00
       18|131192-  I2   0TEACH YOUR CHILDREN   C_S_N_&_Y.       0:00 54:25  2:47
             Air Time of this Item is  1:17:48 P   Total Time in Hour is 61:09
       F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
       F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

Before a schedule Item is Deleted, you are given the opportunity to change your mind. The message you see above is asking you to confirm the Deletion of the Breaknote.

If you want to proceed with the Deletion then press the F2 Key, otherwise press the Escape Key. We'll press F2 to Delete the original Breaknote.

```
    --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90    ---
    #| _  ID  CLPack      Title              Artist       SWEEP AIRTM RUNTM
      Top of Hour  1 P   Clock M0   Current Policy 2   Current Daypart 3
    1|  ***   1b1   0STATION I.D.                             0:00  0:00  :00
    2| 12075-  I1   0I HEAR A SYMPHONY      SUPREMES          0:00  0:00  2:35
    3| 22368-  I2   0DOES ANYBODY REALLY KN CHICAGO           2:35  2:35  3:17
    4| 32091-  H1   0TWO HEARTS             PHIL COLLINS      5:52  5:52  3:11
    5| 41429-  I1   0CRIMSON AND CLOVER     TOMMY JAMES/SHONDELLS 9:03 9:03 2:49
    6| 51363-  G1   0WHILE YOU SEE A CHANCE STEVE WINWOOD    11:52 11:52 4:56
    7|--***  33b1   0P S A / SPOTS / JINGLE                  16:48 16:48 1:00
    8| 60431-A S3   0ALONG COMES MARY       ASSOCIATION       0:00 17:48 2:47
    9| 72061-  I2   0ON BROADWAY            GEORGE BENSON     2:47 20:35 5:06
   10| 81129-  R1   0ONE MOMENT IN TIME     WHITNEY HOUSTON   7:53 25:41 4:40
   11| 92158-  I1   0PROUD MARY             C_C_R            12:33 30:21 2:55
   12|--***  14b1   0SPOTS / WRCS-FM EXTENDED WEATHER        15:28 33:16 3:30
   13|101288-  I2   0DAY AFTER DAY          BADFINGER         0:00 36:46 3:04
   14|112265-  H1   0WHEN I'M WITH YOU      SHERIFF           3:04 39:50 3:44
   15|121423-  I1   0HAPPY TOGETHER         TURTLES           6:48 43:34 2:51
   16|--***  15b1   0SPOTS / JINGLE                           9:39 46:25 4:00
   17|131192-  I2   0TEACH YOUR CHILDREN    C_S_N_&_Y.        0:00 50:25 2:47
   18|143021-  G1   0IF EVER YOU'RE IN MY A PEABO BRYSON      2:47 53:12 3:57
         Air Time of this Item is  1:17:48 P   Total Time in Hour is 57:09
     F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
     F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

After the Breaknote is Deleted, the schedule Items below the Deleted position move up to "fill" the empty slot. The Manual Scheduler then automatically renumbers the positions remaining in the hour.

In summary, the Post Breaknotes command can be used to place a Breaknote at any location in the current schedule. The **BREAKNOTES** window is used to *insert* a Breaknote into the current schedule. That is, the Breaknote you so schedule does not *replace* an existing schedule Item.

RESTORING AND SAVING

The Manual Scheduler provides several commands that allow you to easily recover from mistakes. You can Restore individual Songs and Events, complete Hours or even the entire day to the way they existed *after* the last time you Saved the **MANUAL SCHEDULER** screen. These features are most helpful if you make an editing mistake, and want to reconstruct the schedule.

Before we examine the operation of the Restoring and Saving features, we must explain the particular meaning of the word "Original", as we will use it in our descriptions. When you first enter the Manual Scheduler, and access the schedule for a particular date, **SELECTOR** makes an internal *copy* of that date's schedule. The system uses this copy to Restore "Original" Songs, Events, hours and the "Original" day.

If, while working in the Manual Scheduler, you press the F2 Key to Save your work, the system's internal schedule copy is *updated*. The *current* schedule becomes the *Original* schedule when F2 is pressed. This means that if you make changes, then Save those changes with F2, there is *no way* to automatically Restore the schedule to the way it existed *before* the F2 Key was pressed.

To make the best use of **SELECTOR**'s Restore Commands, we strongly suggest that you *not* Save your changes to the schedule until you are absolutely satisfied with them, and are ready to *leave* the Manual Scheduler. This caution aside, we will now investigate the Restore and Save features provided in the Manual Scheduler.

Restore Original Song or Event

You can Restore any edited Song or Event to the Original Song or Event. Place the **MANUAL SCHEDULER** screen cursor on the schedule position that you wish to Restore, and press the letter "O". The system immediately replaces the current Song or Event with the Original Song or Event. If the current Song or Event *is* the Original Song or Event, there will be *no* change when the "O" Command is used.

Restore Original Hour

You can Restore any hour to the Original hour. Place the **MANUAL SCHEDULER** screen cursor on any position in the hour that you wish to Restore, and press Alt-O. The system immediately replaces that hour's current schedule with the Original schedule. If the current hour *is* the Original hour, there will be *no* changes when the Alt-O Command is used.

Restore Original Day

You can Restore the entire day to the Original day. Press Ctrl-O from any position on the **MANUAL SCHEDULER** screen. The system immediately replaces the entire current schedule with the Original schedule. If the current day *is* the Original day, there will be *no* changes when the Ctrl-O Command is used.

Save Day

To Save all of the changes you've made to the *entire* schedule, press the F2 Key from any location on the **MANUAL SCHEDULER** screen. The system will then Save all of the changes made to the current date's schedule.

If you make *any* changes to the current schedule, then press the Escape Key to leave the **MANUAL SCHEDULER** screen *without* Saving your work, a message will appear on the center of the screen.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title              Artist        RLOTEMT  SC  TXAG
    Top of Hour  1 ---------------------------------------ent Daypart 3
 2* 12075-  I1   0I |                                   |  F OSF4  MB     S
 3| 22368-  I2   0DO|                                   |  M OMM3
 4| 32091-  H1   0TW|    You are about to leave this Day.|  M OFF4  H      N
 5| 41268-  I1   0I |                                   |  M OFF5  MBH
 6| 51363-  G1   0WH|  **Your Changes have not been Saved.** |  M OMF4       T
 8* 60431-A S3   0AL|                                   |  M OFF3
 9| 72061-  I2   0ON|    Press F2 to Save your Changes   |  M OFF4  LB
10| 81129-  R1   0ON|       before leaving the Day.      |  F  SM3  B
11| 92158-  I1   0PR|                                   |  M OFF4  H
13*101288-  I2   0DA|  Press F3 to leave the Day without |  M OMM3
14|112265-  H1   0WH|       Saving your Changes.         |  M NSS2  A
15|121423-  I1   0HA|                                   |  M OSF4
17*131192-  I2   0TE|  Press Esc to continue in this Day.|  M OMM3  C      C
18|143021-  G1   0IF|                                   |  M  SS1  WB
    Top of Hour  2 |                                   |ent Daypart 3
 2* 12299-  I1   0AL--------------------------------------- M OFF5  H      B
 3| 21267-  I2   0THIS IS IT          KENNY LOGGINS       M OMF4
 4| 32474-  H1   0I'LL ALWAYS LOVE YOU  TAYLOR DAYNE       F  SM2  B
       Air Time of this Item is  1:09:03 P   Total Time in Hour is 56:55
 F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
 F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria   R-Reconciliation
```

The screen shown above offers you three alternatives. You can press the Escape Key to continue your work in the Manual Scheduler, you can press the F2 Key to *Save* your changes and exit the Manual Scheduler, or you can press the F3 Key to leave the Manual Scheduler *without* Saving the changes you have made to the current schedule. Note that if you select the F3 option, **SELECTOR** Restores the Original day.

4-HOUR MODE

When working in the Manual Scheduler, you can view four consecutive hours of the current schedule. Press the number "4" Key to initiate the Manual Scheduler's "Four Hour Mode". The **4-HOUR MODE** screen will appear on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R --------- #1 Artist         -------- 4-Hour Mode ----
|    4/12/90 12 M   |   4/12/90  1 A   |   4/12/90  2 A   |   4/12/90  3 A   |
|Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|SUPREMES           |PAUL SIMON        |UNION_GAP         |BYRDS             |
|ANDY GIBB          |GUESS_WHO         |FLEETWOOD_MAC     |TEN_CC            |
|CHICAGO            |PHIL COLLINS      |BREATHE           |CHICAGO           |
|GERRY_&_PACEMAKERS |STEVIE WONDER     |ANIMALS           |BEACH_BOYS        |
|JOURNEY            |GEORGE BENSON     |DEBARGE           |REO_SPEEDWAGON    |
|CYRKLE             |JOHNNY RIVERS     |PROCOL_HARUM      |FOUR_SEASONS      |
|EDDIE MONEY        |NEIL DIAMOND      |LITTLE_RIVER_BAND |FLEETWOOD_MAC     |
|GEORGE MICHAEL     |RICK ASTLEY       |STEVE WINWOOD     |CHRIS DEBURGH     |
|BEATLES            |MAMAS_&_PAPAS     |CONTOURS          |GRASS_ROOTS       |
|WHITE_PLAINS       |ELTON JOHN        |PAUL MCCARTNEY    |AMERICA           |
|ANNIE LENNOX       |SHERIFF           |MASON WILLIAMS    |MARVIN GAYE       |
|FOUR_SEASONS       |BEATLES           |TAYLOR DAYNE      |WILL_TO_POWER     |
|C_C_R              |FOUR_SEASONS      |HERMAN'S_HERMITS  |MONKEES           |
|BOB SEGER          |DIANA ROSS        |ENGLAND_DAN       |SKYLARK           |
|LIONEL RICHIE      |CHICAGO           |SPINNERS          |SMOKEY ROBINSON   |
|                   |                  |                  |                  |
|                   |                  |                  |                  |
|                   |                  |                  |                  |
|                   |                  |                  |                  |
|                   |                  |                  |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The **4-HOUR MODE** screen contains four columns that display four consecutive hours of the current schedule. A cursor indicates your current position in the schedule. When you first enter the **4-HOUR MODE** screen, the *second* column from the left contains the hour you were viewing on the **MANUAL SCHEDULER** screen.

The 4-Hour Mode will *not* display hours across a day boundary. If you initiate the 4-Hour Mode from the 12 Midnight hour, the left-hand column will contain the 12 Midnight hour. If you access the 4-Hour Mode from the 10PM or 11PM hours, the right-hand column will contain the 11PM hour. When you are working near day boundaries in the **4-HOUR MODE** screen, you will *not* see the schedule information for hours in the preceding or next day.

When you enter the **4-HOUR MODE** screen, the cursor will be at the *beginning* of the hour you were viewing on the **MANUAL SCHEDULER** screen. You use the Arrow and Paging Keys to move the cursor vertically *and* horizontally through the entire day's schedule. Additionally, several Function Keys provide the ability to quickly move around. For complete details, see "Moving Through the 4-Hour Mode Schedule" on Page 544 in this Section of the Manual.

The **4-HOUR MODE** screen display can be customized to your preference. You can make a setting that determines the information that is initially displayed when the screen is accessed. The example **4-HOUR MODE** screen shown above is using the default Parameter setting. This is the setting that was in effect when **SELECTOR** was originally installed on your computer. Your display may be *different*, depending on *your* setting on the **MANUAL SCHEDULER PARAMETERS** screen. For complete information on this setting, see "4-Hour Mode Screen Format" on Page 541 in this Section of the Manual.

Date and Hour Header

The **4-HOUR MODE** screen displays two headers at the top of each of the four columns. The upper header is the Date and Hour Header. It indicates the date and hour of the schedule information displayed in the column. To illustrate, here's a **4-HOUR MODE** screen excerpt.

```
---- S E L E C T O R --------- #1 Artist         -------- 4-Hour Mode ----
|    4/12/90 12 M   |    4/12/90  1 A   |   4/12/90  2 A   |    4/12/90  3 A   |
|Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|SUPREMES           |PAUL SIMON        |UNION_GAP         |BYRDS             |
|ANDY GIBB          |GUESS_WHO         |FLEETWOOD_MAC     |TEN_CC            |
|CHICAGO            |PHIL COLLINS      |BREATHE           |CHICAGO           |
|GERRY_&_PACEMAKERS |STEVIE WONDER     |ANIMALS           |BEACH_BOYS        |
|JOURNEY            |GEORGE BENSON     |DEBARGE           |REO_SPEEDWAGON    |
|CYRKLE             |JOHNNY RIVERS     |PROCOL_HARUM      |FOUR_SEASONS      |
|EDDIE MONEY        |NEIL DIAMOND      |LITTLE_RIVER_BAND |FLEETWOOD_MAC     |
|GEORGE MICHAEL     |RICK ASTLEY       |STEVE WINWOOD     |CHRIS DEBURGH     |
|                   |                  |                  |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

In the example **4-HOUR MODE** screen shown above, the Date and Hour Header at the top of the left-hand column is "4/12/90 12 M". This means that the column contains schedule information for the 12 Midnight hour of April 12, 1990.

Top of the Hour Header

The second and lower of the two column headers in the **4-HOUR MODE** screen is the Top of the Hour Header. It displays the Clock Code that was assigned *at the time of scheduling*, and the Policy and Daypart that are *currently* assigned to the hour.

```
---- S E L E C T O R --------- #1 Artist         -------- 4-Hour Mode ----
|    4/12/90 12 M   |    4/12/90  1 A   |   4/12/90  2 A   |    4/12/90  3 A   |
|Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|SUPREMES           |PAUL SIMON        |UNION_GAP         |BYRDS             |
|ANDY GIBB          |GUESS_WHO         |FLEETWOOD_MAC     |TEN_CC            |
|CHICAGO            |PHIL COLLINS      |BREATHE           |CHICAGO           |
|GERRY_&_PACEMAKERS |STEVIE WONDER     |ANIMALS           |BEACH_BOYS        |
|JOURNEY            |GEORGE BENSON     |DEBARGE           |REO_SPEEDWAGON    |
|CYRKLE             |JOHNNY RIVERS     |PROCOL_HARUM      |FOUR_SEASONS      |
|EDDIE MONEY        |NEIL DIAMOND      |LITTLE_RIVER_BAND |FLEETWOOD_MAC     |
|GEORGE MICHAEL     |RICK ASTLEY       |STEVE WINWOOD     |CHRIS DEBURGH     |
|                   |                  |                  |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

In the example **4-HOUR MODE** screen shown above, the lower of the two headers in the left-hand column is the Top of the Hour Header. It displays "Clk O0 Pol 5 Dpt 1". This means that Clock "O0" was assigned to the 12 Midnight hour when it was scheduled, and the hour is currently assigned to Policy "5" and Daypart "1".

4-HOUR MODE SCREEN FORMAT

You control the information that is displayed in the four columns of the **4-HOUR MODE** screen. The F8 Key is used to cycle the screen display through eight different Formats. These various Formats display the schedule information in a variety of ways. A Format Header appears in the middle of the upper screen border. It indicates the current Screen Format.

Next, we will describe all of the available 4-Hour Mode Screen Formats. In the description of each, we will also list a specific "Alt-#" key combination that *immediately* accesses the described Format. To conserve space, we'll use **4-HOUR MODE** screen excerpts to illustrate some of the available Formats.

Artist

4-Hour Mode Screen Format #1 displays *only* the Artist of the scheduled Songs. You can press Alt-1 to immediately access this information when the **4-HOUR MODE** screen is active. Here's an example display.

```
---- S E L E C T O R --------- #1 Artist          -------- 4-Hour Mode ----
|    4/12/90 12 M  |    4/12/90  1 A  |    4/12/90  2 A  |    4/12/90  3 A  |
|Clk O0 Pol 5 Dpt 1|Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|SUPREMES          |PAUL SIMON        |UNION_GAP         |BYRDS             |
|ANDY GIBB         |GUESS_WHO         |FLEETWOOD_MAC     |TEN_CC            |
|CHICAGO           |PHIL COLLINS      |BREATHE           |CHICAGO           |
|GERRY_&_PACEMAKERS |STEVIE WONDER     |ANIMALS           |BEACH_BOYS        |
|JOURNEY           |GEORGE BENSON     |DEBARGE           |REO_SPEEDWAGON    |
|CYRKLE            |JOHNNY RIVERS     |PROCOL_HARUM      |FOUR_SEASONS      |
|EDDIE MONEY       |NEIL DIAMOND      |LITTLE_RIVER_BAND |FLEETWOOD_MAC     |
|GEORGE MICHAEL    |RICK ASTLEY       |STEVE WINWOOD     |CHRIS DEBURGH     |
|                  |                  |                  |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The Format Header that appears in the middle of the upper screen border indicates that the current Screen Format is "#1 Artist". The Artist of the Song or Event scheduled in each position is the *only* information shown when Screen Format #1 is active. The first position in the 12 Midnight hour on our example screen is a Song by the "Supremes".

Category-Level/Title

4-Hour Mode Screen Format #2 displays the Category, Level and Title of the scheduled Songs and Events. You can press Alt-2 to immediately access this information when the **4-HOUR MODE** screen is active. You'll see a display more or less like this.

```
---- S E L E C T O R --------- #2 Category-Level/Title -------- 4-Hour Mode ----
|    4/12/90 12 M  |    4/12/90  1 A  |    4/12/90  2 A  |    4/12/90  3 A  |
|Clk O0 Pol 5 Dpt 1|Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|I1 COME SEE ABOUT M|I1 MRS. ROBINSON  |I1 WOMAN WOMAN    |I1 MR. TAMBOURINE |
|I2 (OUR LOVE) DON'T|I2 NO TIME        |I2 RHIANNON       |I2 I'M NOT IN LOVE|
|H1 LOOK AWAY      |H1 TWO HEARTS     |H1 HOW CAN I FALL |H1 LOOK AWAY      |
|I1 DON'T LET THE SU|I1 FOR ONCE IN MY L|I1 HOUSE OF THE RIS|I1 CALIFORNIA GIRL|
|G1 WHO'S CRYING NOW|G1 LADY LOVE ME   |G1 RHYTHM OF THE NI|G1 KEEP ON LOVING |
|S3 RED RUBBER BALL|S3 POOR SIDE OF TOW|S3 WHITER SHADE OF |S3 OPUS 17        |
|I2 BABY HOLD ON   |I2 LONGFELLOW SEREN|I2 LONESOME LOSER |I2 DREAMS         |
|R1 FATHER FIGURE  |R1 NEVER GONNA GIVE|R1 BACK IN THE HIGH|R1 LADY IN RED    |
|                  |                  |                  |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The Format Header that appears in the middle of the upper screen border indicates that the current Screen Format is "#2 Category-Level/Title". The Category, Level and first 16 characters of the Title of scheduled Songs and Events are displayed when Screen Format #2 is active. The first position in the 12 Midnight hour on our example screen is assigned to Category "I" Level "1". The Title of the Song is "Come See About Me."

Category-Level/Mood/Title

4-Hour Mode Screen Format #3 displays the Category, Level, Mood Code and Title of the scheduled Songs and Events. You can press Alt-3 to immediately access this information when the **4-HOUR MODE** screen is active. You'll see a display somewhat like this.

```
---- S E L E C T O R ----- #3 Category-Level/Mood/Title    ---- 4-Hour Mode ----
|    4/12/90 12 M  |    4/12/90  1 A  |    4/12/90  2 A  |    4/12/90  3 A  |
|Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|I1 4 COME SEE ABOUT|I1 3 MRS. ROBINSON|I1 3 WOMAN WOMAN  |I1 3 MR. TAMBOURIN|
|I2 2 (OUR LOVE) DON|I2 3 NO TIME      |I2 3 RHIANNON     |I2 1 I'M NOT IN LO|
|H1 4 LOOK AWAY     |H1 4 TWO HEARTS   |H1 3 HOW CAN I FALL|H1 4 LOOK AWAY   |
|I1 2 DON'T LET THE |I1 4 FOR ONCE IN MY|I1 2 HOUSE OF THE R|I1 3 CALIFORNIA GI|
|G1 3 WHO'S CRYING N|G1 3 LADY LOVE ME |G1 4 RHYTHM OF THE |G1 3 KEEP ON LOVIN|
|S3 4 RED RUBBER BAL|S3 2 POOR SIDE OF T|S3 2 WHITER SHADE O|S3 4 OPUS 17     |
|I2 4 BABY HOLD ON  |I2 3 LONGFELLOW SER|I2 3 LONESOME LOSER|I2 3 DREAMS      |
|R1 3 FATHER FIGURE |R1 4 NEVER GONNA GI|R1 3 BACK IN THE HI|R1 2 LADY IN RED  |
|                   |                   |                   |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The Format Header that appears in the middle of the upper screen border indicates that the current Screen Format is "#3 Category-Level/Mood/Title". The Category, Level, Mood Code and first 14 characters of the Title of scheduled Songs and Events are displayed when Screen Format #3 is active. The Song in the first position of the 12 Midnight hour on our example screen is assigned to Category "I" Level "1". The Song has a Mood Code of "4".

Category-Level/Energy/Title

4-Hour Mode Screen Format #4 displays the Category, Level, Energy Code and Title of the scheduled Songs and Events. You can press Alt-4 to immediately access this information when the **4-HOUR MODE** screen is active. A Format Header appears in the middle of the upper screen border indicating that the current Screen Format is "#4 Category-Level/Energy/Title". The Category, Level, Energy Code and first 14 characters of the Title of scheduled Songs and Events are displayed when Screen Format #4 is active. This display is similar to the Category-Level/Mood/Title Format shown earlier, so we will not show a screen excerpt for this 4-Hour Mode Screen Format.

Category-Level/Tempo/Title

4-Hour Mode Screen Format #5 displays the Category, Level, Tempo Code and Title of the scheduled Songs and Events. You can press Alt-5 to immediately access this information when the **4-HOUR MODE** screen is active. Here's an example display.

```
---- S E L E C T O R ----- #5 Category-Level/Tempo/Title   ---- 4-Hour Mode ----
|    4/12/90 12 M  |    4/12/90  1 A  |    4/12/90  2 A  |    4/12/90  3 A  |
|Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|I1 FF COME SEE ABOU|I1 MM MRS. ROBINSON|I1 MM WOMAN WOMAN  |I1 MM MR. TAMBOURI|
|I2 SS (OUR LOVE) DO|I2 MM NO TIME      |I2 MM RHIANNON     |I2 SS I'M NOT IN L|
|H1 MS LOOK AWAY    |H1 FF TWO HEARTS   |H1 SS HOW CAN I FAL|H1 MS LOOK AWAY   |
|I1 SS DON'T LET THE|I1 MM FOR ONCE IN M|I1 SS HOUSE OF THE |I1 SM CALIFORNIA G|
|G1 MM WHO'S CRYING |G1 MM LADY LOVE ME |G1 FF RHYTHM OF THE|G1 SM KEEP ON LOVI|
|S3 FF RED RUBBER BA|S3 SS POOR SIDE OF |S3 SS WHITER SHADE |S3 FF OPUS 17     |
|I2 FF BABY HOLD ON |I2 SM LONGFELLOW SE|I2 SM LONESOME LOSE|I2 MM DREAMS      |
|R1 SS FATHER FIGURE|R1 FF NEVER GONNA G|R1 MM BACK IN THE H|R1 SS LADY IN RED |
|                   |                   |                   |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The Format Header that appears in the middle of the upper screen border indicates that the current Screen Format is "#5 Category-Level/Tempo/Title". The Category, Level, Tempo Code and first 13 characters of the Title of scheduled Songs and Events are displayed when Screen Format #5 is active. The Song in the first position of the 12 Midnight hour on our example screen is assigned to Category "I" Level "1". The Song has a Tempo Code of "FF".

Category-Level/Type/Title

4-Hour Mode Screen Format #6 displays the Category, Level, Type Code and Title of the scheduled Songs and Events. You can press Alt-6 to immediately access this information when the **4-HOUR MODE** screen is active. A Format Header appears in the middle of the upper screen border indicating that the current Screen Format is "#6 Category-Level/Type/Title". The Category, Level, Type Code and first 14 characters of the Title of scheduled Songs and Events are displayed when Screen Format #6 is active. This display is similar to the Category-Level/Mood/Title Format shown earlier, so we will not show a screen excerpt for this 4-Hour Mode Screen Format.

Category-Level/Era/Title

4-Hour Mode Screen Format #7 displays the Category, Level, Era Code and Title of the scheduled Songs and Events. You can press Alt-7 to immediately access this information when the **4-HOUR MODE** screen is active. A Format Header appears in the middle of the upper screen border indicating that the current Screen Format is "#7 Category-Level/Era/Title". The Category, Level, Era Code and first 14 characters of the Title of scheduled Songs and Events are displayed when Screen Format #7 is active. This display is similar to the Category-Level/Mood/Title Format previously shown, so we will not show a screen excerpt for this 4-Hour Mode Screen Format.

Category-Level/Pattern/Title

4-Hour Mode Screen Format #8 displays the Category, Level, Pattern Code and Title of the scheduled Songs and Events. You can press Alt-8 to immediately access this information when the **4-HOUR MODE** screen is active. A Format Header appears in the middle of the upper screen border indicating that the current Screen Format is "#8 Category-Level/Pattern/Title". The Category, Level, Pattern Code and first 14 characters of the Title of scheduled Songs and Events are displayed when Screen Format #8 is active. This display is similar to the Category-Level/Mood/Title Format shown earlier, so we will not show a screen excerpt for this 4-Hour Mode Screen Format.

4-HOUR MODE SCREEN CONTENT

The F6 Key is used to cycle the **4-HOUR MODE** screen through three Screen Content options. These options are "Music Only", "Music and Events" and "Events Only". All of the example screens we've shown so far have been set for "Music Only" Screen Content. Here's an example screen showing the "Music and Events" display.

```
---- S E L E C T O R --------- #2 Category-Level/Title -------- 4-Hour Mode ----
|    4/12/90 12 M  |    4/12/90  1 A  |    4/12/90  2 A  |    4/12/90  3 A  |
|Clk O0 Pol 5 Dpt 1|Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|STATION I.D.      |STATION I.D.      |= STATION I.D. / WR|= STATION I.D. / W|
|I1 COME SEE ABOUT M|I1 MRS. ROBINSON  |I1 WOMAN WOMAN    |I1 MR. TAMBOURINE |
|I2 (OUR LOVE) DON'T|I2 NO TIME        |I2 RHIANNON       |I2 I'M NOT IN LOVE|
|H1 LOOK AWAY      |H1 TWO HEARTS     |H1 HOW CAN I FALL |H1 LOOK AWAY      |
|I1 DON'T LET THE SU|I1 FOR ONCE IN MY L|I1 HOUSE OF THE RIS|I1 CALIFORNIA GIRL|
|G1 WHO'S CRYING NOW|G1 LADY LOVE ME   |G1 RHYTHM OF THE NI|G1 KEEP ON LOVING |
|= P S A / SPOTS / J|= P S A / SPOTS / J|S3 WHITER SHADE OF |S3 OPUS 17        |
|S3 RED RUBBER BALL|S3 POOR SIDE OF TOW|I2 LONESOME LOSER |I2 DREAMS         |
|I2 BABY HOLD ON   |I2 LONGFELLOW SEREN|R1 BACK IN THE HIGH|R1 LADY IN RED    |
|R1 FATHER FIGURE  |R1 NEVER GONNA GIVE|I1 DO YOU LOVE ME |I1 MIDNIGHT CONFES|
|I1 SOMETHING      |I1 CALIFORNIA DREAM|= P S A / SPOTS / J|= P S A / SPOTS / |
|= SPOTS / WEATHER |= SPOTS / WEATHER |I2 ANOTHER DAY    |I2 TIN MAN        |
|I2 MY BABY LOVES LO|I2 CROCODILE ROCK |I1 CLASSICAL GAS  |I1 I HEARD IT THRO|
|H1 PUT A LITTLE LOV|H1 WHEN I'M WITH YO|H1 I'LL ALWAYS LOVE|H1 BABY I LOVE / F|
|I1 LET'S HANG ON  |I1 P.S. I LOVE YOU|S3 I'M INTO SOMETHI|S3 LAST TRAIN TO C|
|= SPOTS / JINGLE  |= SPOTS / JINGLE  |= SPOTS / JINGLE  |= SPOTS / JINGLE  |
|S3 GREEN RIVER    |S3 SAVE IT FOR ME |I2 NIGHTS ARE FOREV|I2 WILDFLOWER     |
|I2 WE'VE GOT TONIGH|I2 AIN'T NO MOUNTAI|G1 CUPID / I'VE LOV|G1 BEING WITH YOU |
|G1 RUNNING WITH THE|G1 HARD HABIT TO BR| Exact Time 59:59 | Exact Time 59:59 |
| Exact Time 59:59 | Exact Time 59:59 |                  |                  |
  - F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

In our example **4-HOUR MODE** screen above, the Screen Content has been switched to "Music and Events". Now all of the scheduled Events appear at their precise location within the schedule.

The symbol "=" is displayed to the left-hand of each Event that has been defined as a "Stopset". Note that the "Station I.D." Breaknotes in the 12 Midnight and 1AM hours are *not* Stopsets.

The first 17 characters of Breaknote text is displayed. Note that the Text of first Breaknote in the 2AM hour is "STATION I.D. / WR". There is simply not enough room in any of the hour columns to display more than 17 characters of Breaknote Text.

Pressing the F6 Key again will cycle the **MANUAL SCHEDULER** screen to the "Events Only" display. Here's a screen excerpt showing this option.

```
---- S E L E C T O R --------- #2 Category-Level/Title -------- 4-Hour Mode ----
|    4/12/90 12 M  |    4/12/90  1 A  |    4/12/90  2 A  |    4/12/90  3 A  |
|Clk O0 Pol 5 Dpt 1|Clk O0 Pol 5 Dpt 1|Clk O1 Pol 5 Dpt 1|Clk O2 Pol 5 Dpt 1|
|STATION I.D.      |STATION I.D.      |= STATION I.D. / WR|= STATION I.D. / W|
|= P S A / SPOTS / J|= P S A / SPOTS / J|= P S A / SPOTS / J|= P S A / SPOTS / |
|= SPOTS / WEATHER |= SPOTS / WEATHER |= SPOTS / JINGLE  |= SPOTS / JINGLE  |
|= SPOTS / JINGLE  |= SPOTS / JINGLE  | Exact Time 59:59 | Exact Time 59:59 |
| Exact Time 59:59 | Exact Time 59:59 |                  |                  |
|                  |                  |                  |                  |
- F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

When the "Events Only" Screen Content option is active, *only* the scheduled Events are shown. The scheduled Songs are *not* displayed in this mode. Pressing the F6 Key again cycles the **4-HOUR MODE** screen back to the original "Music Only" display.

MOVING THROUGH THE 4-HOUR MODE SCHEDULE

There are several ways to move the cursor through the schedule that is displayed in the **4-HOUR MODE** screen. Here is a list of the ways you can move through the schedule, and the specific keys that initiate each move.

- ´   To move the cursor to the *current* position of the *previous* hour, press the Left Arrow Key or the F3 Key.

- ´   To move the cursor to the *current* position of the *next* hour, press the Right Arrow Key or the F4 Key.

- ´   To move to the *previous* position in the *current* hour, press the Up Arrow Key.

- ´   To move to the *next* position in the *current* hour, press the Down Arrow Key.

- ´   To move to the Top of the Hour Header of the *current* hour, press Alt-F3.

ACCESS OTHER AREAS

From the **4-HOUR MODE** screen, you can access information from several other areas of **SELECTOR**. We'll explain these features and the options that are available when accessing each of these areas.

Song Information Screen

When working in the **4-HOUR MODE** screen, you can easily view the **SONG INFORMATION** screen for any scheduled Song. Simply place the cursor on the Song whose screen you wish to access, and press the Enter Key. For complete details, see "Song Information Screen" on Page 477 in this Section of the Manual. When you are finished viewing the **SONG INFORMATION** screen, simply press the Escape Key to return to the **4-HOUR MODE** screen.

Song Notes Window

When working in the **4-HOUR MODE** screen, you can easily access the **SONG NOTES** window for any scheduled Song. Simply place the cursor on the Song whose Notes window you wish to access, and press the letter "L". When you access the **SONG NOTES** window, you are free to make *changes* to the existing information. The window operates here exactly as it does in Library Management. For complete information on working in this window, see "Song Notes" on Page 99 in Section 1 of this Manual. When you are finished working in the **SONG NOTES** window, simply press the Escape Key to return to the **4-HOUR MODE** screen.

Artist Notes Window

When working in the **4-HOUR MODE** screen, you can easily access the **ARTIST NOTES** window for any scheduled Artist. Simply place the cursor on a Song by the Artist whose Notes window you wish to access, and press the letter "A". If the Song you selected has *both* an Artist 1 *and* an Artist 2, you will be asked to select the Artist whose Notes you wish to access. When you activate the **ARTIST NOTES** window, you are free to make *changes* to the existing information. The window operates exactly like the **SONG NOTES** window. For complete information on working in this window, see "Song Notes" on Page 99 in Section 1 of this Manual. When you are finished working in the **ARTIST NOTES** window, simply press the Escape Key to return to the **4-HOUR MODE** screen.

History Map

While working in the **4-HOUR MODE** screen, you can view the History Map for any scheduled Song, Artist, Title, Album Title or Event. Simply place the cursor on the Item whose History Map you wish to access, and press the F7 Key. For complete details, see "History Map" on Page 479 in this Section of the Manual. When you are finished viewing the History Map, press the Escape Key to return to the **4-HOUR MODE** screen.

View Event Information

While working in the **4-HOUR MODE** screen, you can easily view the data entry screen or window of any scheduled Event. Simply place the cursor on the Event whose information you wish to access, and press the Enter Key. For complete details, see "View Event Information" on Page 482 in this Section of the Manual. When you are finished viewing data entry screen or window, simply press the Escape Key to return to the **4-HOUR MODE** screen.

4-HOUR MODE EDITING

There are two commands that are used to edit the schedule in the 4-Hour Mode. They are "Unschedule Position" and "Juggle Positions". The Editing Commands available here are the same as their like-named counterparts on the **MANUAL SCHEDULER** screen. The Commands, and the manner in which they work, are identical in both areas of the system. We'll briefly summarize and illustrate the commands here.

Unschedule Position

You can Unschedule any Song or Event in the **4-HOUR MODE** screen. Simply place the cursor on the Position you wish to Unschedule, and press the letter "U".

```
     ---- S E L E C T O R --------- #1 Artist        -------- 4-Hour Mode ----
     |    4/12/90 12 M   |    4/12/90  1 A   |    4/12/90   2 A   |    4/12/90   3 A   |
     |Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1 |Clk O1 Pol 5 Dpt 1 |Clk O2 Pol 5 Dpt 1|
     |STATION I.D.       |STATION I.D.       |= STATION I.D. / WR|= STATION I.D. / W|
     |SUPREMES           |PAUL SIMON         |UNION_GAP          |BYRDS             |
     |ANDY GIBB          |GUESS_WHO          |FLEETWOOD_MAC      |TEN_CC            |
     |CHICAGO            |PHIL COLLINS       |BREATHE            |CHICAGO           |
     |I1  *Unscheduled*  |STEVIE WONDER      |ANIMALS            |BEACH_BOYS        |
     |JOURNEY            |GEORGE BENSON      |DEBARGE            |REO_SPEEDWAGON    |
     |= P S A / SPOTS / J|b1  *Unscheduled*  |PROCOL_HARUM       |FOUR_SEASONS      |
     |CYRKLE             |JOHNNY RIVERS      |LITTLE_RIVER_BAND  |FLEETWOOD_MAC     |
     |EDDIE MONEY        |NEIL DIAMOND       |STEVE WINWOOD      |CHRIS DEBURGH     |
     |GEORGE MICHAEL     |RICK ASTLEY        |CONTOURS           |GRASS_ROOTS       |
     |BEATLES            |MAMAS_&_PAPAS      |= P S A / SPOTS / J|= P S A / SPOTS / |
     |= SPOTS / WEATHER  |= SPOTS / WEATHER  |PAUL MCCARTNEY     |AMERICA           |
     |WHITE_PLAINS       |ELTON JOHN         |MASON WILLIAMS     |MARVIN GAYE       |
     |ANNIE LENNOX       |SHERIFF            |TAYLOR DAYNE       |WILL_TO_POWER     |
     |FOUR_SEASONS       |BEATLES            |HERMAN'S_HERMITS   |MONKEES           |
     |= SPOTS / JINGLE   |= SPOTS / JINGLE   |= SPOTS / JINGLE   |= SPOTS / JINGLE  |
     |C_C_R              |FOUR_SEASONS       |ENGLAND_DAN        |SKYLARK           |
     |BOB SEGER          |DIANA ROSS         |SPINNERS           |SMOKEY ROBINSON   |
     |LIONEL RICHIE      |CHICAGO            | Exact Time 59:59  | Exact Time 59:59 |
     | Exact Time 59:59  | Exact Time 59:59  |                   |                  |
     - F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

On the example **4-HOUR MODE** screen shown above, we have Unscheduled the Song in the fifth position of the 12 Midnight hour and the Breaknote in the seventh position of the 1AM hour. The **4-HOUR MODE** screen displays "*Unscheduled*" when a Song or Event has been Unscheduled.

Juggle Positions

You can swap any two Items in the schedule when working in the 4-Hour Mode. We call this "Juggling". You can Juggle a Song with another Song, an Event with another Event, or a Song with an Event. Place the cursor on either of the two Items you wish to Juggle, and press the letter "J". The selected Item will be highlighted on the screen, and a message will be posted at the top of the screen.

In this **4-HOUR MODE** screen, we have selected the "Four Seasons" Song in the 15th position of the 12 Midnight hour, and pressed the "J" Key.

```
                Arrow to the Item you want to Juggle this with and press "J" again
            ---- S E L E C T O R --------- #1 Artist          -------- 4-Hour Mode ----
            |    4/12/90 12 M  |   4/12/90  1 A  |   4/12/90  2 A  |   4/12/90  3 A  |
            |Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1 |Clk O1 Pol 5 Dpt 1 |Clk O2 Pol 5 Dpt 1|
            |STATION I.D.      |STATION I.D.      |= STATION I.D. / WR|= STATION I.D. / W|
            |SUPREMES          |PAUL SIMON        |UNION_GAP         |BYRDS             |
            |ANDY GIBB         |GUESS_WHO         |FLEETWOOD_MAC     |TEN_CC            |
            |CHICAGO           |PHIL COLLINS      |BREATHE           |CHICAGO           |
            |I1  *Unscheduled* |STEVIE WONDER     |ANIMALS           |BEACH_BOYS        |
            |JOURNEY           |GEORGE BENSON     |DEBARGE           |REO_SPEEDWAGON    |
            |= P S A / SPOTS / J|b1  *Unscheduled*|PROCOL_HARUM      |FOUR_SEASONS      |
            |CYRKLE            |JOHNNY RIVERS     |LITTLE_RIVER_BAND |FLEETWOOD_MAC     |
            |EDDIE MONEY       |NEIL DIAMOND      |STEVE WINWOOD     |CHRIS DEBURGH     |
            |GEORGE MICHAEL    |RICK ASTLEY       |CONTOURS          |GRASS_ROOTS       |
            |BEATLES           |MAMAS_&_PAPAS     |= P S A / SPOTS / J|= P S A / SPOTS / |
            |= SPOTS / WEATHER |= SPOTS / WEATHER |PAUL MCCARTNEY    |AMERICA           |
            |WHITE_PLAINS      |ELTON JOHN        |MASON WILLIAMS    |MARVIN GAYE       |
            |ANNIE LENNOX      |SHERIFF           |TAYLOR DAYNE      |WILL_TO_POWER     |
            |FOUR_SEASONS      |BEATLES           |HERMAN'S_HERMITS  |MONKEES           |
            |= SPOTS / JINGLE  |= SPOTS / JINGLE  |= SPOTS / JINGLE  |= SPOTS / JINGLE  |
            |C_C_R             |FOUR_SEASONS      |ENGLAND_DAN       |SKYLARK           |
            |BOB SEGER         |DIANA ROSS        |SPINNERS          |SMOKEY ROBINSON   |
            |LIONEL RICHIE     |CHICAGO           | Exact Time 59:59 | Exact Time 59:59 |
            | Exact Time 59:59 | Exact Time 59:59 |                  |                  |
            - F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The message at the upper-left of the screen offers instructions on how to proceed. Now we must select the *other* Item to be Juggled by moving the cursor to that Item, and pressing the letter "J" again. In our example screen, we'll select the "Byrds" Song in the second position of the 3AM hour, and press the letter "J" again.

```
            ---- S E L E C T O R --------- #1 Artist          -------- 4-Hour Mode ----
            |    4/12/90 12 M  |   4/12/90  1 A  |   4/12/90  2 A  |   4/12/90  3 A  |
            |Clk O0 Pol 5 Dpt 1 |Clk O0 Pol 5 Dpt 1 |Clk O1 Pol 5 Dpt 1 |Clk O2 Pol 5 Dpt 1|
            |STATION I.D.      |STATION I.D.      |= STATION I.D. / WR|= STATION I.D. / W|
            |SUPREMES          |PAUL SIMON        |UNION_GAP         |FOUR_SEASONS      |
            |ANDY GIBB         |GUESS_WHO         |FLEETWOOD_MAC     |TEN_CC            |
            |CHICAGO           |PHIL COLLINS      |BREATHE           |CHICAGO           |
            |I1  *Unscheduled* |STEVIE WONDER     |ANIMALS           |BEACH_BOYS        |
            |JOURNEY           |GEORGE BENSON     |DEBARGE           |REO_SPEEDWAGON    |
            |= P S A / SPOTS / J|b1  *Unscheduled*|PROCOL_HARUM      |FOUR_SEASONS      |
            |CYRKLE            |JOHNNY RIVERS     |LITTLE_RIVER_BAND |FLEETWOOD_MAC     |
            |EDDIE MONEY       |NEIL DIAMOND      |STEVE WINWOOD     |CHRIS DEBURGH     |
            |GEORGE MICHAEL    |RICK ASTLEY       |CONTOURS          |GRASS_ROOTS       |
            |BEATLES           |MAMAS_&_PAPAS     |= P S A / SPOTS / J|= P S A / SPOTS / |
            |= SPOTS / WEATHER |= SPOTS / WEATHER |PAUL MCCARTNEY    |AMERICA           |
            |WHITE_PLAINS      |ELTON JOHN        |MASON WILLIAMS    |MARVIN GAYE       |
            |ANNIE LENNOX      |SHERIFF           |TAYLOR DAYNE      |WILL_TO_POWER     |
            |BYRDS             |BEATLES           |HERMAN'S_HERMITS  |MONKEES           |
            |= SPOTS / JINGLE  |= SPOTS / JINGLE  |= SPOTS / JINGLE  |= SPOTS / JINGLE  |
            |C_C_R             |FOUR_SEASONS      |ENGLAND_DAN       |SKYLARK           |
            |BOB SEGER         |DIANA ROSS        |SPINNERS          |SMOKEY ROBINSON   |
            |LIONEL RICHIE     |CHICAGO           | Exact Time 59:59 | Exact Time 59:59 |
            | Exact Time 59:59 | Exact Time 59:59 |                  |                  |
            - F1-Help F2-Save F8-Screen Format Esc-Normal Screen J-Juggle Enter-View Song --
```

The two Songs are immediately Juggled. The system also updates all pertinent information, such as Air Times and Sweep Times, for all the Items in the edited hours.

In our example we have Juggled two Items between hours that are simultaneously displayed on the **4-HOUR MODE** screen. This was a fairly simple example. Note, however, that you can move from side to side and up and down to Juggle scheduled Items between *any* two positions within the *entire* schedule.

Whenever you Juggle Songs or Events in the **4-HOUR MODE** screen, **SELECTOR** makes a notation in the Highest Rule Dropped Screen Format. The word "Juggled" appears as the Highest Rule Dropped for all Juggled Items. For complete information on this feature, see "Highest Rule Dropped" on Page 468 in this Section of the Manual.

RESTORING AND SAVING

The Restoring and Saving Commands that are available from the **MANUAL SCHEDULER** screen also operate in the **4-HOUR MODE** screen For complete details, see "Restoring and Saving" on Page 537 in this Section of the Manual.

RETURN TO MANUAL SCHEDULER

When you are finished editing the schedule in the **4-HOUR MODE** screen, simply press the Escape Key to return to the **MANUAL SCHEDULER** screen. The **4-HOUR MODE** screen will close, and the **MANUAL SCHEDULER** screen will return. Its cursor will be located on the schedule position occupied by the **4-HOUR MODE** screen cursor when the Escape Key was pressed.

RECONCILIATION MODE

Reconciliation is the process of adjusting the **SELECTOR** schedules to reflect changes that were made to the schedules *outside* of the system. At many stations, the Air Talent are permitted to add, delete or move Songs. For example, if an hour is running "long" due to extra commercials or other unforeseen situations, an Air Talent might delete a Song. On the other hand, a Song might be added if an hour is running "short". Or perhaps a Song is moved to a different hour to accommodate a listener request.

These changes, if not Reconciled in the **SELECTOR** schedule, can create Song rotation problems due to *inaccurate* history. Let's say that a Talent adds a Song to make up for a "short" hour. If the Song addition is *not* Reconciled in the system, **SELECTOR** *could* schedule the same Song at the same time the next day. Conversely, if a Song is dropped from the schedule during its on-air use, it could be days or months before the Song is scheduled again. In both cases, **SELECTOR** is completely unaware of the changes that were made to the schedule by the Talent. The system *assumes* the Songs played, or didn't play, as scheduled. This can cause Songs to rotate in a manner that you never intended, and that the system would otherwise not allow.

Smart programmers establish guidelines to manage on-air schedule adjustments. Here's one possible approach. If a Talent must drop a Song for whatever reason, he or she draws a single line through the entire entry on the **SELECTOR** Music Log. If a Song must be added to the schedule, the Talent refers to a "fill list" of acceptable Songs. Usually this list is generated in the Reports section of **SELECTOR**. The Talent then writes the Title and ID of the added Song on the Music Log at the position in which it played. If a Song is moved, the Talent draws an arrow to indicate its new schedule location.

Before music is scheduled each day, the programmer Reconciles the **SELECTOR** schedule, using the previous day's Music Log. All of the changes that were made on the air are entered into the system. Then, as a new day's music is generated, **SELECTOR** is working with *accurate* schedule history.

The regular **MANUAL SCHEDULER** screen can be used to Reconcile the system's schedule history. It is quite easy to Add, Delete and Move Songs using the **MANUAL SCHEDULER** screen's Editing Commands. However, if you know the Song IDs of all the music that has been added or moved, you might find that it's easier to work in the system's Reconciliation Mode. To access this Mode, press the letter R" from any location on the **MANUAL SCHEDULER** screen. When you press "R", the display transforms to the **RECONCILIATION** screen. Here is an example of what you'll see.

```
--- S E L E C T O R ------------------- Manual Scheduler for Thu  4/12/90 12M ---
     NEW ID       #| _  ID   CLPack        Title              Artist
                      Top of Hour 12 M    Clock O0    Current Policy 5     Curren
        -         2* 11069-  I1   0COME SEE ABOUT ME       SUPREMES
                  3| 21425-  I2   0(OUR LOVE) DON'T THROW  ANDY GIBB
                  4| 31452-  H1   0LOOK AWAY               CHICAGO
                  5| 42283-  I1   0DON'T LET THE SUN CATC  GERRY_&_PACEMAKERS
                  6| 52177-  G1   0WHO'S CRYING NOW        JOURNEY
                  8* 61457-  S3   0RED RUBBER BALL         CYRKLE
                  9| 73076-  I2   0BABY HOLD ON            EDDIE MONEY
                 10| 83084-  R1   0FATHER FIGURE           GEORGE MICHAEL
                 11| 91399-  I1   0SOMETHING               BEATLES
                 13*102257-  I2   0MY BABY LOVES LOVIN'    WHITE_PLAINS
                 14|112093-  H1   0PUT A LITTLE LOVE IN Y  ANNIE LENNOX/AL GREEN
                 15|121422-  I1   0LET'S HANG ON           FOUR_SEASONS
                 17*130983-A S3   0GREEN RIVER             C_C_R
                 18|141233-  I2   0WE'VE GOT TONIGHT       BOB SEGER
                 19|152205-  G1   0RUNNING WITH THE NIGHT  LIONEL RICHIE
                      Top of Hour  1 A    Clock O0    Current Policy 5     Curren
                  2* 11108-  I1   0MRS. ROBINSON           PAUL SIMON/ART GARFUNK
                  3| 21383-  I2   0NO TIME                 GUESS_WHO
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
    F1-Help  F3-Previous Hr  F5-Options  F10-Date/Hr  Alt I-Insert  Alt U-Unschedule
    F2-Save  F4-Next Hour    F7-History  Esc-Exit     Alt D-Delete  Enter-View Song
```

While working in the **RECONCILIATION** screen, the cursor is always located in the "New ID" column. When you access this screen, the "New ID" column cursor is positioned at the same Song or Event the **MANUAL SCHEDULER** screen cursor occupied when the "R" command was issued. All of the Reconciliation Mode commands are issued from this column.

The **RECONCILIATION** screen contains a large scrolling region that displays the schedule for all 24 hours of the current day. You can use the Arrow and Paging Keys to move the cursor through the displayed schedule. Additionally, several Function Keys provide the ability to quickly move around. For complete details, see "Moving Through the Schedule" on Page 475 in this Section of the Manual.

The **RECONCILIATION** screen is extremely similar to the **MANUAL SCHEDULER** screen. Other than the "New ID" column, the only difference between the two screens is the **RECONCILIATION** screen does not display Screen Formats or Flow Graphs. To learn more about the data displayed on the **RECONCILIATION** screen, see "Manual Scheduler Screen Display" on Page 460 in this Section of the Manual.

RECONCILIATION SCREEN CONTENT

The F6 Key is used to cycle the **RECONCILIATION** screen through three Screen Content options. These options are "Music Only", "Music and Events" and "Events Only". For complete information, see "Screen Content" on Page 363 in this Section of the Manual.

MOVING THROUGH THE RECONCILIATION SCHEDULE

In addition to using the Arrow and Paging Keys to move through the **RECONCILIATION** screen, **SELECTOR** provides several Function Keys that provide the ability to quickly move around the schedule. For complete information, see "Moving Through the Schedule" on Page 475 in this Section of the Manual.

ACCESS OTHER AREAS

From the **RECONCILIATION** screen, you can access information from several other areas of **SELECTOR**. We'll briefly explain these features.

Song Information Screen

When working in the **RECONCILIATION** screen, you can easily view the **SONG INFORMATION** screen for any scheduled Song. Simply move the cursor to the row containing the Song whose screen you wish to access, and press the Enter Key. For complete details on this feature, see "Song Information Screen" on Page 477 in this Section of the Manual. When you are finished viewing the **SONG INFORMATION** screen, simply press the Escape Key to return to the **RECONCILIATION** screen.

View Event Information

While working in the **RECONCILIATION** screen, you can easily view the data entry screen or window of any scheduled Event. Simply place the cursor on the Event whose information you wish to access, and press the Enter Key. For complete details, see "View Event Information" on Page 482 in this Section of the Manual. When you are finished viewing the data entry screen or window, simply press the Escape Key to return to the **RECONCILIATION** screen.

History Map

While working in the **RECONCILIATION** screen, you can view the History Map for any scheduled Song, Artist, Title, Album Title or Event. Simply place the cursor on the row containing the Item whose History Map you wish to access, and press the F7 Key. For complete information, see "History Map" on Page 479 in this Section of the Manual. When you are finished viewing the History Map, simply press the Escape Key to return to the **RECONCILIATION** screen.

RECONCILIATION MODE EDITING

Now that we have explained the various ways you can move about and view information in the **RECONCILIATION** screen, we'll explore the editing commands that are available in this area of the system.

Move Song/Event

While working in the **RECONCILIATION** screen, you can easily Move any Song or Event to another position in the schedule. Simply place the cursor on the row containing the Song or Event you want to Move, then press Alt-M. Now, as you move the cursor, the associated Song or Event moves along with it. When the Item is positioned to your satisfaction, press the Enter Key to lock it in place.

Unschedule Item

While working in the **RECONCILIATION** screen, you can easily Unschedule any Song or Event. There are three ways to unschedule Songs or Events from the **RECONCILIATION** screen. First, place the cursor on the row containing the Song or Event you want to Unschedule, then do one of the following:

> **1.** Type a zero in the New ID field and press the Tab Key.
>
> **2.** Type seven zeros in the New ID field.
>
> **3.** Type the Alt-U key combination.

The **RECONCILIATION** screen displays "Unscheduled Event" when an Event has been Unscheduled. Similarly, it displays "Unscheduled Song" when a Song has been Unscheduled.

Delete Item

While working in the **RECONCILIATION** screen, you can easily Delete any Song or Event. Simply place the cursor on the row containing the Song or Event you want to Delete, then press Alt-D. Before an Item is Deleted, you are given the opportunity to change your mind. When you press Alt-D from the **RECONCILIATION** screen, this message pops over the schedule.

```
---------------------------------------------------------
|            You are about to Delete this Log Item        |
| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |
---------------------------------------------------------
```

Here you are being asked to confirm the Deletion. If you want to proceed with the Deletion then press the F2 Key, otherwise press the Escape Key.

After a position is Deleted, the schedule Items below the Deleted position move up to "fill" the empty slot. The positions remaining in the hour are then automatically renumbered.

Insert Song

If you wish to Insert a Song into the **RECONCILIATION** screen schedule, you must *first* Insert an empty position. To do so, place the cursor on the row where you wish to Insert the Song, then press Alt-I. After the position is Inserted, the schedule Items below the Inserted position will move down, to "make room" for the new position. The positions remaining in the hour are then automatically renumbered.

After an empty position has been Inserted, you can schedule a Song into the position. You *cannot* schedule an Event into an empty position from the **RECONCILIATION** screen.

Schedule Song

To schedule a Song from the **RECONCILIATION** screen, first place the cursor on any row that contains a Song, an Unscheduled Song or an empty position. Then, type the ID of the Song you wish to schedule and press the Tab Key. If there is a Song currently scheduled in the position, the Song you schedule will *replace* the original Song.

If you enter an ID that is *not* assigned to a Song, the current position will be *Unscheduled*. In this case, the **RECONCILIATION** screen will display "Unscheduled Song" for the position.

Schedule Event

To schedule an Event from the **RECONCILIATION** screen, first place the cursor on any row that contains an Event or an Unscheduled Event. Then, type the ID of the Event you wish to schedule and press the Tab Key. If there is an Event currently scheduled in the position, the Event you schedule will *replace* the original Event.

If you enter an ID that is *not* assigned to an Event, any Event currently scheduled in the position will be Unscheduled. In this case, the **RECONCILIATION** screen will display "Unscheduled Event" for the position.

FIND OPTIONS

The Find Options features provide quick access to the most-used schedule Editing Commands. There are Find Options for both Songs and Breaknotes. The F5 Key is used to activate both of the Reconciliation Mode's Find Options. For complete details, see "Find Options" on Page 524 in this Section of the Manual.

RESTORING AND SAVING

There are three Restore and Save options that are active on the **RECONCILIATION** screen. They are, "Restore Original Hour", "Restore Original Day" and "Save". For complete information on these features, see "Restoring and Saving" on Page 537 in this Section of the Manual.

NEEDLE TIME

For our friends in Great Britain, the **RECONCILIATION** screen allows you to Reconcile the "Needle Time" of the Songs in the schedule. This feature is activated by a setting that you make in the **STATION PARAMETERS** screen, which is located in the Utilities section of **SELECTOR**. For complete information, see "British Timing Method" on Page 593 in Section 5 of this Manual.

If your system is set to British Timing Method, the **RECONCILIATION** screen is *different* than the example we showed previously. Here is an example **RECONCILIATION** screen for a system set to British Timing Method.

```
   --- S E L E C T O R ------------------ Manual Scheduler for Thu  4/12/90 12M ---
     NEW ID   MN:SC   # | _  ID   CLPack        Title            Artist
                 :        Top of Hour 12 M    Clock O0   Current Policy 5    Curren
       -     :     1|  ***   1b1   0STATION I.D.
             2:31   2|  11069-  I1  0COME SEE ABOUT ME      SUPREMES
             3:58   3|  21425-  I2  0(OUR LOVE) DON'T THROW ANDY GIBB
             3:56   4|  31452-  H1  0LOOK AWAY              CHICAGO
             2:31   5|  42283-  I1  0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS
             4:39   6|  52177-  G1  0WHO'S CRYING NOW       JOURNEY
               :    7|--***   22b1  0P S A / SPOTS / JINGLE
             2:13   8|  61457-  S3  0RED RUBBER BALL        CYRKLE
             3:29   9|  73076-  I2  0BABY HOLD ON           EDDIE MONEY
             5:33  10|  83084-  R1  0FATHER FIGURE          GEORGE MICHAEL
             2:56  11|  91399-  I1  0SOMETHING              BEATLES
               :   12|--***   31b1  0SPOTS / WEATHER
             2:42  13| 102257-  I2  0MY BABY LOVES LOVIN'   WHITE_PLAINS
             3:43  14| 112093-  H1  0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN
             3:07  15| 121422-  I1  0LET'S HANG ON          FOUR_SEASONS
               :   16|--***   19b1  0SPOTS / JINGLE
             2:19  17| 130983-A S3  0GREEN RIVER            C_C_R
             4:30  18| 141233-  I2  0WE'VE GOT TONIGHT      BOB SEGER
          Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
   F1-Help  F3-Previous Hr  F5-Options  F10-Date/Hr  Alt I-Insert   Alt U-Unschedule
   F2-Save  F4-Next Hour    F7-History  Esc-Exit     Alt D-Delete   Enter-View Song
```

For those stations set to the British Timing Method, the **RECONCILIATION** screen contains an additional "MN:SC" column. It is located to the immediate right of the "New ID" column. When the **RECONCILIATION** screen is first accessed, the "MN:SC" column contains the **SELECTOR** Runtimes for each scheduled Song. As you work in the **RECONCILIATION** screen, you can change, or Reconcile, the **SELECTOR** Song Runtimes to the actual Needle Time.

When you first access the British Timing Method **RECONCILIATION** screen, the cursor is located in the "New ID" column, positioned at the same Song or Event the **MANUAL SCHEDULER** screen cursor occupied when the "R" command was issued. Now you can use the Arrow and Paging Keys to move the cursor through the schedule. All of the Reconciliation Mode commands work as usual.

To move from the "New ID" field to the "MN:SC" field, simply press the Tab Key. Once located in the "MN:SC" field, you can enter the actual Needle Time of the Song in the schedule position. If Needle Time minutes ("MN") is less than "10", you can press the Tab Key after entering the number to move to the Needle Time seconds ("SC") field. After entering Needle Time seconds, the cursor will move down one schedule position, and return to the "New ID" column.

To illustrate the operation of Needle Time, we'll specify Needle Times for some of the Songs scheduled during the 12 Midnight hour on our example **RECONCILIATION** screen. Here's a screen excerpt showing the changes.

```
      --- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90 12M ---
       NEW ID   MN:SC  # | _  ID   CLPack        Title            Artist
                   :        Top of Hour 12 M    Clock O0    Current Policy 5    Curren
          -        :     1|  ***   1b1   0STATION I.D.
                  2:27    2| 11069-  I1   0COME SEE ABOUT ME       SUPREMES
                  3:53    3| 21425-  I2   0(OUR LOVE) DON'T THROW ANDY GIBB
                  3:45    4| 31452-  H1   0LOOK AWAY               CHICAGO
                  2:29    5| 42283-  I1   0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS
                  4:30    6| 52177-  G1   0WHO'S CRYING NOW        JOURNEY
                   :      7|--***  22b1   0P S A / SPOTS / JINGLE
            Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
      F1-Help  F3-Previous Hr  F5-Options  F10-Date/Hr  Alt I-Insert   Alt U-Unschedule
      F2-Save  F4-Next Hour    F7-History  Esc-Exit     Alt D-Delete   Enter-View Song
```

Reconciled Needle Times are used in the Great Britain Reports. These reports are generated in the Utilities section of **SELECTOR**. Here is an excerpt of the Great Britain "Partial Report Of Commercial And Live Music".

```
WRCS-FM    12/ 4/90  12M    PARTIAL REPORT OF COMMERCIAL AND LIVE MUSIC   PAGE  1
O0 12M-1AM                                        Version 12.00
------------------------------------------------------------------------------
ART1 : SUPREMES                            LABEL:
ART2 :                                     PFX:         SFX:
TITLE: COME SEE ABOUT ME                                 TIME:  2:27

ART1 : ANDY GIBB                           LABEL:
ART2 :                                     PFX:         SFX:
TITLE: (OUR LOVE) DON'T THROW I                          TIME:  3:53

ART1 : CHICAGO                             LABEL:
ART2 :                                     PFX:         SFX:
TITLE: LOOK AWAY                                         TIME:  3:45

ART1 : GERRY_&_PACEMAKERS                   LABEL:
ART2 :                                     PFX:         SFX:
TITLE: DON'T LET THE SUN CATCH                           TIME:  2:29

ART1 : JOURNEY                             LABEL:
ART2 :                                     PFX:         SFX:
TITLE: WHO'S CRYING NOW                                  TIME:  4:30
```

This example Report is from the same date and hour that we modified using the British Timing Method **RECONCILIATION** screen. The "Time" data is the Reconciled Needle Time. Note that "Times" of the Songs listed on the Report match the Needle Times that we entered on the **RECONCILIATION** screen.

It is important to note that the Needle Time information you enter on the British Timing Method **RECONCILIATION** screen is used *only* for generating the Great Britain Reports. The **SELECTOR** Song Runtimes are *not* changed, and the information is *not* used anywhere else in the system.

RETURN TO MANUAL SCHEDULER

When you are finished editing the schedule in the **RECONCILIATION** screen, simply press the Escape Key to return to the **MANUAL SCHEDULER** screen. The **RECONCILIATION** screen will close, and the **MANUAL SCHEDULER** screen will return. Its cursor will be located on the schedule position occupied by the **RECONCILIATION** screen cursor when the Escape Key was pressed.

EMERGENCY LOG PRINT

The Emergency Log Print feature is provided for unusual, emergency situations. Chances are you will never have to use it, but it's here if you need it. Before we explain *how* to print an Emergency Log, we'll give an example of *why* it might be needed.

Printed Music Logs are usually obtained in the Print the Log subdivision of **SELECTOR**. This area of the system also allows you to create Music Logs that are specifically designed for your unique situation. Let's say that it's 3 o'Clock on a Friday afternoon, and you embark on a project to create a new custom Log Format. Although there are three Log Formats available, you rush into the project without thinking. You begin to *modify* the *only* Log Format that currently exists in your Database. One hour into the project you are called to a meeting that lasts until 8 o'clock. Now you're beat and want to go home. But wait... the Weekend music, although scheduled, has not been printed.

Well you're in a bit of a pickle, aren't you? You have dismantled the *only* working Log Format. How are you going to print the music? Not to panic, my forgetful, unthinking friend. **SELECTOR**'s Emergency Log Print can come to your rescue.

To access this feature, press the F9 Key from the **MANUAL SCHEDULER** screen. The **PRINT OPTIONS** window will pop onto the center of the display. Your monitor will look more or less like this.

```
--- S E L E C T O R ----------------- Manual Scheduler for Thu  4/12/90    ---
 #| _  ID   CLPack      Title           Artist          RLOTEMT  SC  TXAG
    Top of Hour 12 M    Clock O0   Current Policy 5   Current Daypart 1
 2* 11069-  I1   0COME --------------------------------    F OFF4   MB    S
 3| 21425-  I2   0(OUR |          PRINT OPTIONS        |    M SS2    W     G
 4| 31452-  H1   0LOOK |                               |    M OMS4
 5| 42283-  I1   0DON'T|     1. Print                  |ERS M SS2
 6| 52177-  G1   0WHO'S|                               |    M OMM3         P
 8* 61457-  S3   0RED R|     2. File                   |    M OFF4
 9| 73076-  I2   0BABY |                               |    M OFF4   H
10| 83084-  R1   0FATHE|     3. Background Print       |    M SS3    L     U
11| 91399-  I1   0SOMET|                               |    M SS1          B
13*102257-  I2   0MY BA|     4. View                   |    M OFF4
14|112093-  H1   0PUT A|                               | GREEN D OMM3   B     X
15|121422-  I1   0LET'S|     5. View/File              |    M SM3          V
17*130983-A S3   0GREEN|                               |    M OFF4   H
18|141233-  I2   0WE'VE|     6. Print File Manager     |    M SS2
19|152205-  G1   0RUNNI|                               |    M OMM3   B     R
    Top of Hour  1 A   |  Esc - Previous Screen        | Current Daypart 1
 2* 11108-  I1   0MRS. |                               |GARFUNKM OMM3
 3| 21383-  I2   0NO TI--------------------------------    M OMM3
       Air Time of this Item is 12:00:00 M   Total Time in Hour is 60:29
  F1-Help  F5-Options  F10-Date/Hour  Ins-Insert  U-Unschedule  K-Category
  F2-Save  F7-History  4-4 Hour Mode  Del-Delete  C-Criteria    R-Reconciliation
```

After choosing one of the Print options, the Emergency Log will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

We'll select the Print Option. This sends the Emergency Log directly to the printer.   Here is an excerpt of the printed Emergency Log.

```
            WRCS-FM  The Songs You Love!  Thursday  4/12/90 12 M

    Top of Hour 12 M    Clock O0    Current Policy 5    Current Daypart 1
 1|  ***    1b1    0STATION I.D.
 2* 11069-  I1    0COME SEE ABOUT ME      SUPREMES                F OFF4  MB    S
 3| 21425-  I2    0(OUR LOVE) DON'T THROW ANDY GIBB               M SS2   W     G
 4| 31452-  H1    0LOOK AWAY              CHICAGO                 M OMS4
 5| 42283-  I1    0DON'T LET THE SUN CATC GERRY_&_PACEMAKERS      M SS2
 6| 52177-  G1    0WHO'S CRYING NOW       JOURNEY                 M OMM3        P
 7|--***  22b1    0P S A / SPOTS / JINGLE
 8* 61457-  S3    0RED RUBBER BALL        CYRKLE                  M OFF4
 9| 73076-  I2    0BABY HOLD ON           EDDIE MONEY             M OFF4  H
10| 83084-  R1    0FATHER FIGURE          GEORGE MICHAEL          M SS3   L     U
11| 91399-  I1    0SOMETHING              BEATLES                 M SS1         B
12|--***  31b1    0SPOTS / WEATHER
13*102257-  I2    0MY BABY LOVES LOVIN'   WHITE_PLAINS            M OFF4
14|112093-  H1    0PUT A LITTLE LOVE IN Y ANNIE LENNOX/AL GREEN D OMM3   B     X
15|121422-  I1    0LET'S HANG ON          FOUR_SEASONS            M SM3         V
16|--***  19b1    0SPOTS / JINGLE
17*130983-A S3    0GREEN RIVER            C_C_R                   M OFF4  H
18|141233-  I2    0WE'VE GOT TONIGHT      BOB SEGER               M SS2
19|152205-  G1    0RUNNING WITH THE NIGHT LIONEL RICHIE           M OMM3   B    R
20| 0                Exact Time Marker 59:59
21|  ***  16b1    0
```

The Header at the top of the Emergency Log displays your Call Letters, Station Slogan and the date and hour of the schedule. The Emergency Log *always* includes *both* Songs and Events for the *full* 24 hours of the current schedule in the Manual Scheduler.

The Emergency Log format mimics the current **MANUAL SCHEDULER** Screen Format. When we selected the Print Emergency Log function, Screen Format #1 was active. Therefore the Role, Opener, Tempo, Mood, Type, Sound Code, Texture and Artist Group information is printed for each Song on the Emergency Log. This means that you can select any of the Screen Formats or Flow Graphs to be printed on the Emergency Log. Select the Screen Format or Flow Graph that is most appropriate for your situation *before* activating the Print Emergency Log function.

Remember, the Emergency Log Print feature is for emergency use only. It is *not* the usual way to obtain a printed Log. You can design much more attractive and useful Log Formats in the Print the Log section of the system.

MANUAL SCHEDULER PARAMETERS

Programmers have diverse preferences when working in the Manual Scheduler. **SELECTOR** allows you to customize the screen displays and operation of the Manual Scheduler, to make it most functional for your particular needs. From any location on the **MANUAL SCHEDULER** screen, press the letter "P" to access the **MANUAL SCHEDULER PARAMETERS** screen. Here is an example of what you'll see.

```
--- S E L E C T O R ------------------------ Manual Scheduler Parameters ----
|                                                                             |
|  When you first enter the Manual Scheduler, set up to the following:        |
|                                                                             |
|   Content  ····················· Music Only                                 |
|   Screen Format or Flow Graph ··· Screen Format                             |
|   Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|   Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|   Flow Graph ··················· #1 Mood Graph                              |
|   4-Hour Mode Screen Format ····· #1 Artist                                 |
|                                                                             |
|  When you press F7 for History, you want the  History Menu                  |
|  When you press "Q" for the Filter, you want  "Q" Filter Menu               |
|  When you press "Q" for the Filter, look ···· Within Category/Level on Log   |
|                                                                             |
|  In "K" Window, do you want to see all Songs in Non-Diggable Packets?  No    |
|                                                                             |
|  In a "C" Criteria Artist or Title Search, do you want to look at            |
|    Specific Categories/Levels (if Yes, press Enter to set) ············ No   |
|                                                                             |
|  For "T" Themes & "2" Twofers, do you want to suppress Categories/           |
|    Levels set to "N"o in Themes/Twofers/Timing in Music Policy ········ No   |
|                                                                             |
------------------- F1-Help F2-Save Spacebar-Toggle Options ------------------
```

The **MANUAL SCHEDULER PARAMETERS** screen allows you to specify the initial appearance of the **MANUAL SCHEDULER** screen, and define how several of its functions operate. The example screen shown above contains the default Manual Scheduler Parameters. These are the settings that were in effect when **SELECTOR** was originally installed on your computer. The default settings provide the most useful setup for a wide variety of people.

If you prefer different settings, you can easily modify the Manual Scheduler Parameters. If you change the settings on the **MANUAL SCHEDULER PARAMETERS** screen, and do *not* press the F2 Key to Save them, your changes will take place immediately but they will remain in effect *only* as long as you *stay* in the Manual Scheduler. The next time you return to the Manual Scheduler, the previously-saved settings will return.

If you *do* press the F2 Key to Save your changes to the **MANUAL SCHEDULER PARAMETERS** screen, the new settings will take place immediately and they will *remain* in effect until they are changed again. Should you ever wish to return to the default settings, simply set your **MANUAL SCHEDULER PARAMETERS** screen to match the example screen above.

Now we'll describe all of the Manual Scheduler Parameters. We'll explain them in the order in which they appear on the screen.

Content

The "Content" setting determines the Screen Content that is *initially* displayed on the **MANUAL SCHEDULER** screen.

```
--- S E L E C T O R ------------------------ Manual Scheduler Parameters ----
|                                                                            |
|  When you first enter the Manual Scheduler, set up to the following:       |
|                                                                            |
|  Content  ····················· Music Only                                 |
|  Screen Format or Flow Graph ··· Screen Format                             |
|  Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|  Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|  Flow Graph ··················· #1 Mood Graph                              |
|  4-Hour Mode Screen Format ····· #1 Artist                                 |
|                                                                            |
 ----------------------------------------------------------------------------
```

"Content" is a Toggle Bar field with three choices:

> **Music Only** sets the **MANUAL SCHEDULER** screen to display *only* the Song positions in the schedule.

> **Music and Events** sets the **MANUAL SCHEDULER** screen to display the Song *and* Event positions in the schedule.

> **Events Only** sets the **MANUAL SCHEDULER** screen to display *only* the Event positions in the schedule.

The F6 Key is used to cycle the **MANUAL SCHEDULER** screen through the three Screen Content options. Regardless of the "Content" Parameter for the *initial* **MANUAL SCHEDULER** screen, the F6 Key *always* allows you to access *any* of the Screen Content options. For complete information, see "Screen Content" on Page 363 in this Section of the Manual.

Screen Format or Flow Graph

The "Screen Format or Flow Graph" setting allows you to specify the type of information that will be *initially* displayed in the column to the right of the Artist column on the **MANUAL SCHEDULER** screen.

```
--- S E L E C T O R ------------------------ Manual Scheduler Parameters ----
|                                                                            |
|  When you first enter the Manual Scheduler, set up to the following:       |
|                                                                            |
|  Content  ····················· Music Only                                 |
|  Screen Format or Flow Graph ··· Screen Format                             |
|  Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|  Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|  Flow Graph ··················· #1 Mood Graph                              |
|  4-Hour Mode Screen Format ····· #1 Artist                                 |
|                                                                            |
 ----------------------------------------------------------------------------
```

"Screen Format or Flow Graph" is a Toggle Bar field with two choices. If set to "Screen Format", the initial display will show Song and Event Characteristics, hour timing information or scheduling information. If set to "Flow Graphs", a graph depicting the scheduling order, or flow, of one specific Characteristic will appear on the initial display.

Alt-F8 is used to toggle the **MANUAL SCHEDULER** screen between the Screen Format and Flow Graphs. Regardless of the "Screen Format or Flow Graph" Parameter for the *initial* **MANUAL SCHEDULER** screen, Alt-F8 *always* allows you to cycle the display between Screen Formats or Flow Graphs.

Screen Format in Normal Screen

The "Screen Format in Normal Screen" setting determines the specific Screen Format that is *initially* displayed on the **MANUAL SCHEDULER** screen.

```
--- S E L E C T O R -------------------------- Manual Scheduler Parameters ----
|                                                                              |
|   When you first enter the Manual Scheduler, set up to the following:        |
|                                                                              |
|     Content  ····················· Music Only                               |
|     Screen Format or Flow Graph ··· Screen Format                           |
|     Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG |
|     Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG |
|     Flow Graph ··················· #1 Mood Graph                            |
|     4-Hour Mode Screen Format ····· #1 Artist                               |
|                                                                              |
 ------------------------------------------------------------------------------
```

"Screen Format in Normal Screen" is a Toggle Bar field that allows you to select any of the six standard Screen Formats for the initial **MANUAL SCHEDULER** screen. Here is a summary of the available choices:

> **Format #1** displays the Role, Opener, Tempo, Mood, Type, Sound Codes, Texture and Artist Group Characteristics of the scheduled Songs and Events.

> **Format #2** displays the Energy, Era, Pattern, Content, Daypart Grid Number and Media Code of the scheduled Songs and Events.

> **Format #3** displays the Chart Information of the scheduled Songs.

> **Format #4** shows the Intro Times, Ending Codes and Runtimes of the scheduled Songs and Events.

> **Format #5** displays Sweep Time, Air Time and Runtime.

> **Format #6** displays the Highest Rule Dropped for each scheduled Song or Event, and notations for those Songs or Events that have been edited in the Manual Scheduler.

The F8 Key cycles through all of the Screen Formats, while "Alt-#" key combinations provide instant access to *specific* Formats.   Regardless of the "Screen Format in Normal Screen" Parameter for the *initial* **MANUAL SCHEDULER** screen, these keys *always* allow you to access *any* Screen Format. For complete information on all of these features, see "Screen Format" on Page 465 in this Section of the Manual.

Screen Format in "K" Window

The "Screen Format in `K' Window" setting determines the specific Screen Format that is *initially* displayed in the **Song Window**.

```
--- S E L E C T O R ------------------------- Manual Scheduler Parameters ----
|                                                                              |
|   When you first enter the Manual Scheduler, set up to the following:        |
|                                                                              |
|    Content  ····················· Music Only                                 |
|    Screen Format or Flow Graph ··· Screen Format                             |
|    Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|    Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG   |
|    Flow Graph ···················· #1 Mood Graph                             |
|    4-Hour Mode Screen Format ····· #1 Artist                                 |
|                                                                              |
 ------------------------------------------------------------------------------
```

"Screen Format in `K' Window" is a Toggle Bar field that allows you to select any of the six standard **Song Window** Screen Formats for the initial display. Here is a summary of the available choices:

> **Format #1** displays the Title, Role, Opener, Tempo, Mood, Type, Sound Codes, Texture and Artist Group Characteristics of the listed Songs.

> **Format #2** displays the Title, Energy, Era, Pattern, Content, Daypart Grid Number and Media Code of the listed Songs.

> **Format #3** displays the Title and Chart Information of the listed Songs.

> **Format #4** shows the Title, Intro Times, Ending Codes and Runtimes of the listed Songs.

> **Format #5** displays the Title and Artists of the listed Songs.

> **Format #6** displays the Search Depths, Song IDs, Categories, Levels, Packets and Titles of the listed Songs.

When the **Song Window** is active, the F8 Key cycles through all of the window's Formats, while "Alt-#" key combinations provide instant access to *specific* Formats. Regardless of the "Screen Format in K Window" Parameter for the *initial* **Song Window**, these keys *always* allow you to access *any* **Song Window** Format. For complete information on these features, see "Song Window Format" on Page 507 in this Section of the Manual.

Flow Graph

The "Flow Graph" setting determines the specific Flow Graph that is *initially* displayed on the **MANUAL SCHEDULER** screen.

```
--- S E L E C T O R ------------------------- Manual Scheduler Parameters ----
|                                                                              |
|  When you first enter the Manual Scheduler, set up to the following:         |
|                                                                              |
|   Content  ····················· Music Only                                  |
|   Screen Format or Flow Graph ··· Screen Format                              |
|   Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG   |
|   Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG   |
|   Flow Graph ···················· #1 Mood Graph                              |
|   4-Hour Mode Screen Format ····· #1 Artist                                  |
|                                                                              |
 ------------------------------------------------------------------------------
```

"Flow Graph" is a Toggle Bar field that allows you to select any of the six standard Flow Graphs for the initial display. Here is a summary of the available choices:

Graph #1 is the Mood Graph.

Graph #2 is the Energy Graph.

Graph #3 is the Tempo Graph.

Graph #4 is the Type Graph.

Graph #5 is the Era Graph.

Graph #6 is the Pattern Graph.

The F8 Key cycles through all of the Flow Graphs, while "Alt-#" key combinations provide instant access to *specific* Graphs. Regardless of the "Flow Graph" Parameter for the *initial* **MANUAL SCHEDULER** screen, these keys *always* allow you to access *any* Flow Graph. For complete information on all of these features, see "Flow Graphs" on Page 471 in this Section of the Manual.

4-Hour Mode Screen Format

The "4-Hour Mode Screen Format" setting determines the specific Screen Format that is *initially* displayed in the **4-HOUR MODE** screen.

```
--- S E L E C T O R ------------------------- Manual Scheduler Parameters ----
|                                                                             |
|   When you first enter the Manual Scheduler, set up to the following:       |
|                                                                             |
|    Content  ····················· Music Only                               |
|    Screen Format or Flow Graph ··· Screen Format                            |
|    Screen Format in Normal Screen  #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG |
|    Screen Format in "K" Window ··· #1 Role/Opener/Tempo/Mood/Type/SC/Tex/AG  |
|    Flow Graph ···················· #1 Mood Graph                             |
|    4-Hour Mode Screen Format ····· #1 Artist                                |
|                                                                             |
 -----------------------------------------------------------------------------
```

"4-Hour Mode Screen Format" is a Toggle Bar field that allows you to select any of the six standard Screen Formats for the initial **4-HOUR MODE** screen display. Here is a summary of the available choices:

Format #1 displays *only* the Artist of the scheduled Songs.

Format #2 displays the Category, Level and Title of the scheduled Songs and Events.

Format #3 displays the Category, Level, Mood Code and Title of the scheduled Songs and Events.

Format #4 displays the Category, Level, Energy Code and Title of the scheduled Songs and Events.

Format #5 displays the Category, Level, Tempo Code and Title of the scheduled Songs and Events.

Format #6 displays the Category, Level, Type Code and Title of the scheduled Songs and Events.

Format #7 displays the Category, Level, Era Code and Title of the scheduled Songs and Events.

Format #8 displays the Category, Level, Pattern Code and Title of the scheduled Songs and Events.

When the **4-HOUR MODE** screen is active, the F8 Key cycles through all of the screen's Formats, while "Alt-#" key combinations provide instant access to *specific* Formats. Regardless of the "4-Hour Mode Screen Format" Parameter for the *initial* **4-HOUR MODE** screen, these keys *always* allow you to access *any* Format. For complete information on all of these features, see "4-Hour Mode Screen Format" on Page 541 in this Section of the Manual.

History Map Option

When you press the F7 Key while the cursor is located on any scheduled Song, the Manual Scheduler usually presents the **HISTORY OPTIONS** window. The Parameter labelled "When you press F7 for History, you want the..." allows you to either *use* the **HISTORY OPTIONS** window, or *bypass* it and display a *specific* History Map.

```
--------------------------------------------------------------------------
|                                                                        |
|   When you press F7 for History, you want the  History Menu            |
|   When you press "Q" for the Filter, you want  "Q" Filter Menu         |
|   When you press "Q" for the Filter, look ···· Within Category/Level on Log |
|                                                                        |
--------------------------------------------------------------------------
```

The History Option is a Toggle Bar field with seven possible choices. Your selection determines how the Manual Scheduler will respond when you press the F7 Key while the cursor is located on a scheduled Song. Here is a summary of the choices:

> **History Menu** specifies that the **HISTORY OPTIONS** window should be activated when F7 is pressed. This allows you to select different History Options as you are working in the Manual Scheduler. This is the default setting.

> **History of Song** specifies that the History Map of the selected Song should be *immediately* displayed when the F7 Key is pressed.

> **History of Title** specifies that a History Map of the selected Song, combined with all other Songs having the same *Title* as the selected Song, should be *immediately* displayed when the F7 Key is pressed.

> **History of Artist** specifies that the History Map of the selected Song's Artist should be *immediately* displayed when the F7 Key is pressed. If the selected Song has a *second* Artist, a small window will appear allowing you to select one of the two Artists.

> **History of Album Title** specifies that a History Map of the selected Song, combined with any other Songs having the *same Album Title* as the selected Song, should be *immediately* displayed when the F7 Key is pressed. If the selected Song does not have an Album Title, the system will display this message at the upper-left of the screen: *No Matches Found - Press Escape (Esc)*. In this case, you will have to press the Escape Key to return to the area in which you were working.

> **History of Artist Group** specifies that a History Map of the selected Song, combined with any other Songs having the *same Artist Group* as the selected Song, should be *immediately* displayed when the F7 Key is pressed. If the selected Song does not been assigned an Artist Group, the system will display this message at the upper-left of the screen: *No Matches Found - Press Escape (Esc)*. In this case, you will have to press the Escape Key to return to the area in which you were working.

> **History of Browse List** specifies that the **GET A BROWSE LIST** window should *immediately* appear when the F7 Key is pressed. Then you can select a Browse List whose Songs will be combined and displayed in the History Map.

Keep in mind that if you choose any setting other than "History Menu", you will be able to access *only* the selected History Map when working in the Manual Scheduler. For example, if you select "History of Artist", you will *not* be able to access *Song* History Maps. Of course, you can easily choose a different History Map, or reactivate the **HISTORY OPTIONS** window, at any time here on the **MANUAL SCHEDULER PARAMETERS** screen.

Q Filter Options

When you press the letter "Q" while the cursor is located on any scheduled Song, the Manual Scheduler usually presents the **Q FILTER** window. You use this window to specify a particular Characteristic for Song Filtering. The Parameter labelled "When you press `Q' for the Filter, you want..." allows you to either *use* the **Q FILTER** window, or *bypass* it and access a *specific* Song Characteristic to be used for Filtering the Songs.

```
------------------------------------------------------------------------------
|                                                                            |
|   When you press F7 for History, you want the  History Menu                |
|   When you press "Q" for the Filter, you want  "Q" Filter Menu             |
|   When you press "Q" for the Filter, look ···· Within Category/Level on Log |
|                                                                            |
------------------------------------------------------------------------------
```

The "Q" Filter Command Option is a Toggle Bar field with nine possible choices. Your selection determines how the Manual Scheduler will respond when you press the letter "Q" while the cursor is located on a scheduled Song. Here is a summary of the nine available choices:

>   **"Q" Filter Menu** specifies that the **Q FILTER** window should be activated when "Q" is pressed. This allows you to select different Song Characteristic Filters as you are working in the Manual Scheduler. This is the default setting.

>   **Filter on Mood** specifies that the Mood Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Tempo** specifies that the Tempo Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Sound Code** specifies that the Sound Code Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Runtime** specifies that the Time Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Type** specifies that the Type Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Role** specifies that the Role Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Opener** specifies that the Opener Filter should be *immediately* accessed when the letter "Q" is pressed.

>   **Filter on Artist Group** specifies that the Artist Group Filter should be *immediately* accessed when the letter "Q" is pressed.

For complete details on all of these options, see "Q Filter Command" on Page 527 in this Section of the Manual.

Keep in mind that if you choose any setting other than "Q Filter Menu", you will be able to access *only* the selected Filter when working in the Manual Scheduler. For example, if you select "Filter on Mood", you will *not* be able to access the Opener Filter in the Manual Scheduler. Of course, you can easily choose a different Filter Option, or reactivate the **Q FILTER** window, at any time here on the **MANUAL SCHEDULER PARAMETERS** screen.

Usually the "Q Filter" examines and selects Songs *only* from the Category/Level specified in the "CL" column on the **MANUAL SCHEDULER** screen. You can designate *different* sources for the Filtered Songs. The Parameter labelled "When you press `Q' for the Filter, look..." allows you to designate *which* Songs will be Filtered for the "Q" Command.

```
 ----------------------------------------------------------------------------
|                                                                            |
|   When you press F7 for History, you want the  History Menu                |
|   When you press "Q" for the Filter, you want  "Q" Filter Menu             |
|   When you press "Q" for the Filter, look ···· Within Category/Level on Log |
|                                                                            |
 ----------------------------------------------------------------------------
```

The "Q" Filter Source Option is a Toggle Bar field with four possible choices. Your selection determines which Songs will be Filtered when the "Q" Command is activated. Here is a summary of the four available choices:

>**Within Category/Level on Log** instructs the system to Filter the Songs in the Category/Level that appears in the "CL" column on the **MANUAL SCHEDULER** screen. This is the default setting.

>**Within Category on Log** instructs the system to Filter the Songs in *all* Levels of the Category that appears in the "C" column on the **MANUAL SCHEDULER** screen.

>**Within Level on Log** instructs the system to Filter the Songs in *all* Categories of the Level that appears in the "L" column on the **MANUAL SCHEDULER** screen.

>**All Categories/Levels** normally instructs the system to Filter *all* of the Songs in you Database. Note, however, that if the Criteria Command Option is set to "Yes", then this setting instructs the system to Filter the Songs according to the settings in the **SPECIFIC CATEGORIES/LEVELS** window associated with the Criteria Command parameter. For more information, see "Criteria Command Option" on Page 566 in this Section of the Manual.

Non-Diggable Packet Option

When the "K", "S" or Category/Level Criteria Commands are used to activate the **SONG WINDOW**, only the *most-rested* Songs in Non-Diggable Packets are displayed. The Parameter labelled "In `K' Window, do you want to see all Songs in Non-Diggable Packets?" allows you to specify that *all* Songs in Non-Diggable Packets should be displayed in the **SONG WINDOW** when the "K", "S" or Category/Level Criteria Commands are used.

```
 ----------------------------------------------------------------------------
|                                                                            |
|   In "K" Window, do you want to see all Songs in Non-Diggable Packets?  No |
|                                                                            |
|   In a "C" Criteria Artist or Title Search, do you want to look at         |
|     Specific Categories/Levels (if Yes, press Enter to set) ··········· No |
|                                                                            |
|   For "T" Themes & "2" Twofers, do you want to suppress Categories/        |
|     Levels set to "N"o in Themes/Twofers/Timing in Music Policy ········ No |
|                                                                            |
 ------------------- F1-Help F2-Save Spacebar-Toggle Options --------------- 
```

The Non-Diggable Packet Option is a Toggle Bar field with choices of "Yes" and "No". If set to "Yes", the **SONG WINDOW** will always display *every* Song in a Non-Diggable Packet when the "K", "S" or Category/Level Criteria Commands are used. "No" is the default setting.

Criteria Command Option

Usually the Criteria Command searches for Song Title and Artist matches from *all* Categories/Levels in the system. You can designate *specific* Categories/Levels for Criteria matching. The Parameter labelled "In a `C' Criteria Artist or Title Search, do you want to look at Specific Categories/Levels" allows you to designate *which* Categories/Levels will be used during the Criteria Title and Artist Commands.

```
  ------------------------------------------------------------------------
 |                                                                        |
 |  In "K" Window, do you want to see all Songs in Non-Diggable Packets?  No  |
 |                                                                        |
 |  In a "C" Criteria Artist or Title Search, do you want to look at      |
 |   Specific Categories/Levels (if Yes, press Enter to set) ············ No  |
 |                                                                        |
 |  For "T" Themes & "2" Twofers, do you want to suppress Categories/     |
 |   Levels set to "N"o in Themes/Twofers/Timing in Music Policy ········ No  |
 |                                                                        |
  ------------------- F1-Help F2-Save Spacebar-Toggle Options ------------------
```

The Criteria Option is a is a Toggle Bar field with choices of "Yes" and "No". If set to "Yes", you can designate specific Categories/Levels that will be used for Criteria Title and Artist matching. If set to "No", the Criteria Command will search for Song Title and Artist matches from *all* Categories/Levels in your Database. "No" is the default setting.

If you set the Criteria Option to "Yes", press the Enter Key to designate the specific Categories/Levels that will be used by the Criteria Command. The SPECIFIC CATEGORIES/LEVELS window will pop onto the right-hand side of the display. Here's an example of what you'll see.

```
 --- S E L E C T O R --------------------------------------------------------
 |                                    | Specific Categories/Levels          |
 | When you first enter the Manual Schedule|    CATEGORIES      1   2   3    |
 |                                    | H HOT CURRENTS       Y   Y   Y      |
 | Content  ···················· Music O| R RECURRENTS         Y   Y   Y      |
 | Screen Format or Flow Graph ··· Screen | I IMAGE GOLD        Y   Y   N      |
 | Screen Format in Normal Screen  #1 Role| S SECONDARY GOLD    Y   Y   Y      |
 | Screen Format in "K" Window ··· #1 Role| G GREAT EIGHTIES    Y   Y   Y      |
 | Flow Graph ················· #1 Mood| P PRIME OLDIES      Y   Y   Y      |
 | 4-Hour Mode Screen Format ····· #1 Arti| N NO PLAY           N   Y   N      |
 |                                    | Y YESTERDAY HOLD    N   N   N      |
 | When you press F7 for History, you want | X CONTROL           N   N   N      |
 | When you press "Q" for the Filter, you w|                                    |
 | When you press "Q" for the Filter, look |                                    |
 |                                    |                                    |
 | In "K" Window, do you want to see all So|                                    |
 |                                    |                                    |
 | In a "C" Criteria Artist or Title Search|                                    |
 |  Specific Categories/Levels (if Yes, pre|                                    |
 |                                    |                                    |
 | For "T" Themes & "2" Twofers, do you wan|                                    |
 |  Levels set to "N"o in Themes/Twofers/Ti|                                    |
 |                                    |                                    |
  ------------------- F1-Help F2-Save Spaceb-- F1-Help F2-Save Spacebar-Yes/No --
```

The SPECIFIC CATEGORIES/LEVELS window displays all of your Categories in the left-hand column. Three columns, labelled "1", "2" and "3", refer to the Levels of the Categories on their left. Each column contains Toggle Bar fields with choices of "Y" or "N".

When you first access this window, the cursor is positioned in the Level 1 column of the upper-most Category. You use the Arrow Keys to move the cursor through the fields that represent all of the Categories/Levels in the Database.

Place the cursor on a field you wish to change, and press the Spacebar to Toggle the field to "Y" or "N". An "N" stands for "No", and indicates that the Criteria Command will *not* search for Song Title and Artist matches from the associated Category/Level. A "Y" means "Yes", and specifies that the Criteria Command *will* search for Song Title and Artist matches from the associated Category/Level. You can continue to move about the SPECIFIC

CATEGORIES/LEVELS window, setting fields as you go. Remember to press the F2 Key to Save your settings, then press the Escape Key to return to the MANUAL SCHEDULER PARAMETERS screen.

The SPECIFIC CATEGORIES/LEVELS window allows you to *eliminate* Songs from those Categories/Levels that you would not normally consider while working in the Manual Scheduler. For example, many programmers set their "Hold" and "Christmas" Categories/Levels to "N".

Note that the SPECIFIC CATEGORIES/LEVELS window settings you make here may *also* affect the operation of the Q Filter Command. For details, see "All Categories/Levels" on Page 565 in this Section of the Manual.

In the example window shown above, Songs assigned to Categories/Levels I3, N1, N3, Y1, Y2, Y3, X1, X2 and X3 will *not* be selected for Criteria Song Title and Artist matches.

Themes/Twofers Option

When the SONG WINDOW displays Theme or Twofer Songs, the window usually shows *all* acceptable Songs. The Parameter labelled "For `T' Themes & `2' Twofers, do you want to suppress Categories/Levels set to `N'o in Themes/Twofers/Timing in Music Policy" allows you to specify that Songs from Categories/Levels that have been set to "N" on the relevant portion of the TWOFER/THEME/TIMING screen, located in the Music Policy section of the program, should *not* be displayed in the SONG WINDOW.

```
-------------------------------------------------------------------------
|                                                                       |
|  In "K" Window, do you want to see all Songs in Non-Diggable Packets?  No  |
|                                                                       |
|  In a "C" Criteria Artist or Title Search, do you want to look at      |
|   Specific Categories/Levels (if Yes, press Enter to set) ············ No  |
|                                                                       |
|  For "T" Themes & "2" Twofers, do you want to suppress Categories/     |
|   Levels set to "N"o in Themes/Twofers/Timing in Music Policy ········ No  |
|                                                                       |
-------------------- F1-Help F2-Save Spacebar-Toggle Options -------------------
```

The Themes/Twofers Option is a Toggle Bar field with choices of "Yes" and "No". If set to "Yes", the SONG WINDOW will *suppress* Theme and Twofer Songs from Categories/Levels that have been set to "N" on the TWOFER/THEME/TIMING screen. Note that this feature is Policy sensitive, meaning the TWOFER/THEME/TIMING screen from the Policy assigned to the *current* schedule hour will be used to determine which Category/Level's Songs will be *suppressed*. For further information, see Twofer/Theme/Timing" on Page 303 in Section 2 of this Manual.

If the Themes/Twofers Option is set to "No", then the Theme and Twofer Commands will display *all* applicable Theme or Twofer Songs. "No" is the default setting.

NOT-SCHEDULED REPORT

In this section of the system you can quickly determine the scheduled status of all the dates in your Log Window. When you select Option #3 from the Schedulers Menu, the **NOT-SCHEDULED REPORT** screen appears on your monitor. The display you'll see looks more or less like this.

```
---- S E L E C T O R ------------------------------ Not-Scheduled Report ----
|    --------------------------------------------------------------         |
|    |             1                    1 1 1              1 1|            |
|    |Date     Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|        |
|    | 5/17/90 Thu|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|        |
|    | 5/16/90 Wed|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|        |
|    | 5/15/90 Tue| |1| | | | |5| | | | | | |#| | |*|*| | | | | | |        |
|    | 5/14/90 Mon|*|*| | | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/13/90 Sun| | | | | |*|*|*|*| | | | | | | | | | |*|*|*|        |
|    | 5/12/90 Sat| | | | | | | | | | | | | | | | | |*|*|*|*|*|        |
|    | 5/11/90 Fri| | | | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/10/90 Thu| | | | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/ 9/90 Wed| | | | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/ 8/90 Tue| | | | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/ 7/90 Mon|*|*| | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/ 6/90 Sun| | | | | |*|*|*|*| | | | | | | | | | |*|*|*|        |
|    | 5/ 5/90 Sat| | | | | | | | | | | | | | | | | |*|*|*|*|*|        |
|    | 5/ 4/90 Fri| | | | | | | | | | | | | | | |*|*| | | | | | |        |
|    | 5/ 3/90 Thu| | | | | | | | | | | | | | | |*|*| | | | | | |        |
|    --------------------------------------------------------------        |
| "N" - The Hour has not been Generated "#" - 10 or More Unscheduled Positions |
| "*" - Completely Unscheduled Hour     "1-9" - Number of Unscheduled Positions|
|                   " " - No Unscheduled Positions                           |
------------- F1-Help PgUp/PgDn-Page Up (Later)/Page Down (Earlier) ------------
```

The **NOT-SCHEDULED REPORT** screen contains a scrolling list of all the dates in your system's Log Window. The dates are displayed in the left-hand column of the center portion of the screen. The 24 hours of each date are assigned to the columns in the center portion of the screen. You use the Arrow and Paging Keys to move to any date in the system's Log Window. For complete information on adjusting the size of the Log Window, see "Log Window" on Page 594 in Section 5 of this Manual.

Special symbols are used to denote the scheduling status for every hour of each date in the system. Here is a description of each symbol:

N   Means that hour has not been generated.

*****   Indicates that the hour has been generated, but not scheduled.

1-9   Numbers between "1" and "9" are used to indicate the number of Unscheduled Positions in the hour.

Means that there are 10 or more Unscheduled Positions in the hour.

" "   A blank space indicates that there are *no* Unscheduled Positions in the hour.

In the example **NOT-SCHEDULED REPORT** screen above, none of the hours of Wednesday May 16th have been generated. The 3PM and 4PM weekday hours from May 3rd through and including May 15th have been generated, but they are completely unscheduled. The 1AM hour of May 15th contains one Unscheduled Position, the 6AM hour has 5 Unscheduled Positions and the 12 Noon hour contains 10 or more Unscheduled Positions. The blank positions indicate the hours that have been completely scheduled.

Print Not-Scheduled Report

Press the F9 Key from any location on the NOT-SCHEDULED REPORT screen to access the PRINT OPTIONS window. After choosing one of the Print options, the Not-Scheduled Report will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the PRINT OPTIONS window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here is an example of the printed Not-Scheduled Report. The system normally includes *all* of the dates in the Log Window when generating the Report. To conserve space, we're showing a Report *excerpt*.

```
5/15/90 Not Scheduled Report for WRCS-FM                    Page   1

             1                   1 1 1                         1 1
             2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1
             M A A A A A A A A A A N P P P P P P P P P P P
============================================================

5/16/90 Wed|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|N|
5/15/90 Tue|  |1|  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/14/90 Mon| * | * |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/13/90 Sun|  |  |  |  | * | * | * | * |  |  |  |  |  |  |  |  | * | * | * |
5/12/90 Sat|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | * | * | * | * | * |
5/11/90 Fri|  |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/10/90 Thu|  |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/ 9/90 Wed|  |  |  |  |  |  |  |  |  |  |  | * |  |  |  |  |  |  |  |  |
5/ 8/90 Tue|  |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/ 7/90 Mon| * | * |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/ 6/90 Sun|  |  |  |  | * | * | * | * |  |  |  |  |  |  |  |  | * | * | * |
5/ 5/90 Sat|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | * | * | * | * | * |
5/ 4/90 Fri|  |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/ 3/90 Thu|  |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/ 2/90 Wed|  |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
5/ 1/90 Tue|  |  |  |1|  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
4/30/90 Mon| * | * |  |  |  |  |  |  |  |  |  |  | * | * |  |  |  |  |  |  |  |
```

The Header at the top of the page displays the date the Report was generated, your Call Letters and the page number. Otherwise, the Report is interpreted exactly like the NON-SCHEDULED REPORT screen.

Hour Generation

SELECTOR automatically "generates" hours in the Day Scheduler and the Manual Scheduler. When an hour is generated, the system inspects the Clock Assignment Grid Schedule, to determine which Assignment Grid to use for the date being generated. Next the system reads the appropriate Clock Assignment Grid, to determine which Clock to use for the hour. Then **SELECTOR** examines the assigned Clock, to determine which Category/Level will be scheduled in each schedule position. For further information, see "Clock Assignment Grid Schedule" on Page 400 and "Clock Assignment Grids" on Page 366, both in Section 3 of this Manual.

When an hour has *not* been generated, the Clock *currently* assigned is used when the hour is scheduled by the Day Scheduler, or accessed in the Manual Scheduler. If an hour has *previously* been generated, the Clock *originally* assigned is used in both the Day Scheduler and the Manual Scheduler. This can cause unexpected results in certain situations. Consider this scheduling scenario:

      1.   You schedule a day using the Day Scheduler.

      2.   You unschedule Songs in the Manual Scheduler.

      3.   You then change Clocks or Clock Assignments.

      4.   You reschedule the day in the Day Scheduler.

In this case, when the day is rescheduled, your *currently* assigned Clocks will *not* be used. Instead, the system will use the Clocks that were *originally* assigned, because the hours were *previously* generated.

If you want you *current* Clocks or Clock Assignments to be used, you must first use **SELECTOR**'s Unscheduler to unschedule the appropriate days and/or hours. Then, when the Day Scheduler is used, the hours will be generated using your current Clocks and Assignment Grid.

Note that you can quickly determine if any hour has been generated by viewing the information on the **NOT SCHEDULED REPORT** screen.

UNSCHEDULER

This section of **SELECTOR** enables you to unschedule a date or time range that you specify. When you select Option #4 from the Schedulers Menu, the UNSCHEDULE screen pops on your monitor. Here is an example of what you'll see.

```
---- S E L E C T O R -------------------- Unschedule ----
|                                                        |
|                                                        |
|          Start Date              End Date              |
|                                                        |
|        5 /16/90  Tue           5/16/90   Tue           |
|                                                        |
|          Start Hour              End Hour              |
|                                                        |
|          12:00M                  11:59P                |
|                                                        |
|                                                        |
---------------------------------------------------------
|                                                        |
|                                                        |
|          Unschedule From Pass    Onward, or            |
|                                                        |
|          Unschedule Category *                         |
|                                                        |
|          Audits ??        No                           |
|                                                        |
|                                                        |
----------------- F1-Help F2-Unschedule ----------------
```

The example UNSCHEDULE screen above has been set to completely unschedule all the Songs from all the hours of Tuesday May 16th.

The upper portion of the UNSCHEDULE screen contains fields that allow you to specify the date and time range that will be unscheduled. **SELECTOR** automatically suggests *all* hours of the *last* scheduled day. The suggested times in the "Start Hour" and "End Hour" fields are controlled by a setting that you make in the Station Parameters section of the program. For complete details, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

You may accept the date and time range that has been provided, or change the "Start Date", "End Date", "Start Hour" and "End Hour" fields to specify a different date and time range for unscheduling.

The lower portion of the UNSCHEDULE screen contains three fields that allow you to specify unscheduling options. We'll discuss these fields in the order in which they appear on the screen.

Unschedule From Pass Onward

In the "Unschedule From Pass Onward" field you can enter any valid Pass Order number. The system will then unschedule all the Pass Orders with numbers equal to and greater than the specified Pass Order.

This is a great option if you want to, for example, unschedule the Pass Order #5 Category to make Priority or rule changes for that Category. This approach would leave the Songs already scheduled on Pass Orders 1 through 4 intact. After making your changes to the Category scheduled on Pass Order #5, you could then reschedule the day. The previously scheduled Songs will remain, and the Categories on Pass Orders 5 and greater will be scheduled around the existing music.

Unschedule Category

In the "Unschedule Category" field you can enter an asterisk (*) or any valid Category Code. If you enter an asterisk (*), or leave the field *blank*, then *all* Categories will be unscheduled. If you enter a specific Category Code, only the Songs from the specified Category will be unscheduled.

If you wish to unschedule any specific Category other than the *last* Category scheduled, you should probably use the "Unschedule From Pass Onward" option. Here's why. Let's say you discover a problem with the Category that was scheduled on Pass Order #1. This is most likely a small Category. If you were to unschedule just that Category, and later try to reschedule it, the *other* music that has already been scheduled would present many conflicts. **SELECTOR** would undoubtedly have an extremely hard time scheduling the small Category, due to the limited number of Songs. You could end up with many Unscheduled Positions or poor Song rotations for the small Category. In this example, it would be much better to *completely* unschedule the day, fix the problem with the Category on Pass Order #1, then reschedule the *entire* day.

Audits

The "Audits" field is a Toggle Bar field with choices of "Yes" and "No". Normally, you do not need to run the Audits after unscheduling. The unscheduler does a good job of reconstructing the Stack Orders of the Categories it unschedules.

If you unschedule several days, or if you simply want to *ensure* that the Category Stacks are in most-rested order, then you can set the "Audits" field to "Yes". Then, after unscheduling, the system will automatically run the Song Schedule History and Song Category Audits.

Begin Unscheduling

When you have set the fields on the **UNSCHEDULE** screen to your satisfaction, press the F2 Key to begin unscheduling. As **SELECTOR** unschedules, it displays the date and hour currently being unscheduled in the upper-left corner of the screen.

If you have specified that Audits should be run, the system will run them at the conclusion of the unscheduling process. This message in the upper-left corner of the screen: "*Running the Schedule History & Category Audits, One Moment Please*".

When the system is finished unscheduling and running the Audits, the Schedulers Menu reappears on your monitor.

AUDIT TRAIL

Every time **SELECTOR**'s Day Scheduler operates, it creates a file of each important decision made during the scheduling process. These files are called Audit Trails. In this subdivision of the system you can examine Audit Trails to learn why your music has been scheduled as it has, for troubleshooting your music schedules or to develop a keen understanding of the system's scheduling process. When you select Option #5 from the Schedulers Menu, the **AUDIT TRAILS** window pops over the Menu. You see a display somewhat like this.

```
    ---- S E L E C T O R (R) ---------------------------- Schedulers Menu ----
    _                                                                         _
    _               ------------------------------------                     _
    _              |            AUDIT TRAILS            |                    _
    _              | Day         Date   Session   Size  |                    _
    _              |Saturday    5/19/90  1       105464|                     _
    _              |Friday      5/18/90  1        78728|                     _
    _    1. Day Sche|Thursday    5/17/90  2           96|                    _
    _              |Thursday    5/17/90  1        71656|                     _
    _    2. Manual S|Wednesday   5/16/90  1        61728|                    _
    _              |                                    |                    _
    _    3. Not-Sche|                                    |in Menu            _
    _              |                                    |                    _
    _              |                                    |                    _
    _              |                                    |                    _
    _              |                                    |                    _
    _              |                                    |                    _
    _               --- F1-Help F2-View Del-Delete ----                      _
    _ WRCS-FM    12.00                         The Songs You Love!           _
    ----------------- (C) 1979-1990 Radio Computing Services ----------------
```

The **AUDIT TRAILS** window contains a scrolling list of Audit Trails in *reverse* chronological order. That is, the *most-recent* Audit Trail appears at the *top* of the list. The others follow in order. For each Audit Trail, the system lists the *schedule* "Day" and "Date", a "Session" number and the "Size" of the file in bytes. The Session number helps you locate a specific Audit Trail for those dates that you scheduled in different *sessions*.

In the example **AUDIT TRAILS** window shown above, Thursday May 17th was scheduled in two sessions. During the first session, the date was scheduled from 12 Midnight to 10:59PM. The second scheduling session spanned 11PM to 11:59PM. In this instance, the scheduling information for 11PM to 11:59PM appears in the Session "2" Audit Trail, while the scheduling data for 12 Midnight to 10:59PM is stored in the Session "1" Audit Trail.

SELECTOR's Startup routine automatically *deletes* Audit Trail files with *schedule* dates older than three days.

To select an Audit Trail for examination, use the Arrow and Paging Keys to place the **AUDIT TRAILS** window cursor on the desired Audit Trail, and press the F2 Key. The **AUDIT TRAIL** screen will then appear on your monitor. The screen will contain the Audit Trail for the date you selected. To illustrate, we'll select the Audit Trail for Wednesday May 16th, and press F2.

```
    ---- S E L E C T O R ----------------------- Audit Trail for Wed  5/16/90 ----
    |Start of Hour 12 M   Pass  1    Policy 5    Clock O0                          |
    |     Song 2108-   Kicked to Back of Category H Level 1                        |
    |     Song 2265-   Kicked to Back of Category H Level 1                        |
    |     Song 2175-   Kicked to Back of Category H Level 1                        |
    |     Song 1450-   Kicked to Back of Category H Level 1                        |
    |  Position  4 Hour 12 M Pass  1     Picked Category H Level 1                 |
    |    1452-   H Failed at Position  4 for __ Minimum Separation                 |
    |              ** Position  4 Scheduled 1527-   H 1 **                         |
    |  Position 14 Hour 12 M Pass  1     Picked Category H Level 1                 |
    |    1452-   H Failed at Position 14 for __ Minimum Separation                 |
    |              ** Position 14 Scheduled 2091-   H 1 **                         |
    |End of   Hour 12 M   Pass  1    Policy 5    Clock O0                          |
    |Start of Hour  1 A   Pass  1    Policy 5    Clock O0                          |
    |  Position  4 Hour  1 A Pass  1     Picked Category H Level 1                 |
    |    1452-   H Failed at Position  4 for __ Minimum Separation                 |
    |              ** Position  4 Scheduled 2093-   H 1 **                         |
    |  Position 14 Hour  1 A Pass  1     Picked Category H Level 1                 |
    |    1452-   H Failed at Position 14 for __ Minimum Separation                 |
    |    2474-   H Failed at Position 14 for  5 Hour Rotation (2 other)            |
    |    2495-   H Failed at Position 14 for  5 Hour Rotation (2 other)            |
    |    2108-   H Failed at Position 14 for  2 Yesterday Song                     |
    |       At Maximum Search Depth for Category H Level 1                         |
    --- F1-Help F5-Find F6-Schedule Summary F9-Print Enter-View Song ?-Location ----
```

The schedule day and date appear in the upper-right border of the **AUDIT TRAIL** screen. In the example screen shown above, "Wed 5/16/90" appears in this area of the display. At first glance, the Audit Trail appears intimidating. Once you learn the display format though, you will find that reading and interpreting Audit Trails is not really difficult at all.

The system provides a variety of features and functions on the **AUDIT TRAIL** screen that help you investigate and interpret Audit Trails. Before we investigate them fully, we'll spend some time learning about the actual information that is contained in Audit Trails.

AUDIT TRAIL DATA

The most important aspect of the Audit Trail is the data itself. Once you understand the information displayed on the screen, you will be able to interpret it, and use it for troubleshooting and increasing your knowledge about **SELECTOR**'s scheduling process. There are different kinds of data shown in the Audit Trail, so we'll examine the various data types, and explain the information they convey.

Start and End of Hour Markers

Every time **SELECTOR** begins or ends scheduling an hour, it inserts a Start or End of Hour Marker in the Audit Trail. These Markers serve as navigational aids. They provide a reference point to help you locate your position within the Trail. Here are example Start and End of Hour Markers.

```
           Start of Hour 12 M   Pass  1    Policy 5    Clock O0
           End of   Hour 12 M   Pass  1    Policy 5    Clock O0
```

The Start and End of Hour Markers display the scheduled "Hour", "Pass" Order, "Policy" number and "Clock" Code. This information is useful for troubleshooting scheduling problems that you spot in the Audit Trail.

Supplemental Information

The Audit Trail displays supplemental information that is not directly related to actual Song *scheduling*. For example, if you have designated the Kick Scheduling Rule for a particular hour, the Audit Trail will contain a description of the Kick. Consider this example.

```
Song 2108-   Kicked to Back of Category H Level 1
Song 2265-   Kicked to Back of Category H Level 1
Song 2175-   Kicked to Back of Category H Level 1
```

This is how the Audit Trail indicates a three-Song Kick in Category H Level 1. The system shows the ID of each Song that is Kicked to the bottom of the Stack. For a complete description of the Kick Scheduling Rule, see "Kick" on Page 408 in this Section of the Manual.

The Audit Trail provides messages that indicate when a Category is Shuffled. Here's a simple example.

```
                    Category G Shuffled
```

The message you see above appears in the Audit Trail when Category G is being Shuffled. The message should appear at the day and time that has been designated for the Category in the **SHUFFLE** window. For complete details on Category Shuffles, see "Shuffle" on Page 406 in this Section of the Manual.

If you are using the Recycle Scheduling Rule, **SELECTOR** places notations into the Audit Trail that indicate when a Category is being Recycled or Restored.

```
                    Recycling Category I
                    Restoring Category I
```

The messages you see above appear in the Audit Trail when Category I is being Recycled and Restored. The upper message appears at the beginning of the "Recycle Into" time period. The lower message indicates that Category I's Stack is being Restored according to your settings in the "Restore Order" field in the **RECYCLING OPTIONS** window. For a complete description of the Recycle Scheduling Rule, see "Recycle" on Page 412 in this Section of the Manual.

Here's a supplemental information message that indicates the Floating Special Scheduler is operating.

```
      Hour 10 A Pass  3   Floating Category G Level 1
```

The message you see above informs you that the Floating Special Scheduler is scheduling Category G during the 10AM hour on Pass Order 3. For complete details, see "Floating Special Scheduler" on Page 438 in this Section of the Manual.

Position Numbers

Many of the messages in the Audit Trail make reference to a Clock Overall Position Number. Here are some supplemental information messages that utilize these Numbers.

```
      Position 12  Level Falling Back to Category P Level 3
    Position 11  Category Falling Back to Category G Level 3
       Fallback Point for Position 12 Category P Level 1
```

The Audit Trail messages you see above show specific Overall Clock Position Numbers. These are supplemental information messages that relate to **SELECTOR**'s Fallback Category/Level feature and the Fallback Point Marker, which plays a role in several scheduling functions. For complete information, see "Category/Level Fallback on Page 351 in Section 3 and "Fallback Point" on Page 226 in Section 2 of this Manual.

Song IDs

The Audit Trail refers to specific Songs by showing their Song ID numbers. Here are some examples.

```
3042-   I Failed at Position 13 for  9 Daypart Rot. (2 other)
2050-   I Failed at Position 13 for  6 Preferred Sound Code
2227-   I Failed at Position 13 for  1 Mood
1119-   I Failed at Position 13 for  9 Daypart Rot. (2 other)
1041-   I Failed at Position 13 for  9 Daypart Rot. (2 other)
1328-   I Failed at Position 13 for  9 Daypart Rot. (2 other)
```

The numbers in the left-hand portion of the Audit Trail messages you see above all indicate Song ID numbers. For example, the number "3042-" in the first example indicates that the message refers to the Song containing the ID "3042-". The Audit Trail provides a feature that allows you to quickly view the **SONG INFORMATION** screen for any Song referenced in the Trail. For details on this feature, see "Song Information Screen" on Page 583 in this Section of the Manual.

Priority Numbering

You assign scheduling rules in the Music Policy subdivision of **SELECTOR**. You also define the *relative importance* of each Breakable Rule by its placement on the Priority List relative to the other Breakable Rules. When a Song is rejected for scheduling due to a Breakable Rule violation, the Audit Trail uses a *number* to indicate the relative priority of the Breakable Rule that caused the rejection. Consider these examples.

```
1034-   G Failed at Position  7 for  1 Mood
2352-   G Failed at Position  7 for  5 Daypart Rot. (1 other)
2328-   G Failed at Position  7 for  8 Hour Rotation (2 other)
3048-   G Failed at Position  7 for  9 Runtime Testing
```

The numbers to the immediate left of the Breakable Rule names in the example Audit Trail messages shown above indicate their relative importance. The Audit Trail displays a "1" to indicate the most important Breakable Rule, the one at the top of the Priority List. It uses a "2" to indicate the second-most important Breakable Rule, a "3" to indicate the third-most important Breakable Rule and so on through all of the Breakable Rules. The first message, for example, shows that the "Mood" Rule is the most important Breakable Rule, while the last message indicates that "Runtime Testing" is the ninth-most important Breakable Rule.

For complete details on assigning Priorities for your scheduling rules, see "Priorities" on Page 216 in Section 2 of this Manual.

Unbreakable Rules

When a Song is rejected for scheduling due to an Unbreakable Rule violation, the Audit Trail uses "double diamonds" (__) to indicate the Unbreakable Rule. Consider these example messages.

```
1087-   G Failed at Position  7 for __ Minimum Separation
2436-   G Failed at Position  7 for __ Artist Separation
2466-   G Failed at Position  7 for __ Daypart Restriction
1246-   G Failed at Position  7 for __ Artist Group Separation
```

In the example messages shown above, the "double diamonds" (__) indicate that "Minimum Separation", "Artist Separation", "Daypart Restriction" and "Artist Group Separation" are all prioritized as Unbreakable Rules on the Category G Priority List in the Music Policy subdivision of **SELECTOR**.

Audit Trail Scheduling Example

Now that you understand the information that is displayed in an Audit Trail, we'll teach you how to interpret the data by using a segment of messages from an actual Audit Trail.

```
Position 14 Hour  1 A Pass  1    Picked Category H Level 1
  1452-   H Failed at Position 14 for __ Minimum Separation
  2474-   H Failed at Position 14 for  5 Hour Rotation (2 other)
  2495-   H Failed at Position 14 for  5 Hour Rotation (2 other)
  2108-   H Failed at Position 14 for  2 Yesterday Song
    At Maximum Search Depth for Category H Level 1
  2474-   H Failed at Position 14 for  2 Yesterday Song
  2495-   H Failed at Position 14 for  3 Hour Rotation (1 other)
  2495-   H Failed at Position 14 for  2 Yesterday Song
            ** Position 14 Scheduled 2474-   H 1 **
```

The first Audit Trail message indicates that the following messages relate to **SELECTOR**'s scheduling of Overall Clock Position Number 14 in the 1AM hour. The Day Scheduler is scheduling Pass Order 1, which is assigned to Category H. The second through fifth messages show the results of the system's examination of the first four Songs at the top of the Category H Stack. All of the Songs are rejected due to rule violations. The "double diamonds" (__) in the message for Song "1452-" indicate that the Song violates an Unbreakable Rule.

The sixth message reports that all of the Songs in the Category's Search Depth have been examined. Since all of the available Songs violate at least one rule, **SELECTOR** now must drop rules in order to schedule the position. The system examines the priority numbers of the rejections, and notes that "5" is the *highest* number, and therefore the *lowest* priority. Since the Hour Rotation (2 other) Rule has the lowest priority of all the rejections, the system ignores that Rule, and all the others *below* it on the Priority List for Category H, and reexamines the available Songs. Since the system will never schedule a Song in violation of an Unbreakable Rule, Song "1452-" will *not* be tested again.

The seventh and eighth messages show the system retesting Songs "2474-" and "2495-". Song "2474-" violates the "Yesterday Song" Rule with a priority of "2" and Song "2495-" violates the "Hour Rotation (1 other)" Rule with a priority of "3". Since Song "2108-" violated priority "2" for "Yesterday Song" when it was *previously* tested, and Song "2474-" *also* violates the rule, there is no need to reexamine Song "2108-" at this time. Once again, all of the available Songs violate at least one of the Breakable Rules that have not been dropped. Now the system ignores the "Hour Rotation (1 other)" Rule at priority "3", and all others below it on the Priority List for Category H, and reexamines the Songs available to be scheduled.

The scheduling process has worked its way up to the second-most important Rule on the Priority List, "Yesterday Song" at priority "2". **SELECTOR** knows that Songs "2474-" and "2108-" already violate this Rule, so the system only has to retest Song "2495-". The result of this retest is shown in the ninth message on our example Audit Trail. As the message shows, Song "2495-" *also* violates the "Yesterday Song" Rule at priority "2". Once again, the system must drop rules. **SELECTOR** now ignores the "Yesterday Song" Rule at priority "2", and all others below it on the Priority List for Category H, and reexamines the Songs.

The tenth message shows that Song "2474-" has been scheduled in Overall Clock Position Number 14. The Song meets the rule at priority "1", and all of the Unbreakable Rules, so it is now eligible to be scheduled. Since the Song is the most-rested, with the exception of Song "1452-" which violates an Unbreakable Rule, **SELECTOR** does not need to examine the other Songs available to be scheduled. In this case, Song "2495-" is the best choice.

We have purposely used a *simple* Audit Trail example from an early scheduling Pass to illustrate how to interpret the data. No matter how long *your* Trails are though, you interpret them step-by-step as we did in our example. Once you understand the messages, an Audit Trail becomes a valuable tool that can help you discover the reasons behind any scheduling problems. If you are having trouble interpreting an Audit Trail, reread the example interpretation shown above, and methodically examine the messages in your Trail. If that doesn't help, then call our support telephone line. One of our professional and friendly support technicians will be happy to explain your Audit Trail messages.

AUDIT TRAIL FIND OPTIONS

You use the Arrow and Paging Keys to move through the messages on the **AUDIT TRAIL** screen. These Keys, although effective if you are casually browsing an Audit Trail, are really not much help if you are searching a long Trail for a particular problem. **SELECTOR** provides a much more powerful method of finding specific information within Audit Trails. From any location on the **AUDIT TRAIL** screen, press the F5 Key. The **FIND** window will pop onto the center of the display. You screen will look like this.

```
---- S E L E C T O R ----------------------- Audit Trail for Wed  5/16/90 ----
|Start of Hour 12 M   Pas-------------------------------                       |
|     Song 2108-   Kicked |          FIND            |                         |
|     Song 2265-   Kicked |                          |                         |
|     Song 2175-   Kicked |     Pass ···········     |                         |
|     Song 1450-   Kicked |     Category ········    |                         |
|  Position  4 Hour 12 M  |     Level ···········    |l 1                      |
|     1452-   H Failed at |     Hour ··········      |tion                     |
|           ** Positio|       Position ······        |                         |
|  Position 14 Hour 12 M  |     Policy ··········    |l 1                      |
|     1452-   H Failed at |     Clock ··········     |tion                     |
|           ** Positio|       Song ID ···     -      |                         |
|End of   Hour 12 M   Pas|                            |                         |
|Start of Hour  1 A   Pas|     Unscheduled ··· No     |                         |
|  Position  4 Hour  1 A  |     Position             |l 1                      |
|     1452-   H Failed at |                          |tion                     |
|           ** Positio|        Priority Number       |                         |
|  Position 14 Hour  1 A  |     None                |l 1                      |
|     1452-   H Failed at |                          |tion                     |
|     2474-   H Failed at |     Rule Failure (F5)   |(2 other)                |
|     2495-   H Failed at |                          |(2 other)                |
|     2108-   H Failed at |                          |                         |
|      At Maximum Search --- F3/F4-Find Previous/Next ----                     |
--- F1-Help F5-Find F6-Schedule Summary F9-Print Enter-View Song ?-Location ----
```

The **FIND** window contains a group of fields that allow you to designate specific elements that you wish to locate within the current Audit Trail. These fields may be used singly, or in combination. First we'll discuss each field in the order in which it appears in the **FIND** window. Then we'll show an example of the Audit Trail Find Options in action.

Pass

In the "Pass" field you may enter a number between "1" and the highest number on the **PASS ORDER** screen that was used to schedule the associated date. **SELECTOR** uses the number you enter here to locate messages in the current Audit Trail that relate to the scheduling of the specified Pass.

Category

In the "Category" field of the **FIND** window you may enter any of your Category Codes. This instructs the system to locate messages in the current Audit Trail that relate to the scheduling of the designated Category.

Level

In the "Level" field of the **FIND** window you may enter a number between "1" and "3". This instructs the system to locate messages in the current Audit Trail that relate to the scheduling of the designated Level.

Hour

In the "Hour" field of the **FIND** window you may enter any valid hour. This instructs **SELECTOR** to locate messages in the current Audit Trail that relate to the scheduling of the Songs within the specified hour.

Position

In the "Position" field of the **FIND** window you may enter a number between "1" and the highest Overall Position Number on the Clocks used to schedule the Audit Trail. **SELECTOR** uses the number you enter here to locate messages in the Audit Trail that relate to the scheduling of the specified Clock Position.

Policy

In the "Policy" field of the **FIND** window you may enter a number between "1" and "9". This instructs the system to locate messages in the current Audit Trail that relate to scheduling within the designated Policy.

Clock

In the "Clock" field of the **FIND** window you may enter any of your Clock Codes. This instructs the system to locate messages in the current Audit Trail that relate to the scheduling of positions on the specified Clock.

Song ID

In the "Song ID" field of the **FIND** window you may enter any valid Song ID. This instructs the system to locate messages in the current Audit Trail that relate to the scheduling of the designated Song.

Unscheduled Position

"Unscheduled Position" is a Toggle Bar field in the **FIND** window with choices of "Yes" or "No". If set to "Yes" the system will locate Unscheduled Positions within the current Audit Trail.

Priority

The "Priority" field of the **FIND** window works in conjunction with the "Number" field described below. "Priority" is a Toggle Bar field with choices of "None", "Unbreakable", "Equal To", "Greater Than" or "Less Than". If set to "None", the system will *not* consider Audit Trail priority numbers when locating messages. If set to "Unbreakable", **SELECTOR** will locate messages in the current Audit Trail that pertain to Unbreakable Rules. If you select the "Equal To", "Greater Than" or "Less Than" option, you must also type information in the "Number" field of the **FIND** window.

Number

The "Number" field of the **FIND** window is operational *only* if you select the "Equal To", "Greater Than" or "Less Than" option in the "Priority" field. By combining data in both of this fields, you can instruct the system to locate messages within the current Audit Trail that relate to specific priority numbers. For example, if the "Priority" field is set to "Less Than" and the "Number" field contains "3", then **SELECTOR** will locate Audit Trail messages that relate to priorities "1" and "2" and Unbreakable Rule violations.

Rule Failure

The "Rule Failure" field of the **FIND** window allows you to locate messages in the current Audit Trail that relate to a specific Breakable or Unbreakable Rule. When you press the F5 Key from any location in the **FIND** window, the **RULES** window pops onto the right-hand of the screen. The display appears like this.

```
---- S E L E C T O R -------------------------------------------------------
|Start of Hour 12 M   Pas----------|               FALLBACK POINT            |
|    Song 2108-   Kicked |         |        MAXIMUM SEPARATION OVERRIDE       |
|    Song 2265-   Kicked |         |AM/PM Drive Protection                    |
|    Song 2175-   Kicked |     Pass|Album Separation                          |
|    Song 1450-   Kicked |     Cate|Artist Group Separation                   |
|  Position  4 Hour 12 M |     Leve|Artist Separation                         |
|    1452-    H Failed at |    Hour|Beats Per Minute                          |
|            ** Positio|      Posi|Clock Artist                              |
|  Position 14 Hour 12 M |     Poli|Clock Mood                                |
|    1452-    H Failed at |    Cloc|Clock Opener                              |
|            ** Positio|      Song|Clock Pattern                             |
|End of   Hour 12 M   Pas|         |Clock Sound Code                          |
|Start of Hour  1 A   Pas|     Unsc|Content Quota                             |
|  Position  4 Hour  1 A |     Posi|Daypart Restriction                       |
|    1452-    H Failed at |        |Daypart Rot. (1 other)                    |
|            ** Positio|        Pr|Daypart Rot. (2 other)                    |
|  Position 14 Hour  1 A |      No|Daypart Rot. (3 other)                    |
|    1452-    H Failed at |        |Daypart Rot. (4 other)                    |
|    2474-    H Failed at |      Ru|Daypart Rot. (5 other)                    |
|    2495-    H Failed at |        |Energy                                    |
|    2108-    H Failed at |        |Era                                       |
|      At Maximum Search --- F3/F4-F|Hour Rotation (1 other)                  |
--- F1-Help F5-Find F6-Schedule Summ-------- F1-Help Enter-Select Rule ---------
```

The **RULES** window contains a scrolling, alphabetical list of *every* rule in the system. Use the Arrow and Paging Keys to move through the rules. You can select any rule to locate Audit Trail messages that relate to the rule.

In addition to the scheduling rules, two Markers appear at the top of the list in the **RULES** window. You can select either of these Markers to locate Audit Trail messages that relate to the selected Marker.

> If you select "Fallback Point", **SELECTOR** will locate Audit Trail messages that relate to the Fallback Point. This Marker is used in conjunction with several scheduling features. The Fallback Point determines when the scheduler will begin to use the Clock Fallback options for Pattern and/or Category/Level. For complete information, see "Pattern Fallback" on Page 347 and "Category/Level Fallback" on Page 351, both in Section 3 of this Manual. The Fallback Point is also used during Twofer, Themes and Timing Special Scheduling. For details, see "Twofer/Theme/Timing" on Page 303 in Section 2 of this Manual. The Fallback Point Marker also plays a role if you define a Clock position that instructs **SELECTOR** to search through a Category's Levels. For complete information on this feature, see "Level" on Page 324 in Section 3 of this Manual.

> If you select "Maximum Separation Override", **SELECTOR** will locate Audit Trail messages that relate to the Maximum Separation Rule. When testing a Song that has not played in the length of time specified in the Maximum Separation Rule, all rules below the Maximum Separation Override Marker are *dropped* in order for the Song to be scheduled. For complete details, see "Maximum Separation" on Page 238 in Section 2 of the Manual.

Place the **RULES** window cursor on the rule or Marker whose messages you wish to locate in the Audit Trail, and press the Enter Key. The **RULES** window will close, and the selected rule will be inserted into the "Rule Failure" field of the **FIND** window.

For example, if you select the "Mood" Rule, the system will locate messages in the current Audit Trail that relate to the Mood Rule.

Multiple Find Criteria

You may enter data in *more* than one field of the **FIND** window, to designate multiple Find Criteria. In the example window shown to the right, we have entered data in the "Category", "Level", "Policy", "Priority" and "Number" fields. In this example, **SELECTOR** will locate Audit Trail messages that relate to scheduling violations "Less Than" priority "4" for Category "I", Level "3" in Policy "2".

```
-----------------------------------
|              FIND               |
|                                 |
|  Pass ···········               |
|  Category ········ I            |
|  Level ··········· 3            |
|  Hour ··········                |
|  Position ······                |
|  Policy ·········· 2            |
|  Clock ··········               |
|  Song ID ···                    |
|                                 |
|  Unscheduled ··· No             |
|  Position                       |
|                                 |
|     Priority Number             |
|     Less Than    4              |
|                                 |
|     Rule Failure (F5)           |
|                                 |
|                                 |
--- F3/F4-Find Previous/Next ----
```

Find Commands

You use the F3 and F4 Keys to locate the Audit Trail messages that match the Find Criteria. After you enter data in the **FIND** window, press the F4 Key to locate the *next* message that matches the Criteria. Press the F3 Key to locate the *previous* message that matches the Criteria. The **FIND** window closes and the **AUDIT TRAIL** screen cursor moves to the designated position. If there are no matching messages in the Audit Trail, **SELECTOR** displays this message in the upper-left corner of the screen: "*Nothing found that matches your search criteria*". Note that the Criteria next and previous searches are relative to the *current* position in the Audit Trail.

We pressed the F4 Key from the example **FIND** window shown earlier that contained multiple Find Criteria. Here is an **AUDIT TRAIL** screen excerpt showing the cursor location after our Find Command.

```
---- S E L E C T O R ----------------------- Audit Trail for Wed  5/16/90 ----
|   1118-   I Failed at Position 15 for  1 Mood                                |
|      At Maximum Search Depth for Category I Level 3                          |
|                                                                              |
--- F1-Help F5-Find F6-Schedule Summary F9-Print Enter-View Song ?-Location ----
```

Since we were located at the *beginning* of the Audit Trail when the Find Command was issued, the cursor in the **AUDIT TRAIL** screen is now located at the *first* message that matches the Find Criteria. Now that Find Criteria has been specified, we can continue to press the F4 Key to locate the next message that matches the Criteria. After the system has located at least two messages using the F4 Find Command, we can press the F3 Key to locate the previous matching messages. The important point is that once Find Criteria has been specified, the F3 and F4 Keys operate *directly* from the **AUDIT TRAIL** screen. This means that you do not have to return to the **FIND** window to continue locating Audit Trail messages that match the *same* Find Criteria.

Clear Find Criteria

The system *automatically* Saves the Find Criteria you specify in the **FIND** window. You do *not* need to press the F2 Key to Save the **FIND** window contents. The Criteria remains in effect for as long as you remain in the same Audit Trail. If you press the F5 Key to return to the **FIND** window to define *different* Find Criteria, your *previous* settings will be displayed. If you wish to Clear those settings, simply press the F6 Key. When you do, the "Unscheduled" field is reset to "No", the "Priority" field is reset to "None" and the contents of *all* of the other fields are erased. This allows you to define new Find Criteria from "scratch". Of course, you could optionally keep your original Find Criteria, and change selected fields to define similar but different Find Criteria.

DISPLAY AUDIT TRAIL LOCATION

If you wish to discern your present location in the **AUDIT TRAIL** screen, simply type a question mark (?). A small message window that indicates data relative to the current cursor position will pop onto the display. Consider this **AUDIT TRAIL** screen excerpt.

```
---- S E L E C T O R ----------------------- Audit Trail for Wed  5/16/90 ----
|   1118-   I Failed at Position 15 for  1 Mood                                |
|     At Maxim--------------------------------------------------               |
|             | Position  Hour  Category  Level  Pass  Policy |               |
| Position 17 |    15      9 A      I        3      3      2   |               |
|    3065-  I --------------------------------------------------               |
|    2050-  I Failed at Position 17 for  9 Daypart Rot. (2 other)              |
|    2227-  I Failed at Position 17 for  9 Daypart Rot. (2 other)              |
|    1134-  I Failed at Position 17 for  8 Hour Rotation (2 other)             |
|                                                                             |
--- F1-Help F5-Find F6-Schedule Summary F9-Print Enter-View Song ?-Location ----
```

In the **AUDIT TRAIL** screen excerpt shown above, the cursor was located on the message for Song "1118-" when we typed the question mark (?). The message window indicates the "Position", "Hour", "Category", "Level", "Pass" and "Policy" of the current Audit Trail position.

ACCESS OTHER AREAS

From the **AUDIT TRAIL** screen, you can access information from several other areas of **SELECTOR**. We'll explain these features and the options that are available when accessing each of these areas.

Song Information Screen

When working in the Audit Trail, you can easily view the **SONG INFORMATION** screen associated with the Song of any message. Simply place the cursor on the a Song message, and press the Enter Key.

```
---- S E L E C T O R ----------------------- Audit Trail for Wed  5/16/90 ----
|    1118-   I Failed at Position 15 for  1 Mood                              |
|       At Maximum Search Depth for Category I Level 3                        |
|                                                                            |
--- F1-Help F5-Find F6-Schedule Summary F9-Print Enter-View Song ?-Location ----
```

The cursor on the **AUDIT TRAIL** screen excerpt shown above is on Song "1118-". When we press the Enter Key, the **SONG INFORMATION** screen of the selected Song immediately appears.

```
  You can View this Information but you can not Edit it, Press Esc to Leave
  ---- S E L E C T O R ------------------------------- Song Information ----
  | Song ID Media Cat Lev Pack     Song Title                      117 |
  | 1118-         I   3   0  TOO MUCH HEAVEN                            |
  |  Artist 1                       39     Artist 2                    |
  | BEE_GEES                                                           |
  |  Album Title                        Role Group Back ----------------------
  |                                      M    G   100% | F1 Help           |
  -------------------------------------------------------                    |
  | Mood ·············· 1 |            Daypart         |                    |
  | Energy ············· 1 |           Restriction      |                    |
  | Tempo ············ SS | Grid  1  No AM Drive        |                    |
  | BPM ·············· 49 |     1      111        11    | F6 Additional Info. |
  | Texture ·········· 11 |     2123456789012123456789011 | F7 Play History  |
  | Sound Code ···· W     |     MAAAAAAAAAAAANPPPPPPPPPPPP |                  |
  | Opener ···········    | Mon      NNN                |                    |
  | Era  4 1975 – 1979    | Tue      NNN                |                    |
  | Type 1 VANILLA        | Wed      NNN                |                    |
  | Pattern ···········   | Thu      NNN                |                    |
  | Key/Chord ···         | Fri      NNN                | Alt A  Alternate Cat.|
  ----------------------- | Sat                        | Alt C  Chart Info.  |
  | Runtime ······· 4:41 | Sun                        |                    |
  ------------------------                             |                    |
  | Opening/Ending   /D | WRCS-FM    Song  1 of  1 | Alt R  Research    |
  ----------------------------------------------------------------------------
```

Now we know the exact song referenced in the Audit Trail message. When you access a **SONG INFORMATION** screen from the Audit Trail, the display is somewhat different from the usual screen. As always, the additional features you can access are listed on the right-hand side of the screen. However, some of the regular features - such as F3 for Song Notes - are not available here. Also note that the message displayed at the top of the screen is informing you that you cannot *change* any of the displayed information.

You can press the F7 Key from the **SONG INFORMATION** screen to access the Song's **PLAY HISTORY** window, which contains the Song's "Play Stamps". The Play Stamps are particularly useful when analyzing an Audit Trail, because **SELECTOR** considers them during scheduling to test the Song's compliance with the system's Rotation Rules. For complete details on the **PLAY HISTORY** window and Play Stamps, see "Play History" on Page 125 in Section 1 of this Manual.

When you are finished viewing the **PLAY HISTORY** window, press the Escape Key to return to the **SONG INFORMATION** screen. Press the Escape Key from the **SONG INFORMATION** screen to return to the **AUDIT TRAIL** screen.

History Map

You can view a History Map for the Song itself, Artist, Title or Album Title of any Audit Trail message related to a Song. Simply place the **AUDIT TRAIL** screen cursor on a message related to a Song, and press the F7 Key. When you press F7, the **HISTORY OPTIONS** window will pop onto the center of the screen.

```
---- S E L E C T O R ----------------------- Audit Trail for Wed  5/16/90 ----
|              ** Position 13 Scheduled 1338-   I 2 **                        |
|   Position 15 Hour  9 A Pass  3    Picked Category I Level 3                |
|     1118-   I Failed at Position 15 for  1 Mood                            |
|        At Maximum Search Dept----------------------3                        |
|              ** Position 15|   History Options   |**                        |
|   Position 17 Hour  9 A Pass|                     |I Level 2                  |
|     3065-   I Failed at Posi| History for this... |Rot. (2 other)            |
|     2050-   I Failed at Posi|                     |Rot. (2 other)            |
|     2227-   I Failed at Posi|    1. Song          |Rot. (2 other)            |
|     1134-   I Failed at Posi|                     |ation (2 other)           |
|     1063-   I Failed at Posi|    2. Title         |ation (2 other)           |
|     2259-   I Failed at Posi|                     |ation (2 other)           |
|     2382-   I Failed at Posi|    3. Artist        |y Song                    |
|     1100-   I Failed at Posi|                     |ation (2 other)           |
|     1356-   I Failed at Posi|    4. Album Title   |ation (2 other)           |
|     3042-   I Failed at Posi|                     |Rot. (2 other)            |
|     1119-   I Failed at Posi| Esc - Return        |Rot. (2 other)            |
|     1041-   I Failed at Posi|                     |ation (2 other)           |
|     1328-   I Failed at Posi----------------------ation (2 other)           |
|     2156-   I Failed at Position 17 for  9 Daypart Rot. (2 other)           |
|     1201-   I Failed at Position 17 for  8 Hour Rotation (2 other)          |
|     1173-   I Failed at Position 17 for  9 Daypart Rot. (2 other)           |
--- F1-Help F5-Find F6-Schedule Summary F9-Print Enter-View Song ?-Location ----
```

Here is a summary of all the available choices in the **HISTORY OPTIONS** window:

Song displays the History Map for the selected Song.

Title displays the History Map for the selected Song, combined with all other Songs having the same *Title* as the selected Song.

Artist displays the History Map for the Artist of the selected Song. If the designated Song has a *second* Artist, a small window will appear allowing you to select one of the two Artists.

Album Title displays the History Map for the selected Song, combined with all other Songs having the same *Album Title* as the selected Song. If the selected Song has not been assigned an Album Title, the system will display this message at the upper-left of the screen: *Can't do a History on a Blank Item - Press Escape (Esc).* In this case, you will have to press the Escape Key to return to the **AUDIT TRAIL** screen.

Return allows you to suspend the History Map Command and return to the **AUDIT TRAIL** screen.

For an example History Map, and complete details on the information it contains, see "History Map Screen" on Page 659 in Section 6 of the Manual.

AUDIT TRAIL PRINTING

You can print the Audit Trail itself, or the Schedule Summary, from the **AUDIT TRAIL** screen. We'll explain both of the printing features available in this area of **SELECTOR**.

Print Audit Trail

Normally you will *not* print the Audit Trail. Most Trails are considerably *long*, and will consume a *great* deal of paper if printed. Since the **AUDIT TRAIL** screen provides the Find Command to quickly locate Audit Trail messages, it provides the best support for analyzing Audit Trails.

If you *do* wish to print the current Audit Trail, press the F9 Key from any location on the **AUDIT TRAIL** screen. The **PRINT OPTIONS** window will pop onto the center of the display. After choosing one of the Print options, the complete Audit Trail will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual. The printed Audit Trail contains the exact *same* information that is displayed on the **AUDIT TRAIL** screen, so we are not including an example here in the Manual.

Print Audit Trail Screen

Keep in mind that you can use the Shift-Print Screen key combination to print selected *portions* of an Audit Trail. Make sure you scroll the **AUDIT TRAIL** screen to the area you wish to be printed *before* issuing the command. For complete details, see "Print Screen" on Page 36 in the Introduction Section of this Manual.

Print Schedule Summary

The Schedule Summary provides important information about the schedule created by the Day Scheduler. You can also instruct the system to generate the Schedule Summary in the Day Scheduler subdivision of **SELECTOR**. For details, see "Report Options" on Page 429 in this Section of the Manual.

To generate a Schedule Summary from the **AUDIT TRAIL** screen, press the F6 Key. The **PRINT OPTIONS** window will pop onto the center of the display. After choosing one of the Print options, the Schedule Summary will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Here is an excerpt of the printed Schedule Summary.

```
        Schedule Summary for WRCS-FM The Songs You Love!    Page  2

Summary For Scheduling Pass 2

      R RECURRENTS

Schedule For  5/16/90

                            # Songs
Rule                        Rejected
=================================
Artist Separation               1
Pref. Artist Separation         1
Daypart Restriction            19
Daypart Rot. (1 other)          4
Daypart Rot. (2 other)         83
Hour Rotation (2 other)        42
Mood                            4
Role                            1
Preferred Sound Code            2

Total Rejections              157

Unscheduled Positions           0

Scheduled Not Dropping Rules   15

Songs Scheduled   Level 1 18    Level 2  0    Level 3  0    Total  18
```

The Schedule Summary shows the number of rejections for each rule during every "Scheduling Pass". For each Pass, it lists the number of "Total Rejections", the number of "Unscheduled Positions", the number of Songs that were scheduled without dropping Rules ("Scheduled Not Dropping Rules"), the number of Songs that were scheduled from each "Level" and the "Total" number of Songs scheduled on the Pass overall. The full Summary contains all of the scheduled Passes. The excerpt shown above contains the data for one Pass only.

Do *not* be alarmed by considerable numbers of rejections. After all, the Day Scheduler is designed to schedule Songs according to your specific rules. The system rejects Songs that, if scheduled, would violate the rules you have established. Rejections are simply an indication that the Day Scheduler is doing its job by following your rules to provide the best possible music flow.

UTILITIES

Select Option #5 from the **SELECTOR** Main Menu to access the Utilities subdivision. When you first enter Utilities, you see the Utilities Menu. Here is how your screen appears.

```
---- S E L E C T O R (R) ---------------------------- Utilities Menu ----
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_   1. Station Parameters            6. Housekeeping (Audits)            _
_                                                                        _
_   2. SELECTOR/MUSICbase Interface   7. SELECTOR Enhancements           _
_                                                                        _
_   3. Print Cart Labels             8. Association Reports              _
_                                                                        _
_   4. Simulcast/Repeat Hours        9. Print File Manager               _
_                                                                        _
_   5. Copy Songs To other Databases  Esc - SELECTOR Main Menu           _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                            The Songs You Love!        _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

The Utilities section of the system provides a myriad of miscellaneous functions and features. You can set Parameters that affect the operation of several different areas of the program. You can design and print labels for your music tape cartridges, define and control Simulcasting, and Copy Songs to other **SELECTOR** Databases.

The Utilities Section is the home of the Print File Manager and the system's File Housekeeping functions. You can also print or view the latest **SELECTOR** Enhancements in this area of the system. If you are a **MUSICbase** user, you can interface your **SELECTOR** Database with **MUSICbase**, to create a powerful link between the two programs. Finally, this area of the system is armed with the Association Reports, which are used mostly by **SELECTOR** clients in foreign countries.

Here is an overview of the functions on the Utilities Menu:

Option #1 - **STATION PARAMETERS** permits you to define or change your Station Slogan, the scheduling start time, the manner in which the system utilizes Clock "Event Exact Times", the "Needle Time" feature in the Manual Scheduler, and the system's Log Window.

Option #2 - **SELECTOR/MUSICbase INTERFACE** provides the ability to "match" Songs between your **SELECTOR** and **MUSICbase** programs, and to quickly and easily Add Songs to **SELECTOR** from **MUSICbase**.

Option #3 - **PRINT CART LABELS** allows you to design and print labels for your station's music tape cartridges.

Option #4 - **SIMULCAST/REPEAT HOURS** permits you to repeat music scheduled during one part of a day in another part of the same or different day. Or you can schedule music on one station, say your FM, and repeat that schedule on another station, say your AM, during those hours that the two stations are Simulcast.

Option #5 - **COPY SONGS TO OTHER DATABASES** allows you to copy Songs from one **SELECTOR** Database to another.

Option #6 - **HOUSEKEEPING (AUDITS)** permits you to correct many of the file problems that can occur from time to time during normal use of the program.

Option #7 - **SELECTOR ENHANCEMENTS** provides complete documentation and instructions for all of the **SELECTOR** changes and upgrades made after this Manual was printed.

Option #8 - **ASSOCIATION REPORTS** allow you to generate reports required by various agencies that audit, and collect fees for, the broadcasting of Copyrighted music. The system contains custom reports tailored to the specifications of music auditing associations in Australia, Canada, France, Germany, the United Kingdom and the United States.

Option #9 - **PRINT FILE MANAGER** allows you to print or view files that you have created elsewhere in the system.

STATION PARAMETERS

When you select Option #1 from the Utilities Menu, the **STATION PARAMETERS** window pops over the Menu. You will see a display more or less like this.

```
                         ---------------------------------------
                         |           STATION PARAMETERS          |
    ---- S E L E C T O R |                                       |ilities Menu ----
    _                    | Last Scheduled on Version  12.00      |              _
    _                    | License Expires ·······  7/15/90      |              _
    _                    | Last Backup Taken ·····  4/23/90      |              _
    _                    | Station Call Letters ·· WRCS-FM        |              _
    _   1. Station Parame|                                       |udits)        _
    _                    | Station Name/Slogan                   |              _
    _   2. SELECTOR/MUSIC|     The Songs You Love!                |ements        _
    _                    | Broadcast Day Starts at ···· 12M       |              _
    _   3. Print Cart Lab| Adjust Timing to Exact Time  No        |orts          _
    _                    | Seconds Underscheduled ······ 30       |              _
    _   4. Simulcast/Repe| Seconds Overscheduled ······· 30       |ger           _
    _                    | British Timing Method ······· No       |              _
    _   5. Copy Songs To  |                                       |enu           _
    _                    |           LOG WINDOW                   |              _
    _                    |                                       |              _
    _                    | # of Days in Past ··········  28       |              _
    _                    | # of Days in Future ········  27       |              _
    _ WRCS-FM    12.00   | Current Start Date ····  4/24/90       | You Love!    _
    ------------------ (C| Current Limit Date ····  6/18/90       |----------------
                         |                                       |
                         ---------- F1-Help F2-Save -----------
```

Some of the fields in the **STATION PARAMETERS** window are for display only. You *cannot* enter these fields, or change the information in them. The other fields are accessible, and their data can be changed. We'll cover *all* of the fields in the order in which they appear in the window.

Last Scheduled on Version

You *cannot* move the **STATION PARAMETERS** window cursor into the "Last Scheduled on Version" field. It is for display only. This field shows the specific **SELECTOR** Version that was last used by the Day Scheduler. This information is provided to help us determine the **SELECTOR** Version that scheduled your music, in the event we have to help you track a problem.

```
        ---------------------------------------
        |          STATION PARAMETERS          |
        |                                      |
        | Last Scheduled on Version  12.00     |
        | License Expires ·······  7/15/90     |
        | Last Backup Taken ·····  4/23/90     |
        | Station Call Letters ·· WRCS-FM       |
        |                                      |
        ---------------------------------------
```

The **STATION PARAMETERS** window excerpt shown above indicates that **SELECTOR** Version "12.00" was used when the system last scheduled music.

License Expires

The "License Expires" field in the **STATION PARAMETERS** window is for display only. You *cannot* move the cursor into this field or change its contents.

```
--------------------------------------
|          STATION PARAMETERS         |
|                                     |
| Last Scheduled on Version  12.00    |
| License Expires ·······   7/15/90   |
| Last Backup Taken ·····    4/23/90   |
| Station Call Letters ·· WRCS-FM     |
|                                     |
--------------------------------------
```

The **STATION PARAMETERS** window excerpt shown above, indicates that the Database License will expire on July 15th, 1990.

SELECTOR Databases must be licensed periodically. For more information about this procedure, see "License a Database" on Page 55 in the Introduction Section of this Manual.

Last Backup Taken

The **STATION PARAMETERS** window displays the date that you last made a Backup. This information is displayed in the "Last Backup Taken" field. You *cannot* move the cursor into this field or change its contents.

```
--------------------------------------
|          STATION PARAMETERS         |
|                                     |
| Last Scheduled on Version  12.00    |
| License Expires ·······   7/15/90   |
| Last Backup Taken ·····    4/23/90   |
| Station Call Letters ·· WRCS-FM     |
|                                     |
--------------------------------------
```

The **STATION PARAMETERS** window excerpt shown above indicates that the Database was most recently Backed up on April 23rd, 1990. You should Backup your Database *daily*, when finished working in **SELECTOR**. To learn more about Database Backups, see "Backup" on Page 845 in Section 9 of this Manual.

Station Call Letters

The **STATION PARAMETERS** window uses the "Station Call Letters" field to display your station's Call Letters. You *cannot* move the cursor into this field or change its contents.

```
--------------------------------------
|          STATION PARAMETERS         |
|                                     |
| Last Scheduled on Version  12.00    |
| License Expires ·······   7/15/90   |
| Last Backup Taken ·····    4/23/90   |
| Station Call Letters ·· WRCS-FM     |
|                                     |
--------------------------------------
```

The **STATION PARAMETERS** window excerpt shown above indicates that the Call Letters assigned to this Database are "WRCS-FM".

Note that you must call Radio Computing Services in order to *change* the Call Letters assigned to your Database. It's best to call Monday through Friday between 8:00AM and 7:00PM Eastern Time.

Station Name/Slogan

"Station Name/Slogan" is a 24-character field that allows you to define your station's Name or Slogan. When you first install **SELECTOR**, this field is defined as "YOUR STATION SLOGAN". You can *change* the standard setting to reflect your Station's Name, such as "Q-105", "Rock 99", "Z-100" or "FM-102". Or you can enter your Station's Slogan. Some examples of this usage are "The Amazing FM", "Your Favorite Oldies" or "Light and Easy Favorites.

The Name or Slogan you enter is displayed on most of the Menus in **SELECTOR**. It also appears on many of the Reports available in the system. You can also use this information in your custom Report and Log Formats.

```
-------------------------------------
|                                   |
|  Station Name/Slogan              |
|        The Songs You Love!        |
| Broadcast Day Starts at ···· 12M  |
| Adjust Timing to Exact Time  No   |
| Seconds Underscheduled ······ 30  |
| Seconds Overscheduled ······· 30  |
| British Timing Method ······ No   |
|                                   |
-------------------------------------
```

The **STATION PARAMETERS** window excerpt shown above demonstrates the use of "The Songs You Love!" as a Station Slogan. Note that you may change your Station Name or Slogan at any time.

Broadcast Day Starts At

The "Broadcast Day Starts at" field controls suggested start times in the Day Scheduler, the Manual Scheduler, the Unscheduler, Simulcast/Repeat, Association Reports, Analysis and Print the Log sections of **SELECTOR**. In these areas of the program, "From" and "To" times are automatically suggested according to the setting you make in this field of the **STATION PARAMETERS** screen.

```
-------------------------------------
|                                   |
|  Station Name/Slogan              |
|        The Songs You Love!        |
| Broadcast Day Starts at ···· 12M  |
| Adjust Timing to Exact Time  No   |
| Seconds Underscheduled ······ 30  |
| Seconds Overscheduled ······· 30  |
| British Timing Method ······ No   |
|                                   |
-------------------------------------
```

The "Broadcast Day Starts at" field on the **STATION PARAMETERS** window excerpt shown above is set to "12M". This means the system will automatically suggest a "From" time of 12 Midnight in the areas of **SELECTOR** described above. For those areas of the system that *also* suggest a "To" time, this suggested time will be 11:59PM.

You may change the "Broadcast Day Starts at" field at any time. If you do, the system will then suggest "From" and/or "To" times depending on your setting. For example, if you specify "5A" in this field, the Day Scheduler will suggest a "From" time of 5AM in the day *preceding* the last scheduled day. Here the system assumes the day was previously scheduled only through the 4AM hour. Similarly, the Manual Scheduler will suggest the date preceding the last scheduled day. If you accept the suggestion, the Manual Scheduler will initially display the 5AM hour of the day.

Adjust Timing to Exact Time

The "Adjust Timing to Exact Time" field is a Toggle Bar field with choices of "Yes" and "No". This setting determines how Clock "Event Exact Times" are interpreted in the Day Scheduler, the Manual Scheduler and several areas of the Analysis section of **SELECTOR**.

If set to "Yes", then all Event Exact Times are interpreted as *absolute*, and the system's Air Time is *adjusted* to the Event Exact Time. Set the field to "Yes" if your Clock Event Exact Times are *absolute*.

We'll illustrate this concept with an example. Say that you have specified an Event Exact Time of 20 minutes past the hour for a Network feature. Now let's suppose that the scheduled Songs and Events *before* the feature have a total Runtime of 18 minutes and 30 seconds. The "Yes" setting is your way of telling **SELECTOR** that when the schedule is broadcast, human intervention will be made such that the Network feature will *actually* begin at the specified Exact Time. In our example, the Air Talent would have to "pad" the extra time with a PSA, weather forecast or other content. The system adjusts the Air Time of the Network feature to 20 minutes past the hour, even though the total Runtime of the Songs and Events *before* the feature indicate otherwise.

This compensation affects the Day Scheduler's interpretation of time-sensitive scheduling rules. Continuing with our example, let's say that the Network feature is five minutes long, and a Phil Collins tune is scheduled immediately after the feature. The Air Time of the Phil Collins Song will be adjusted to *exactly* 25 minutes after the hour. Had the Air Time not been adjusted, the system would have calculated the Air Time of the Song as 23 minutes and 30 seconds past the hour. Likewise, compensation is made for Event Exact Times in the Manual Scheduler, and in time-sensitive schedule Analyses such as the Title Analysis and Artist Analysis.

Note that the Air Time adjustment operates in two directions. If the total Runtimes preceding the Event Exact Time are "short", the Air Time is adjusted "upward". If the total Runtimes before the Event Exact Time are "long", the Air Time is adjusted "downward".

If the "Adjust Timing to Exact Time" field is set to "No", then Event Exact Times do *not* reset the system's Air Time. Set the field to "No" if your Clock Event Exact Times are approximate "hit" times. For example, if you specify Clock Event Exact Times for your Stopsets, but actually run the Stopsets *wherever* they fall within the hour, then you should set the "Adjust Timing to Exact Time" field to "No".

For more information on Clock Event Exact Times, see "Event Exact Time" on Page 344 in Section 3 of this Manual.

```
------------------------------------
|                                  |
|  Station Name/Slogan             |
|        The Songs You Love!       |
|  Broadcast Day Starts at ···· 12M |
|  Adjust Timing to Exact Time  No |
|  Seconds Underscheduled ······ 30 |
|  Seconds Overscheduled ······· 30 |
|  British Timing Method ······ No  |
|                                  |
------------------------------------
```

The "Adjust Timing to Exact Time" field on the **STATION PARAMETERS** window excerpt shown above is set to "No". This specifies that the system should make *no* adjustment of the schedule's Air Time.

Seconds Underscheduled/Overscheduled

These two fields are used by **SELECTOR**'s Runtime Testing Rule and the Timing Special Scheduler. Here you enter the number of *seconds* that you will allow system timing to be "short" or "long". You must give **SELECTOR** some room in which to work. That is, you should *not* enter values of "0" in both fields.

If you're using the Runtime Testing Rule, we suggest that the total of both fields equal at least 60 seconds. It would, therefore, be acceptable to enter "60" Seconds Overscheduled and "0" Seconds Underscheduled. Here you'd be saying that you want your hours to time out somewhere between 60:00 and 61:00.

For Runtime Testing, try using "30" Seconds in both fields as a starting point. In this case, you are telling **SELECTOR** that if the total music and Event time in an hour adds up to at least 59:30, and no more than 60:30, that is acceptable.

If you're using the Timing Special Scheduler, these settings can be a bit tighter. In this case, you should set the fields so that their totals equal at least 20 seconds. In this case, it would be acceptable to enter "20" Seconds Overscheduled and "0" Seconds Underscheduled. Here you'd be saying you want your hours to time out somewhere between 60:00 and 60:20. Or you could enter "10" Seconds Overscheduled and "10" Seconds Underscheduled. This would mean you want your hours to time out somewhere between 59:50 and 60:10.

```
-------------------------------------
|                                   |
|   Station Name/Slogan             |
|        The Songs You Love!        |
|   Broadcast Day Starts at ···· 12M |
|   Adjust Timing to Exact Time  No |
|   Seconds Underscheduled ······ 30 |
|   Seconds Overscheduled ······· 30 |
|   British Timing Method ······ No |
|                                   |
-------------------------------------
```

Both the "Seconds Underscheduled" and "Seconds Overscheduled" fields in the **STATION PARAMETERS** window excerpt shown above have been set to "30" seconds. **SELECTOR** has thus been instructed to schedule hours in which the total music and Event times add up to at least 59:30, and no more than 60:30.

Be aware that these settings apply to total hour timing *and* any Event Exact Times that you have specified in your Clocks. In order for these settings to work, you *must* use *either* the Runtime Testing Rule *or* the Timing Special Scheduler. For complete information see "Runtime Testing" on Page 222 in Section 2 and "Timing Special Scheduler" in Section 4 of this Manual.

British Timing Method

British Timing Method is a Toggle Bar field with choices of "Yes" and "No". This setting affects the operation of the **RECONCILIATION** screen in the Manual Scheduler. Radio stations in Great Britain have unique airplay reporting requirements. The length of time that Songs *actually* aired must be documented. This length of time is often *different* than the Song's Runtime as entered in **SELECTOR**. The actual airplay duration of Songs is fondly referred to as "Needle Time".

If the British Timing Method field is set to "Yes", the **RECONCILIATION** screen will provide an additional column showing the **SELECTOR** Runtimes of the scheduled Songs. As you work in the screen, you can *adjust* these Runtimes to reflect the actual "Needle Time". For complete information on this feature, see "Needle Time" on Page 553 in Section 4 of this Manual.

Reconciled Needle Times are used in the Great Britain Reports, which can be obtained elsewhere in the Utilities section. It is important to note that the Needle Time information you enter on the British Timing Method **RECONCILIATION** screen is *only* used for generating the Great Britain Reports. The **SELECTOR** Song Runtimes are not changed, and the information is not used anywhere else in the system.

```
---------------------------------------
|                                       |
|   Station Name/Slogan                 |
|            The Songs You Love!        |
|   Broadcast Day Starts at ···· 12M    |
|   Adjust Timing to Exact Time  No     |
|   Seconds Underscheduled ······ 30    |
|   Seconds Overscheduled ······· 30    |
|   British Timing Method ······  No    |
|                                       |
---------------------------------------
```

Unless you need the Needle Time feature, the British Timing Method field should be set to "No", as in the example **STATION PARAMETERS** window excerpt shown above.

LOG WINDOW

There are four fields located at the bottom of the **STATION PARAMETERS** screen that relate to **SELECTOR**'s Log Window. Two of the fields allow you to specify the length, that is the *time* period, of the Log Window. The remaining two fields are for display only. We'll discuss these fields in the order in which they appear in the window, from top to bottom.

of Days in Past

The "# of Days in Past" field specifies the number of days that Clock Assignment schedules, Talent Assignment schedules and music schedules will be retained in the system. In order to schedule, analyze or print any of these schedules, the schedule date *must* lie within the Log Window. When you first install **SELECTOR** on your computer, this field is set to "28" days. This means that you can access Clock Assignment schedules, Talent Assignment schedules and music schedules that are no *older* than 28 days, relative to the current date.

```
---------------------------------------
|                                       |
|            LOG WINDOW                 |
|                                       |
|   # of Days in Past ·········   28    |
|   # of Days in Future ········   27   |
|   Current Start Date ····  4/24/90    |
|   Current Limit Date ····  6/18/90    |
|                                       |
---------- F1-Help F2-Save -----------
```

The **STATION PARAMETERS** window excerpt shown above contains the standard setting of "28" for the "# of Days in Past" field.

When you first enter **SELECTOR** from the **RCS System**, the Startup routine checks and updates the files of the selected Database. One of the functions that Startup performs is "rolling the files". During this process, Clock Assignment schedules, Talent Assignment schedules and Log schedule files with dates that now fall outside of the Log Window are *completely removed* from the system. If this process were not performed, your hard disk drive would eventually become full, and there would be no room to store new files.

You can change the "# of Days in Past" field at any time. Simply enter a number between "1" and "999" in the field. Do note, however, that increasing this number will *not* resurrect those schedules that Startup has *previously* deleted. They are gone forever. The *next* time the Startup routine is performed on the Database, the system will follow your Log Window instructions. If you have increased the "# of Days in Past" field, the system will begin keeping, rather than eliminating, the appropriate schedule files. Similarly, if you have decreased the setting, the system will eliminate the old schedule files that now fall outside of the new Log Window that you have defined.

Although you *can* specify that you wish to keep a maximum of 999 days (almost three years!) of schedule files, you *will* pay a price for this. First of all, the historical schedule files will consume considerable space on your hard disk drive. Eventually you may have to erase other files, to provide room for these **SELECTOR** files. Also, the size of your Backups will continually grow. You might soon find that your Backups require three, four or even more floppy disks, to store all of the required schedule files.

It might be *more* realistic to specify 180 days in the past, about six months of schedule history. This scheme will allow you to analyze the actual schedules that were broadcast during ratings periods. Then you can directly *compare* your station's ratings *results* with the actual programming schedules that produced them. This could provide valuable insight into your station's ratings performance.

If you do increase the "# of Days in Past" field, be careful when Deleting Songs from the system. If you Delete a Song that appears in any of the schedules, the Song's position in those schedules is *changed* to an Unscheduled position. If you want to maintain *accurate* schedule history, you should really move Songs you no longer need to a "hold" Category that is not scheduled. This will correctly preserve the Song in all schedule files.

of Days in Future

The "# of Days in Future" field specifies the number of days that you can "schedule ahead" in **SELECTOR**. When you first install the system on your computer, this field is set to "27" days. This means that you can schedule up to 27 days in the future, relative to the current date.

```
-------------------------------------
|                                   |
|            LOG WINDOW             |
|                                   |
| # of Days in Past  ··········  28 |
| # of Days in Future ········  27 |
| Current Start Date ····  4/24/90  |
| Current Limit Date ····  6/18/90  |
|                                   |
---------- F1-Help F2-Save ----------
```

The "# of Days in Future" field in the **STATION PARAMETERS** window excerpt shown above is set to the standard "27" days.

When **SELECTOR** "rolls the files" during the Startup routine, fresh schedule files are created for the new future days just entering the system's Log Window.

You can change the "# of Days in Future" field at any time. Simply enter a number between "1" and "99" in the field. Do note, however, that changing this setting will not produce *immediate* results. The necessary file adjustments will take place the *next* time the Startup routine is performed on the Database.

Current Start Date

The "Current Start Date" field on the **STATION PARAMETERS** screen displays the *first* date in the Log Window. This field is for display only, and you cannot *directly* change its contents. You use the "# of Days in Past" field to define how many days of schedule history are maintained in the system.

Current Limit Date

The "Current Limit Date" field on the **STATION PARAMETERS** screen displays the *last* date in the Log Window. This field is for display only, and you cannot *directly* change its contents. You use the "# of Days in Future" field to define how many days that you can "schedule ahead" in the system.

```
-------------------------------------
|                                     |
|              LOG WINDOW             |
|                                     |
| # of Days in Past ·········  28 |
| # of Days in Future ·······  27 |
| Current Start Date ····  4/24/90 |
| Current Limit Date ····  6/18/90 |
|                                     |
---------- F1-Help F2-Save ----------
```

The **STATION PARAMETERS** screen excerpt shown above indicates that the first date in the Log Window is April 24th, 1990. The last day available to be scheduled is June 18th, 1990.

SELECTOR/MUSICBASE INTERFACE

This area of the system is provided for those of you who use **MUSICbase**. For an overview of this product, see "**MUSICbase**" on Page 45 in the Introduction Section of this Manual. If you are a **MUSICbase** user, you can "match" the Songs in that program with the Songs in your **SELECTOR** Database. **MUSICbase** Song data can then be directly copied into the Songs in **SELECTOR**. You can also use **MUSICbase** to Add Songs to your **SELECTOR** Database.

Select Option #2 from the Utilities Menu to access these features. Your **MUSICbase** Manual provides complete information about working in this area of **SELECTOR**.

PRINT CART LABELS

In this area of the system, you can create and print labels for your music tape cartridges. **SELECTOR** comes equipped with three standard Label Formats, but these can be easily changed. This means that you can create your own *custom* labels that contain the *exact* information you need.

When you select Option #3 from the Utilities Menu, the **LABELS** screen appears on your monitor. You will see a display more or less like this.

```
---- S E L E C T O R ---------------------------------------- Labels ----
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
| Input                              Format                              |
|                                    Format 1                            |
|                                    Format 2                            |
|                                    Format 3                            |
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
--- F1-Help F4-Edit Format F5-Input Options F9-Print Labels Alt C-Copy Format --
```

The **LABELS** screen is used to select which of the three Label *Formats* will be used for printing. It is additionally used to specify the *Songs* whose labels will be printed for each selected Format. When you access the screen, the cursor is located in the "Input" column. Use the Arrow Keys to move the cursor to the row containing the Label Format you wish to print. In the example **LABELS** screen shown above, the cursor is located in the "Input" field for "Format 1".

SELECTING SONGS

As you might suspect, **SELECTOR** offers a variety of ways to select Songs whose labels will be printed. We'll show you all of the ways you can specify Songs when working in the **LABELS** screen.

Specific Category

You may simply type a Category Code in any Input field. If you do, the system will display the Category Name of the selected Category to the right of the Code you enter. Consider this example **LABELS** screen.

```
---- S E L E C T O R ---------------------------------------- Labels ----
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
| Input                              Format                              |
| R RECURRENTS                       Format 1                            |
|                                    Format 2                            |
|                                    Format 3                            |
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
|                                                                        |
--- F1-Help F4-Edit Format F5-Input Options F9-Print Labels Alt C-Copy Format --
```

We have simply typed the letter "R" in the Input field for Format 1. The **LABELS** screen now displays the selected Category's Name, "Recurrents", to the right of the Category Code that we have entered. If we were to press the

F9 Key, indicating we wanted to Print, then Format 1 labels for *all* of the Songs in Category R would be immediately printed.

Enter a List

Use the Arrow Keys to place the **LABELS** screen cursor in any of the three Input fields and press the F3 Key. The **PRINT LABELS BY LIST** screen will immediately appear on your monitor. We have entered some Songs on the screen to give you a better feel for how it looks.

```
---- S E L E C T O R ------------------------------ Print Labels by List ----
|          Format: Format 1                                   1 of   17  |
|   ID  |CLPack|         Title        |          Artist          |Rtime|
|1000-  |I3   0|NIGHT MOVES           |BOB SEGER                 | 5:17|
|1213-  |S1   0|SWEET FREEDOM         |MICHAEL MCDONALD          | 3:46|
|1314-  |P2   0|IF I CAN'T HAVE YOU   |YVONNE ELLIMAN            | 2:48|
|1219-  |N2   0|LITTLE MORE LOVE      |OLIVIA NEWTON-JOHN        | 3:12|
|2334-  |N1   0|YOU ARE MY LADY       |FREDDIE JACKSON           | 4:28|
|3124-  |S1   0|ON THE WINGS OF LOVE  |JEFFREY OSBORNE           | 3:57|
|1095-  |I1   0|ELEANOR RIGBY         |BEATLES                   | 2:03|
|1216-  |N1   0|SAILING               |CHRISTOPHER CROSS         | 4:08|
|1419-  |N3   0|LIKE A ROLLING STONE  |BOB DYLAN                 | 5:54|
|3077-  |N3   0|HONKY TONK WOMEN      |ROLLING_STONES            | 2:58|
|3097-  |I1   0|BROWN EYED GIRL       |VAN MORRISON              | 2:56|
|1285-  |S2   0|DIAMOND GIRL          |SEALS_&_CROFTS            | 3:49|
|1286-  |P2   0|IT'S TOO LATE         |CAROLE KING               | 3:48|
|1287-  |I1   0|LADY WILLPOWER        |UNION_GAP                 | 2:26|
|1288-  |I2   0|DAY AFTER DAY         |BADFINGER                 | 3:04|
|1289-  |I3   0|YOU'LL NEVER FIND ANOTHE|LOU RAWLS                | 4:18|
|1233-  |I3   0|WE'VE GOT TONIGHT     |BOB SEGER                 | 4:30|
|   -   |      |                      |                          |     |
|   -   |      |                      |                          |     |
|   -   |      |                      |                          |     |
------------------------------ F1-Help F9-Print ------------------------------
```

You use the **PRINT LABELS BY LIST** screen to enter a list of Songs whose labels will be printed in the selected Label Format. The "Format" field in the upper-left corner of the example screen displays "Format 1". This indicates the Label Format that was selected on the **LABELS** screen. Notice that the upper-right corner of the screen displays "*1 of 17*". This indicates that the cursor is currently located on the first of the 17 Songs on the list. As you move through the list, this indicator changes to reflect your *current* position.

When you first access the **PRINT LABELS BY LIST** screen, the cursor will be positioned in the first row of the "ID" column. Simply enter the ID of a Song whose cart label you wish to print, and press the Tab Key. **SELECTOR** will display the Category ("C"), Level ("L"), Packet ("Pack"), "Title", "Artist" and Runtime ("Rtime") of the Song.

After you enter a valid ID, and the system displays the information described above, the cursor will move down to the next row. Here you can enter another ID. Continue entering Song IDs until you have specified all of the Songs whose labels you wish to print. The Song list will scroll if you need more room. Note that you can enter a *maximum* of 100 Songs on the **PRINT LABELS BY LIST** screen.

If you make a mistake entering a Song ID, simply use the Up Arrow Key to return to the field containing the ID you entered incorrectly, and type the proper ID over the erroneous information. Press the Tab Key, and the system will update the other fields on the screen to reflect the information for the Song whose ID you entered.

After entering all the Songs, press the F9 Key. The cart labels for the selected Songs will be immediately printed. If you decide you do *not* want to print labels for the Songs, simply press the Escape Key to return to the **LABELS** screen.

Saved List

Use the Arrow Keys to place the **LABELS** screen cursor in any of the Input fields and press Alt-G. The **GET A BROWSE LIST** window will pop onto the center of the screen. You will see a display more or less like this.

```
                        ----------------------------------
                        |       GET A BROWSE LIST         |
                        | Active Library                  |
                        | Category S, Level 3             |
     ---- S E L E C T O R --| Dayparted Songs             |---------- Labels ----
     |                  | Fast Beatles                    |                      |
     |                  | Last Browse                     |                      |
     |                  | Long Intros                     |                      |
     |                  | Male Vocals                     |                      |
     |                  | Number One Songs                |                      |
     |  Input           | Short Fast Women                |                      |
     |                  | Short Songs                     |                      |
     |                  | Slow Female Vocals              |                      |
     |                  | Slow Instrumentals              |                      |
     |                  | Slow Male Vocals                |                      |
     |                  |                                 |                      |
     |                  |                                 |                      |
     |                  |                                 |                      |
     |                  |                                 |                      |
     --- F1-Help F4-Edit For|                             |ls Alt C-Copy Format --
                        |                                 |
                        |                                 |
                        |                                 |
                        ----- F1-Help Enter-Get List -----
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all Browse Lists that were previously Saved in the system. This means that you can use the power of the Browse function to build a list containing *exactly* those Songs that need cart labels. For complete details on creating a Browse List, see "Browse/Conditional Changer" on Page 131 in Section 1 of this Manual.

Simply place the **GET A BROWSE LIST** window cursor on the List that contains the Songs for which you wish to print cart labels, then press the Enter Key. The **GET A BROWSE LIST** window will close, and the selected Browse List will be placed in the appropriate Input field of the **LABELS** screen. To illustrate, we'll select the "Fast Beatles" Browse List. Here is an example of how the **LABELS** screen appears after making the selection.

```
     ---- S E L E C T O R ------------------------------------------ Labels ----
     |                                                                         |
     |                                                                         |
     |                                                                         |
     |                                                                         |
     |                                                                         |
     |  Input                        Format                                    |
     |  _ Fast Beatles               Format 1                                  |
     |                               Format 2                                  |
     |                               Format 3                                  |
     |                                                                         |
     |                                                                         |
     |                                                                         |
     |                                                                         |
     |                                                                         |
     --- F1-Help F4-Edit Format F5-Input Options F9-Print Labels Alt C-Copy Format --
```

In the example **LABELS** screen shown above, a special double exclamation character (_) appears in the Input field for Format 1, to designate that a Browse List has been selected. The screen also displays the name of the Browse List that was selected, "Fast Beatles", to the right of the double exclamation character (_). If we were to press the F9 Key, indicating we wanted to Print, then Format 1 labels for all of the Songs on the "Fast Beatles" Browse List would be immediately printed.

INPUT OPTIONS

SELECTOR offers help in selecting Input designations for cart labels. Place the **LABELS** screen cursor in the Input field for which you wish to select an option, and press the F5 Key. The **INPUT OPTIONS** window will pop onto the center of the screen. You will see a display somewhat like this.

```
---- S E L E C T O R --------------------------------------- Labels ----
|                                                                      |
|                                                                      |
|                                                                      |
|                         --------------------                         |
|                         |   INPUT OPTIONS  |                         |
|   Input                 |Category          |                         |
|                         |Enter a List      |                         |
|                         |Saved List        |                         |
|                         --------------------                         |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
--- F1-Help F4-Edit Format F5-Input Options F9-Print Labels Alt C-Copy Format --
```

The **INPUT OPTIONS** window offers three choices. You make a selection by using the Arrow Keys to place the window's cursor on the desired option, then press the Enter Key.

Select a Category

If you select "Category" from the **INPUT OPTIONS** window, the **CATEGORIES** window will pop onto the right-hand side of the display.

```
                                                  --------------------
                                                  |    CATEGORIES    |
                                                  |H HOT CURRENTS    |
---- S E L E C T O R ---------------------------- |R RECURRENTS      |---
|                                                 |I IMAGE GOLD      | |
|                                                 |S SECONDARY GOLD  | |
|                                                 |G GREAT EIGHTIES  | |
|                                                 |P PRIME OLDIES    | |
|                                                 |N NO PLAY         | |
|   Input                 Format                  |Y YESTERDAY HOLD  | |
|                         Format 1                |X CONTROL         | |
|                         Format 2                |                  | |
|                         Format 3                |                  | |
|                                                 |                  | |
|                                                 |                  | |
|                                                 |                  | |
|                                                 |                  | |
--- F1-Help F4-Edit Format F5-Input Options F9-Print Lab|              | --
                                                  |                  |
                                                  |                  |
                                                  |                  |
                                                  --------------------
```

The **CATEGORIES** window contains a list of all the Categories in the current Database. Use the Arrow Keys to move the cursor until it highlights the Category of the Songs for which you want to print labels, then press the Enter Key. The **CATEGORIES** window will close, and the selected Category will be placed in the appropriate Input field of the **LABELS** screen.

The other selections in the **INPUT OPTIONS** window, "Enter a List" and "Saved List" are described above.

MULTIPLE PRINT OPTIONS

You can select *more* than one Label Format for printing. Consider this example **LABELS** screen.

```
---- S E L E C T O R --------------------------------------- Labels ----
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
| Input                          Format                               |
| P PRIME OLDIES                 Format 1                              |
| _ Short Songs                  Format 2                              |
| R RECURRENTS                   Format 3                              |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
--- F1-Help F4-Edit Format F5-Input Options F9-Print Labels Alt C-Copy Format --
```

Three *different* groups of cart labels have been specified on the **LABELS** screen shown above. When the F9 Key is pressed from this screen, Format 1 labels will be printed for all of the Songs in Category P, Format 2 labels will be printed for all the Songs on the "Short Songs" Browse List, and Format 3 labels will be printed for all of the Songs in Category R.

PRINT LABELS

After you have defined Input Options on the **LABELS** screen, you can begin to print labels. Before printing *actual* labels, you might want to print a "test" label or two, to make sure that the label stock is properly aligned in your printer. For complete details, see, "Print Test Labels" on Page 609 in this Section of the Manual.

To begin actual label printing, press the F9 Key from any location on the **LABELS** screen. The system will immediately begin printing labels for the selected Songs. If your printer is not on line, or if there is a printer problem, a message will flash in the upper-left corner of the screen. When the problem is resolved, printing will begin. Here is an example of several Format 1 cart labels.

```
+----------------------------------------+
| 1028-    HOLDING BACK THE YEARS        |
|          SIMPLY RED                    |
| SS       :24/:              4:12/F     |
+----------------------------------------+
| 2389-    GOT MY MIND SET ON YOU        |
|          GEORGE HARRISON               |
| FF       :05/:              3:45/C     |
+----------------------------------------+
| 3170-    WHEN THE GOING GETS TOUG      |
|          BILLY OCEAN                   |
| FF       :00/:              3:44/F     |
+----------------------------------------+
| 2162-    I WANNA DANCE WITH SOMEB      |
|          WHITNEY HOUSTON               |
| FF       :04/:              4:40/F     |
+----------------------------------------+
| 2376-    THESE DREAMS                  |
|          HEART                         |
| SS       :12/:              4:07/F     |
+----------------------------------------+
| 1088-    INVISIBLE TOUCH               |
|          GENESIS                       |
| FF       :16/:              3:18/F     |
+----------------------------------------+
```

Label Stock

Radio Computing Services maintains a supply of cart labels for resale to you. We have found that it is often hard for you to obtain them locally. The labels we provide nicely fit standard tape cartridges, and they can contain a maximum of three or four printed lines.

The labels come 5,000 to a box, on backing material that conforms to most tractor-feed dot matrix printers. The price at this writing is $35.00 per box, including parcel post shipping. The price is subject to change, so please ask for the current price when you call to place an order.

EDIT LABEL FORMATS

Chances are, one of **SELECTOR**'s standard cart Label Formats will completely meet your needs. But you can Edit any or all of the Label Formats to create labels that are completely customized to your requirements. To Edit a Label Format, place the **LABELS** screen cursor in the Input field of the Format you wish to Edit, and press the F4 Key or the Enter Key. The **LABEL DESIGN** screen for the selected Format will appear. You will see a display more or less like this.

```
---- S E L E C T O R -------------------------------------- Label Design ----
|           Format: Format 2                                                  |
| FIELD NAME                      ABREV     LINE    COLUMN    LENGTH    FONT   |
| Song ID······················   ID         1        1         4        B    |
| Artist························   AR                                          |
| Artist 1······················  A1         2        1        24        P    |
| Artist 1 Number··············   AN                                          |
| Artist 2·····················   A2                                          |
| Artist 2 Number··············   AU                                          |
| Title························   TI         1       10        24        P    |
| Title Number ················   AU                                          |
| Category·····················   CA                                          |
| Category Name················   CM                                          |
------------------------------------------------------------------------------
|               1    5   10   15   20   25   30   35                          |
|               ------------------------------------                          |
|              |IDID -    TITITITITITITITITITITITI |                          |
|              |A1A1A1A1A1A1A1A1A1A1A1A1:I2/RTRTR/E|                          |
|              |                                   |                          |
|              |                                   |                          |
|              |                                   |                          |
|               ------------------------------------                          |
|               1    5   10   15   20   25   30   35                          |
------- F1-Help F2-Save F7-Punctuation F8-Parameters F9-Print Test Label -------
```

The **LABEL DESIGN** screen displays the name of the Format you are Editing in the upper-left portion of the screen. Our example screen displays "Format 2". Of course, if we selected a different Label Format the screen would display the appropriate information here.

Song Information

The **LABEL DESIGN** screen is divided into two sections. The upper-half of the screen is a scrolling region that contains six columns. Use the Arrow and Paging Keys to move through the information displayed here. The "Field Name" and "Abrev" (Abbreviation) columns are for display only. You *cannot* move the cursor into these columns to change the information. The "Field Name" column displays Items pertaining to Song information which can be printed on cart labels. The "Abbreviation" column contains abbreviations used to represent each Item on the mockup in the lower-half of the screen.

Enter numbers in the "Line" and "Column" columns to define *where* an Item will be printed. Type a number in the "Length" field to specify the number of Item characters that will be printed. Enter a valid Font Code in the "Font" column to designate the *type face* that will be used when the associated Item is printed. If you wish that an Item *not* be printed, leave its fields in all of the columns *blank*. You can easily blank *all* of the fields of any Item by typing the Spacebar over the existing number in the "Line" field of that Item.

Mockup

The lower-half of the **LABEL DESIGN** screen contains a mockup that represents how the label will appear when printed. As you make settings in the upper-half of the **LABEL DESIGN** screen, the mockup *changes* to show how your settings will affect the printing of Song information on the label you are designing.

The ruler-like tick marks and numbers above and below the mockup indicate the print positions of the Items you have specified in the upper-half of the **LABEL DESIGN** screen. **SELECTOR**'s Label Formats provide a maximum of four lines, with 35 print positions per line. The letters displayed within the mockup are the abbreviations from the upper-half of the **LABEL DESIGN** screen. Consider this example mockup.

```
          1   5   10  15  20  25  30  35
         ---------------------------------------
         |IDID -  TITITITITITITITITITITITITI  |
         |A1A1A1A1A1A1A1A1A1A1A1A1:I2/RTRTR/E|
         |                                     |
         |                                     |
         ---------------------------------------
          1   5   10  15  20  25  30  35
```

The "TI" abbreviation is repeated in columns 10 through 33 in the first line of the mockup. Since "TI" is the Song Title abbreviation, you can now easily discern the location and length specified for the Song Title in the Format. Here is an excerpt from the upper-half of the **LABEL DESIGN** screen showing the fields that specify where and how the Song Titles will be printed on the labels when this Format is used.

```
    ---- S E L E C T O R ------------------------------------- Label Design ----
    |            Format: Format 2                                               |
    |  FIELD NAME                  ABREV     LINE    COLUMN    LENGTH    FONT    |
    |  Title······················· TI        1        10        24       P     |
    |                                                                           |
    -----------------------------------------------------------------------------
```

The **LABEL DESIGN** screen excerpt shown above contains the Item that controls the printing of each Song's "Title" information. The Title abbreviation is "TI", meaning that these letters are repeated in the mockup to indicate the location of Song Titles within the Format. The "Line" setting of "1" specifies that the Song Titles should be printed on the first line of the label. The "Column" setting of "10" informs the system to begin printing the Title in the tenth column. The "Length" setting of "24" specifies that the *first* 24 characters of each Song's Title should be printed. The "Font" setting of "P" means the information should be printed in the Pica type face.

The way you design cart Label Formats is very similar to the manner in which you define Report Formats in **SELECTOR**. For more information about working on the **LABEL DESIGN** screen, see "Format" on Page 796 in Section 8 of this Manual.

When you are finished working on the **LABEL DESIGN** screen, press the Escape Key to return to the **LABELS** screen.

Clear Label Format

If you wish to completely *erase* all of the data on the **LABEL DESIGN** screen, press the F6 Key. This is a good choice if you are designing a brand new Label Format, and wish to start with a "clean slate". Before the Clear command is executed, you are given the opportunity to change your mind.

```
---- S E L E C T O R --------------------------------------- Label Design ----
|            Format: Format 2                                                 |
| FIELD NAME                      ABREV    LINE    COLUMN    LENGTH    FONT    |
| Song ID····················· ID       1        1         4         B       |
| Artist·····················  AR                                             |
| Artist 1···················· A1       2        1         24        P       |
| Artist 1 Number·············  AN                                            |
| Artist 2···················· A2                                             |
| Artist 2 Number·············  AU                                            |
|            ---------------------------------------------------------- P     |
| Title Num|     You are about to Clear this Label Format          |   |
| Category·| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |   |
| Category ----------------------------------------------------------        |
-------------------------------------------------------------------------------
|                   1   5   10  15   20   25   30   35                        |
|                   ----------------------------------                        |
|                   |IDID -   TITITITITITITITITITITITI  |                     |
|                   |A1A1A1A1A1A1A1A1A1A1A1A1:I2/RTRTR/E|                     |
|                   |                                 |                       |
|                   |                                 |                       |
|                   |                                 |                       |
|                   ----------------------------------                        |
|                   1   5   10  15   20   25   30   35                        |
------- F1-Help F2-Save F7-Punctuation F8-Parameters F9-Print Test Label -------
```

The message you see above is asking you to confirm your Clear command. If you press the F2 Key when you see this message, *all* of the fields on the **LABEL DESIGN** screen, *including* those fields that you cannot see, will be *erased*. If you want to cancel the Clear command, press the Escape Key.

Label Punctuation

You can specify that any keyboard character be printed at any position on your labels. This feature is most often used to fix specific *punctuation* characters at designated locations within the Format, although it can be used to designate *any* character for use in the Format. Press the F7 Key while located on the **LABEL DESIGN** screen to access the **LABEL PUNCTUATION** screen. You will see a display more or less like this.

```
---- S E L E C T O R ----------------------- Label Punctuation ----
|         Format: Format 2                                         |
|         PUNCTUATION    LINE    COLUMN    LENGTH    FONT           |
|             -           1        6         1        B            |
|             /           2        34        1        P            |
|             /           2        28        1        P            |
|             :           2        25        1        P            |
|                                                                  |
|                                                                  |
|                                                                  |
|                                                                  |
|                                                                  |
|                                                                  |
|                                                                  |
-------------------------------------------------------------------
|             1   5   10  15   20   25   30   35                   |
|             ----------------------------------                   |
|             |IDID -   TITITITITITITITITITITITI  |                |
|             |A1A1A1A1A1A1A1A1A1A1A1A1:I2/RTRTR/E|                |
|             |                                 |                  |
|             |                                 |                  |
|             ----------------------------------                   |
|             1   5   10  15   20   25   30   35                   |
---- F1-Help F2-Save F9-Print Test Label Esc-Label Design Screen ---
```

The **LABEL PUNCTUATION** screen displays the name of the Format you are Editing in the upper-left portion of the screen. Our example screen displays "Format 2". If we were working with a different Label Format, the screen would display the appropriate information here.

The upper-half of the screen is a scrolling region that contains five columns. Use the Arrow and Paging Keys to move through all of the Items. You may type *any* keyboard character in the "Punctuation" column to specify *which* character will be printed. Enter numbers in the "Line" and "Column" columns to define *where* the character will be printed. Type a number in the "Length" field to specify the number of times the character will be printed. Enter a valid Font Code in the "Font" column to designate the type face that will be used when the associated character or characters are printed. You may enter a *maximum* of 50 punctuation characters on the screen.

The lower-half of the **LABEL PUNCTUATION** screen displays the label mockup. As you make settings in the upper-half of the **LABEL DESIGN** screen, the mockup *changes* to show how your settings will affect the printing of punctuation on the label you are designing.

```
 1    5   10   15   20   25   30   35
---------------------------------------
|IDID -   TITITITITITITITITITITITITI  |
|A1A1A1A1A1A1A1A1A1A1A1:I2/RTRTR/E|
|                                     |
|                                     |
---------------------------------------
 1    5   10   15   20   25   30   35
```

There are four punctuation characters in the example mockup shown above, the hyphen (-) in column 6 of line 1, the colon (:) in column 25 of line 2 and the slashes (/) in columns 28 and 34 of line 2. Here is an excerpt from the upper-half of the **LABEL PUNCTUATION** screen showing the fields that specify where and how these punctuation characters will be printed when this Label Format is used.

```
---- S E L E C T O R ---------------------- Label Punctuation ----
|          Format: Format 2                                      |
|          PUNCTUATION    LINE    COLUMN    LENGTH    FONT        |
|              -           1        6          1       B          |
|              /           2        34         1       P          |
|              /           2        28         1       P          |
|              :           2        25         1       P          |
|                                                                |
------------------------------------------------------------------
```

The "Punctuation" column of the **LABEL PUNCTUATION** screen excerpt shown above contains the four punctuation marks displayed in the mockup. The "Line" setting of the hyphen (-) specifies that it should be printed on the *first* line. The "Line" settings of the other characters specify that they should be printed on the *second* line. The "Column" settings specify the *locations* within each line where the characters will be printed. The "Length" settings of "1" specify that each punctuation mark should be printed only *once*. The "Font" setting of the hyphen (-) specifies that it should be printed in the *Bold* type face. The "Font" settings of the other characters instruct the system to print them in the *Pica* type face.

The way you design label Punctuation is very similar to the manner in which you define Report Punctuation in **SELECTOR**. For more information about working on the **LABEL PUNCTUATION** screen, see "Edit Report Punctuation" on Page 816 in Section 8 of this Manual.

Remember to press the F2 Key to Save any changes you make on the **LABEL PUNCTUATION** screen. When you are finished working here, press the Escape Key to return to the **LABEL DESIGN** screen.

Clear Label Punctuation

If you wish to completely *erase* all of the data on the **LABEL PUNCTUATION** screen, press the F6 Key. This is a good choice if you are designing a brand new Label Format, and wish to start with a "clean slate".

```
---- S E L E C T O R ---------------------- Label Punctuation ----
|          Format: Format 2                                       |
|          PUNCTUATION    LINE    COLUMN    LENGTH    FONT         |
|              -           1        6         1        B          |
|              /           2        34        1        P          |
|              /           2        28        1        P          |
|              :           2        25        1        P          |
|                                                                 |
|                                                                 |
|      --------------------------------------------------------   |
|      | You are about to Clear all of the Label Punctuation  |   |
|      | Are you SURE ?  Press F2 to Confirm, or Escape to Quit|   |
|      --------------------------------------------------------   |
|                                                                 |
---------------------------------------------------------------------
|               1   5   10   15   20   25   30   35               |
|               ------------------------------------              |
|               |IDID -    TITITITITITITITITITITITI |             |
|               |A1A1A1A1A1A1A1A1A1A1A1A1:I2/RTRTR/E|             |
|               |                                   |             |
|               |                                   |             |
|               ------------------------------------              |
|               1   5   10   15   20   25   30   35               |
---- F1-Help F2-Save F9-Print Test Label Esc-Label Design Screen ---
```

Before all Label Punctuation is Cleared, you are given the opportunity to change your mind. The message you see above is asking you to confirm your Clear command. If you press the F2 Key when you see this message, *all* of the fields on the **LABEL PUNCTUATION** screen, *including* any fields that you cannot see, will be *erased.* If you want to cancel the Clear command, press the Escape Key.

Label Parameters

You can name your Label Formats, and designate the number of blank lines that will be printed between each label. Press the F8 Key from any location on the **LABEL DESIGN** screen. The **LABEL PARAMETERS** window will pop onto the center of the display. Your screen will appear somewhat like this.

```
---- S E L E C T O R ---------------------------------------- Label Design ----
|              Format: Format 2                                                |
|  FIELD NAME                    ABREV    LINE   COLUMN   LENGTH     FONT       |
|  Song ID···················· ID        1        1         4         B        |
|              ----------------------------------------------------            |
|  Artist 1···|              LABEL PARAMETERS                     |     P       |
|  Artist 1 Nu|                                                   |             |
|  Artist 2···|              Label Format Name                    |             |
|  Artist 2 Nu|                                                   |             |
|  Title······|       Format 2                                    |     P       |
|  Title Numbe|                                                   |             |
|  Category···|---------------------------------------------------|             |
|  Category Na|                                                   |             |
-------------|          Number of Lines between Labels           |-------------
|            |                                                    |            |
|            |                      1                             |            |
|            |                                                    |            |
|            ----------------- F1-Help F2-Save ----------------               |
|                 |                                   |                       |
|                 |                                   |                       |
|            ------------------------------------------                       |
|                 1   5   10   15   20   25   30   35                         |
------- F1-Help F2-Save F7-Punctuation F8-Parameters F9-Print Test Label -------
```

There are two fields in the **LABEL PARAMETERS** window. "Label Format Name" is a 40-character field that allows you to attach a name to the Label Format you are creating. Our example window above shows that the name of the current Label Format is "Format 2".

The "Number of Lines between Labels" field sets the number of blank lines that will be printed between each label. If your cart labels contain three lines each, and you have constructed a two-line Label Format, the number of Lines between labels should be set to "1". A simple formula is this. Subtract the number of lines used in the Label Format from the number of total lines on your label stock to deduce the number of blank lines.

By adjusting the "Number of Lines between labels" field, you can effectively print Song information on index cards. Most computer supply stores sell three-by-five index cards on tractor-feed stock. These cards can be loaded into most dot matrix printers. These index cards contain a total of 18 lines. Let's say you have designed a five-line Label Format. Applying the formula from the previous paragraph, subtract 5 printed lines from the total of 18 available lines to derive 13 blank lines. Therefore, if you enter the number "13" into the "Number of Lines between Labels" field, the system will very obediently print five-line index cards.

Remember to press the F2 Key to Save any changes you make on the **LABEL PARAMETERS** window. When you are finished working here, press the Escape Key to return to the **LABEL DESIGN** screen.

Print Test Labels

There are two reasons why you might want to print test cart labels. When you are creating or revising Label Formats, a printed test label will often give you a better idea how labels printed using the Format will actually appear. Also, if you are about to print a group of labels, printing a test label allows you to determine if the label stock is correctly aligned in your printer.

From any location on the **LABEL DESIGN** screen, press the F9 Key to print a test label. If your printer is not on line, or if there is a printer problem, a message will flash in the upper-left corner of the screen. When the problem is resolved, *one* label mockup for the current Label Format will be immediately printed. Here is an example of a test cart label.

```
IDIDIDI_   TITITITITITITITITITITITITI
           _A1A1A1A1A1A1A1A1A1A1A1A1
TM         :I2/:I3_              RTRTR/E


```

Notice that the test cart label contains mockup data, rather than actual Song data. If the label stock is not correctly aligned in your printer, your test label might appear like this.

```
IDIDIDI_   TITITITITITITITITITITITITI
           _A1A1A1A1A1A1A1A1A1A1A1A1
TM         :I2/:I3_              RTRTR/E


```

The example test label shown above is "split" across two labels, because the label stock is incorrectly aligned in the printer. If your test label indicates such a problem, you should manually align the label stock in the printer, then press the F9 Key again to print another test label. Continue to readjust the label stock, and print test labels, until the results are correct. Then you can press the Escape Key to return to the **LABELS** screen and print your actual cart labels.

SIMULCAST/REPEAT HOURS

This area of the system allows you to activate and control **SELECTOR**'s ability to Simulcast or Repeat existing schedules. Simulcasting provides the ability to create an exact copy of a schedule in a different *Database*. This function copies schedule information from one date and hour range of a Database into the *same* date and hour range of a *different* Database. This feature is most useful when the system is used to schedule two stations that are partially Simulcast. For this feature to operate, *both* Databases must be installed on the *same* computer.

The Repeat function is a variation of the Simulcast feature. The Repeat function permits you to copy a schedule from one date and hour range to the same *or* a different date and hour range of the same *or* a different Database. This allows you to create a 100% duplicated schedule. That is, a schedule that is an *exact* copy of another schedule.

If you intend to use the Repeat function to create duplicate schedules, you might want to consider a *better* alternative. There are *no* scheduling rules that operate during Repeat. This means that severe scheduling rule violations can occur. Say, for example, that you want to Repeat your Midday schedule during Overnight. If the Artist of the *first* Song in the Midday schedule you'll be Repeating is the same as the *last* Song in the schedule before the Overnight show, the system will *not* intervene to protect your Artist Separation Rule.

SELECTOR provides a much *better* way to create duplicate schedules. The Recycle Scheduling Rule allows you to specify that Songs which played in one part of the day should be rescheduled in an opposite part of the same, or a different, day. Recycling is unlike Repeating in that Recycled schedules are not *100%* duplicated. The system considers the Songs scheduled in one time period for rescheduling in another. Since **SELECTOR** applies your scheduling rules to the Songs being Recycled, they will most likely be rescheduled in a different order. For complete details, see "Recycle" on Page 412 in Section 4 of this Manual.

The Repeat function can also be used for "time shifting". For example, you could Repeat the Midday schedule from one week ago in tonight's Overnight schedule. Again, the system will not respect your scheduling rules during the Repeat period. If you use the Repeat feature to time shift, you might want to use the Manual Scheduler to verify the integrity of your important scheduling rules for the first hour or so of the Repeat period.

Since the Simulcast and Repeat functions both involve copying schedule information from one Database to another, we'll refer to the Database you are copying *from* as the Source Database and the Databases you are copying *to* as the Target Databases.

For effective operation of *both* of these features, the Songs in the Source Database schedule *must* be in the Target Databases. The Songs can be in *different* Categories, but they *must* have the *same* Song IDs. Also, the Source and Target Databases must use the *same* Song ID numbering scheme. That is, Simulcast or Repeat will *not* operate properly if "Numbers Only" Song IDs are used in one Database and "Alphanumeric" Song IDs are used in the other.

The system provides an easy way to copy Songs from one **SELECTOR** Database to another. For complete details, see "Copy Songs to Other Databases" on Page 623 in this Section of the Manual.

The Target Database Clocks that are assigned to the hours you are Simulcasting or Repeating are important. They must have *at least* as many Song and Event positions as the hours you will be copying from the Source Database.

When you select Option #4 from the Utilities Menu, the **SIMULCAST/REPEAT** window appears on your screen. The display looks more or less like this.

```
             --------------------------------------------------
---- S E L E |              SIMULCAST/REPEAT                  |s Menu ----
_            |                                                |            _
_            |                                                |            _
_            |    Simulcast OR Repeat?                        |            _
_            |                                                |            _
_   1. Statio|    Simulcast                                   |            _
_            |                                                |            _
_   2. SELECT|    To OR From?                                 |            _
_            |                                                |            _
_   3. Print |    Copy TO                                     |            _
_            |                                                |            _
_   4. Simulc|    Copy Events (Breaknotes)?                   |            _
_            |                                                |            _
_   5. Copy S|    Copy Events                                 |            _
_            |                                                |            _
_            |    Update Categories/Levels in Target Database(s)? |       _
_            |                                                |            _
_            |    Update                                      |            _
_ WRCS-FM    |                                                |ove!        _
------------ |                                                |-----------
             ----------- F1-Help F2-Save F10-Continue -----------
```

There are four Toggle Bar fields in the **SIMULCAST/REPEAT** window. We'll explain them in the order in which they appear, from top to bottom.

Simulcast or Repeat

The choices in this field are "Simulcast" or "Repeat". These terms are defined above. The choice you select here determines whether you will be Simulcasting or Repeating.

To or From

The choices in this field are "Copy To" or "Copy From". If you select "Copy To", the system will copy schedule information *to* one or *more* other Databases from the current Database. If you select "Copy From", the system will copy schedule information *from* another Database to the current Database. If you selected the Repeat option in the first field in the **SIMULCAST/REPEAT** window, and want to Repeat a schedule within the *same* Database, you may select *either* "Copy From" *or* "Copy To" here.

Copy Events

The choices in this field are "Copy Events" and "Don't Copy Events". If you want to copy *only* the Songs and *not* the Events, then select "Don't Copy Events". If you want to copy *both* the Songs *and* Events, then select "Copy Events". Remember that Breaknotes are Events.

Update Categories/Levels In Target Database(s)

The choices in this field are "Update" and "Don't Update". If you select the "Update" option, the system will *rearrange* the Category/Level Stack Order, and *freshen* the Play Stamps, of the copied Songs in the Target Database. It will be as if the Songs were *normally* scheduled there.

If you select the "Don't Update" option, the system will *not* rearrange Stack Orders, or freshen Play Stamps, of the copied Songs in the Target Database. It will be as if the Songs were *never* scheduled there.

Exclude Song Categories/Levels

From any location in the **SIMULCAST/REPEAT** window you can press the F5 Key to select Categories/Levels to be *excluded* during Simulcasting or Repeating. Any Songs in the excluded Categories/Levels will *not* be copied during the Simulcast or Repeat features. When you press F5, the **EXCLUDE CATEGORIES/LEVELS** screen appears on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R ----------------- Exclude Categories/Levels ----
|                                                                    |
|                                      1    2    3                   |
|           CATEGORY H HOT CURRENTS    Y    Y    Y LEVEL             |
|                    R RECURRENTS      N    N    N                   |
|                    I IMAGE GOLD      N    N    N                   |
|                    S SECONDARY GOLD  N    N    N                   |
|                    G GREAT EIGHTIES  N    N    N                   |
|                    P PRIME OLDIES    N    N    N                   |
|                    N NO PLAY         N    N    N                   |
|                    Y YESTERDAY HOLD  N    N    N                   |
|                    X CONTROL         N    N    N                   |
|                                                                    |
----------------- F1-Help F2-Save Spacebar-Yes/No ------------------
```

The **EXCLUDE CATEGORIES/LEVELS** screen displays all of your Song Categories in the left-hand column. Three columns, labelled "1", "2" and "3", refer to the Levels of the Categories on their left. Each column contains Toggle Bar fields with choices of "Y" or "N".

When you first access this window, the cursor is positioned in the Level 1 column of the upper-most Category. Use the Arrow Keys to move the cursor through the fields that represent all of the Categories/Levels in the Source Database.

Place the cursor on a field you wish to change, and press the Spacebar to Toggle the field to "Y" or "N". An "N" stands for "No", and indicates that Songs from that Category/Level will *not* be excluded during Simulcasting or Repeating. A "Y" means "Yes", and specifies that Songs from that Category/Level *will* be excluded during Simulcasting or Repeating. You can continue to move about the **EXCLUDE CATEGORIES/LEVELS** screen, setting fields as you go. Remember to press the F2 Key to Save your settings, then press the Escape Key to return to the **SIMULCAST/REPEAT** window.

Exclude Event Categories

From any location in the **SIMULCAST/REPEAT** window you can press the F6 Key to define which Event Categories/Levels will be *excluded* during Simulcasting or Repeating. **SELECTOR** has a companion program called **LINKER**. The Exclude Event Categories feature is provided for **LINKER** clients. For an overview of this product, see "**LINKER**" on Page 45 in the Introduction Section of this Manual.

When you press F6, the **EXCLUDE CATEGORIES/LEVELS** screen for Events appears on your monitor. It looks and operates exactly like the screen used to Exclude Song Categories, so we will not show a screen example or repeat the operation information here.

When you press the F2 Key, the current settings in the **SIMULCAST/REPEAT** window are Saved. This is a useful option if you regularly use the same settings. Next we'll provide full details on both Simulcast and Repeat, starting with Simulcast.

SIMULCAST

We'll now show you how the Simulcast feature operates. For illustration, we'll use these **SIMULCAST/REPEAT** window settings.

```
------------------------------------------------------
|                    SIMULCAST/REPEAT                 |
|                                                     |
|                                                     |
| Simulcast OR Repeat?                                |
|                                                     |
| Simulcast                                           |
|                                                     |
| To OR From?                                         |
|                                                     |
| Copy TO                                             |
|                                                     |
| Copy Events (Breaknotes)?                           |
|                                                     |
| Copy Events                                         |
|                                                     |
| Update Categories/Levels in Target Database(s)?     |
|                                                     |
| Update                                              |
|                                                     |
|                                                     |
----------- F1-Help F2-Save F10-Continue -----------
```

The **SIMULCAST/REPEAT** window shown above has been set to "Simulcast". In this example, we will be copying schedule information from the current Database "To" our AM "sister-station". We will be copying both Songs and Events, and we have elected to "Update" the Category/Level Stack Orders in the AM station's Database.

After completing the settings in the **SIMULCAST/REPEAT** window, you may press the F2 Key to Save your settings. This is a useful option if you regularly use the same settings. You should press the F10 Key to Continue.

If there are only *two* **SELECTOR** Databases on your computer, the system assumes you wish to copy to or from the *other* Database. In this case, the **SIMULCAST WHICH HOURS** screen will immediately appear. It is described below. If there are *more* than two Databases on your computer, you must select the Source or Target Databases.

Select Databases

The **DATABASES** window will appear if there are *more* than two Databases installed on your computer. The window looks more or less like this.

```
         --------------------------------------------------
---- S E L E |              SIMULCAST/REPEAT               |s Menu ----
  _  --------------------------------------------------------------  _
  _ |              SELECTOR DATABASES           Drive C:        |  _
  _ |    Calls        Slogan         Last Used   Directory      |  _
  _ |    WRCS-AM  Your Favorite Songs   5/22/90   DATA01        |  _
  _ | ´  WRRR-FM  Rock 105             5/22/90   DATA03        |  _
  _ |                                                          |  _
  _ |                                                          |  _
  _ |                                                          |  _
  _ |                                                          |  _
  _ |                                                          |  _
  _  --------------------------------------------------------------  _
  _ |                                                          |  _
  _ |    Arrow to the Database(s) you want to Copy "TO" or the single  |  _
  _ |    Database you want to Copy "From", and press Enter. If you     |  _
  _ |    change your mind, press Del to Untag the Database. Then press |  _
  _ |    F2 to continue.                                       |  _
  _ |                                                          |  _
  _  --------------------------------------------------------------  _
  _ W--------------------------------------------------------------  _
 ------------|                                        |----------
         ----------- F1-Help F2-Save F10-Continue -----------
```

The **DATABASES** window contains a scrolling list of all the Databases, *excluding* the *current* Database, that are installed on your computer. For each Database, you see the station's Call Letters ("Calls") and "Slogan", the date the Database was "Last Used" and the name of the hard drive "Directory" in which the Database is located. The hard disk "Drive" on which the system Databases are stored is displayed in the upper-right corner of the window.

In the example **DATABASES** window shown above, WRCS-FM's sister-station, WRCS-AM, is located in Directory "DATA02". Directory "DATA03" contains a Database for another station in WRCS's owned group. Both Databases were last used on May 22nd, 1990.

Use the Up and Down Arrow Keys to move through the Database list. Place the cursor on the Database you wish to use as the Source or Target Database,, then press the Enter Key to tag that Database. A check mark (´) is placed to the left of the tagged Database, and it is highlighted on the screen. If you selected "Copy To" in the **SIMULCAST/REPEAT** window, you can tag *more* than one Target Database. In you wish to do so, continue to move through the list, tagging additional Target Databases.

If you make a mistake, you can untag the erroneous choice. To untag a Database, position the cursor on that Database and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Database.

After you have tagged *all* of the desired Target Databases, or the desired Source Database, press the F2 Key to continue. Note that if you specified the "Copy From" option in the **SIMULCAST/REPEAT** window, the window will *automatically* close when you press the Enter Key. You may select only *one* Database for the "Copy From" option.

Simulcast Which Hours

Now you must inform **SELECTOR** which hours are to be Simulcast. You do so by using the **SIMULCAST WHICH HOURS** screen. It looks like this.

```
---- S E L E C T O R --------------------------- Simulcast Which Hours? ----
|                                                                          |
|        -------------------------------------------------                 |
|  HOURS |1                       1 1 1                       1 1|         |
|    of  |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|                |
|   DAY  |M A A A A A A A A A A N P P P P P P P P P P P|                   |
|        -------------------------------------------------                 |
|   | Mon | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|   | Tue | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|   | Wed | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|   | Thu | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|   | Fri | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|   | Sat | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|   | Sun | | | | | | |*|*|*|*| | | | | | | | | | | | | |                  |
|        -------------------------------------------------                 |
|          Put an "*" in the Hours you want to Simulcast                    |
|                                                                          |
------------------------ F1-Help F2-Save F10-Continue ----------------------
```

The **SIMULCAST WHICH HOURS** screen is a grid with the days of the week assigned to rows, and the hours of the day assigned to columns. You enter an asterisk (*) in those days and hours you wish to Simulcast. In our example screen, we have specified that Simulcasting should occur Monday through Sunday from the 6AM hour through and including the 9AM hour.

All of **SELECTOR**'s grid screens are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of this Manual.

When you press the F2 Key, the current settings on the **SIMULCAST WHICH HOURS** screen are Saved. This is a useful option if you *regularly* Simulcast the same days and hours. Press the F10 Key to Continue.

Date/Hour Range

When you press the F10 Key from the SIMULCAST WHICH HOURS screen, the SIMULCAST WHAT DATE/HOUR RANGE window will appear on the center of the display. Here you tell **SELECTOR** the date and hour range to Simulcast. Here is an example screen display.

```
                    -----------------------------------------------
    ---- S E L E   |                SIMULCAST/REPEAT               |s Menu ----
    _              |          ------------------------------       |           _
    _              |Simulca|                                |      |           _
    _              |       |            Simulcast           |      |           _
    _              |Simulca|       what Date/Hour Range?     |      |           _
    _  1. Statio   |       |                                |      |           _
    _              |       |              From              |      |           _
    _  2. SELECT   |To OR F|                                |      |           _
    _              |       |      Wed  5/ 9/90 at 12:00M     |      |           _
    _  3. Print    |Copy TO|                                |      |           _
    _              |       |               To              |      |           _
    _  4. Simulc   |Copy Ev|                                |      |           _
    _              |       |      Tue  5/15/90 at 11:59P    |      |           _
    _  5. Copy S   |Copy Ev|                                |      |           _
    _              |       |                                |      |           _
    _              |Update ---- F1-Help F2-Simulcast -----abase(s)?|           _
    _              |                                               |           _
    _              |Update                                         |           _
    _  WRCS-FM     |                                               |ove!       _
    -------------  |                                               |-----------
                    ----------- F1-Help F2-Save F10-Continue -----------
```

The SIMULCAST WHAT DATE/HOUR RANGE window automatically suggests "From" and "To" dates and times. The system suggests that the last scheduled week will be Simulcast. The suggested *times* are controlled by a setting that you make in the Station Parameters section of **SELECTOR**. For complete details on changing the start time that the system suggests, see "Broadcast Day Starts At" on Page 591 in this Section of this Manual.

If you wish, you may change the data in the "From" and "To" fields in the SIMULCAST WHAT DATE/HOUR RANGE window, to a different date and time range.

In the example SIMULCAST WHAT DATE/HOUR RANGE window shown above, the settings specify that the entire week from Wednesday May 9th, 1990 through Tuesday May 15th, 1990 should be Simulcast. Keep in mind that *only* those hours designated on the SIMULCAST WHICH HOURS screen will be Simulcast. Press the F2 Key to begin the Simulcast function.

Simulcast Operation

For all Simulcast hours specified within the date range, **SELECTOR** looks through the designated schedule of the Source Database. The system examines the Song ID of the first Song in the hour of the Source Database. Assuming it finds a Song with the *same* ID in the Target Databases, that Song is scheduled in the first *Unscheduled* Song position of the *same* hour in the Target Databases. If a Song with the same ID is *not* found in any Target Database, *no* action is taken in that Database.

Then **SELECTOR** examines the Song ID of the second Song in the hour of the Source Database. Assuming it finds a Song with the *same* ID in the Target Databases, that Song is scheduled in the first *Unscheduled* Song position of the *same* hour in the Target Databases. Again, if a Song with the same ID is *not* found in any Target Database, *no* action is taken in that Database. This process continues until all of the Songs in the Source Database hour have been Simulcast, or all of the Unscheduled positions in the Target Database hour have been exhausted.

If you have selected the "Update" option, **SELECTOR** Updates the Category/Level Stack Orders and Song Play Stamps in the Target Databases as it copies Songs.

If all the Unscheduled Song positions in any hour of a Target Database schedule have been *filled*, **SELECTOR** will *not* copy any more Songs to that Database during that hour. For this reason, we strongly suggest that you design Target Database Clocks that contain *more* Song positions than the Source Database. Then, if you use the Manual Scheduler to add extra Songs to the Source Database schedule, there will be room for the additional Songs in the Target Database.

If you have selected the "Copy Events" option, **SELECTOR** performs Event Simulcasting in much the same manner as Song Simulcasting. The system matches Event IDs from the Source Database to the Target Databases. Assuming an Event with the same ID is found in the Target Database, it is copied to the first Unscheduled Event position. If an Event with the same ID is *not* found in any Target Database, *no* action is taken in that Database. Again, we strongly suggest that you design Target Database Clocks that contain *more* Event positions than the Source Database. Then, if you use the Manual Scheduler to add extra Events to the Source Database schedule, there will be room for the additional Events in the Target Database.

After copying all the Songs and Events for a complete hour, **SELECTOR** moves on to the next Simulcast hour and repeats the process. Note that when moving to the next Simulcast hour, the system *resets* to the *beginning* of the hour in *both* the Source and Target Databases. This means that "extra" Songs or Events that could not be copied during the previous hour will *not* be moved into the current Simulcast hour.

After the system has successfully finished Simulcasting, the system posts this message in the upper-left corner of the screen, "*Simulcast/Repeat Finished, All IDs Found - Press Escape (Esc)*". You may now press the Escape Key to return to the Utilities Menu.

If **SELECTOR** is unable to match at *least* one Song ID in the Target Database, the system will display the "Unmatched IDs in Target Database" Report. A copy of this Report is also sent to the Print File Manager, where it may be printed or viewed later. Here is an excerpt of the printed "Unmatched IDs in Target Database".

```
                    UNMATCHED IDs IN TARGET DATABASE
WRCS-AM     C:\RCS\SEL\DATA02        5/22/90                        Page    1
ID          Title                            Artist


2077-       WHERE DID OUR LOVE GO            SUPREMES
1149-       JUST YOU 'N' ME                  CHICAGO
2108-       HOW CAN I FALL                   BREATHE
2103-       CALIFORNIA DREAMIN'              MAMAS_&_PAPAS
3012-       LET'S HEAR IT FOR THE BO         DENIECE WILLIAMS
1357-       LAST TRAIN TO CLARKSVILL         MONKEES
1033-       SUMMER BREEZE                    SEALS_&_CROFTS
```

The Header at the top of the "Unmatched IDs in Target Database" Report shows the Call Letters and the hard disk drive location of the Target Database, and the date that the Report was generated. The Report lists the Song "ID", "Title" and "Artist" of each Source Database Song whose Song ID could *not* be matched in the Target Database. The Songs appearing in this Report were consequently *not* Simulcast in the Target Database.

This Report allows you to determine the integrity of your Simulcast. Either you will not care about these Songs, because they are not to be scheduled in the Target Database, or you will want to *Copy* these Songs into the Target Database so they will be Simulcast in the future.

REPEAT

Now we'll show you how the Repeat feature operates. For illustration, we'll use these **SIMULCAST/REPEAT** window settings.

```
---------------------------------------------------
|                 SIMULCAST/REPEAT                |
|                                                 |
|                                                 |
| Simulcast OR Repeat?                            |
|                                                 |
| Repeat                                          |
|                                                 |
| To OR From?                                     |
|                                                 |
| Copy TO                                         |
|                                                 |
| Copy Events (Breaknotes)?                       |
|                                                 |
| Copy Events                                     |
|                                                 |
| Update Categories/Levels in Target Database(s)? |
|                                                 |
| Don't Update                                    |
|                                                 |
|                                                 |
----------- F1-Help F2-Save F10-Continue ----------
```

The **SIMULCAST/REPEAT** window shown above has been set to "Repeat". In our example, we will copy schedule information to a different date and time within the *same* Database. We will be copying both Songs and Events, and we have elected to *not* "Update" the Category/Level Stack Orders in the Database.

After completing the settings in the **SIMULCAST/REPEAT** window, you may press the F2 Key to Save your settings. This is a useful option if you regularly use the same settings. You should press the F10 Key to Continue.

If there is only one **SELECTOR** Database on your computer, the system assumes you wish to copy to or from different time periods within that Database. In this case, the **REPEAT** screen will immediately appear. It is described below. If there is *more* than one Database on your computer, you must choose the Source or Target Databases.

Select Databases

The **DATABASES** window will appear if there is *more* than one Database installed on your computer. Here is an example window.

```
                   -----------------------------------------------------
---- S E L E |              SIMULCAST/REPEAT               |s Menu ----
  _  -------------------------------------------------------------------  _
  _  |                 SELECTOR  DATABASES            Drive C:          |  _
  _  |   Calls        Slogan              Last Used   Directory         |  _
  _  | ´ WRCS-FM  The Songs You Love!       5/22/90   DATA01            |  _
  _  |   WRCS-AM  Your Favorite Songs       5/22/90   DATA02            |  _
  _  |   WRRR-FM  Rock 105                  5/22/90   DATA03            |  _
  _  |                                                                 |  _
  _  |                                                                 |  _
  _  |                                                                 |  _
  _  |                                                                 |  _
  _  ---------------------------------------------------------------   |  _
  _  |                                                                 |  _
  _  |   Arrow to the Database(s) you want to Copy "TO" or the single  |  _
  _  |   Database you want to Copy "From", and press Enter. If you     |  _
  _  |   change your mind, press Del to Untag the Database. Then press |  _
  _  |   F2 to continue.                                               |  _
  _  |                                                                 |  _
  _ W-----------------------------------------------------------------   _
  ------------|                                           |----------
              ----------- F1-Help F2-Save F10-Continue -----------
```

The **DATABASES** window contains a scrolling list of all of the Databases that are installed on your computer. For each Database, you see the station's Call Letters ("Calls") and "Slogan", the date the Database was "Last Used" and the name of the hard drive "Directory" in which the Database is located. The hard disk "Drive" on which the system Databases are stored is displayed in the upper-right corner of the window.

In the example **DATABASES** window shown above, the Database for WRCS-FM is located in "DATA01". WRCS-FM's sister-station, WRCS-AM, is located in Directory "DATA02". Directory "DATA03" contains a Database for another station in WRCS's owned group. All of these Databases were last used on May 22nd, 1990.

Use the Up and Down Arrow Keys to move through the Database list. Place the cursor on the Database you wish to use as the Source or Target Database,, then press the Enter Key to tag that Database. A check mark (´) is placed to the left of the tagged Database, and it is highlighted on the screen. If you selected "Copy To" in the **SIMULCAST/REPEAT** window, you can tag *more* than one Target Database. If you wish to do so, continue to move through the list, tagging additional Target Databases.

If you make a mistake, you can untag the erroneous choice. To untag a Database, position the cursor on that Database and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Database.

After you have tagged *all* the Databases you wish to copy to, or the Database you wish to copy from, press the F2 Key to continue. Note that if you specified the "Copy From" option in the **SIMULCAST/REPEAT** window, the window will *automatically* close when you press the Enter Key. You may select only *one* Database for the "Copy From" option.

Repeat Periods

Now you must inform **SELECTOR** *which* hours will be Repeated and *when* they will be Repeated. You do so by using the **REPEAT** screen, which looks somewhat like this.

```
--- S E L E C T O R ---------------------------------------- Repeat ----
|                                          |                               |
|                                          |                               |
|                                          |                               |
|              FROM: WRCS-FM                |          TO: WRCS-FM          |
|          The Songs You Love!              |      The Songs You Love!       |
|                                          |                               |
|                                          |                               |
|   Start Date  Start Hour  End Date  End Hour  |   Start Date  Start Hour  |
|    5/16/90       10 A      5/16/90     3 P  |    5/23/90       12 M      |
|    5/17/90       10 A      5/17/90     3 P  |    5/24/90       12 M      |
|     /  /                    /  /            |     /  /                   |
|     /  /                    /  /            |     /  /                   |
|     /  /                    /  /            |     /  /                   |
|     /  /                    /  /            |     /  /                   |
|     /  /                    /  /            |     /  /                   |
|     /  /                    /  /            |     /  /                   |
|                                          |                               |
|                                          |                               |
|                                          |                               |
------------------------- F1-Help F2-Start Repeating -----------------------
```

The **REPEAT** screen is divided into two major areas. The left-hand side of the screen refers to the Source Database. The Call Letters and Slogan of the Source Database are displayed at the top of this screen area. The "Start Date", "Start Hour", "End Date" and "End Hour" columns contain fields in which you designate up to eight different periods that will be Repeated.

The right-hand side of the screen refers to the Target Databases. The Call Letters and Slogan of the selected Target Database is displayed at the top of this screen area. If more than one Target Database has been selected, the system displays "& OTHERS" below the first Target Database. The "Start Date" and "Start Hour" columns contain fields in which you designate the starting date and time that the Source Database schedules you entered on the fields to the left will be Repeated.

On the example **REPEAT** screen shown above, the Source and Destination Databases are one and the same. This means that the schedule information will be copied into different time periods within the *same* Database. The schedule from 10AM through 3PM on May 16th, 1990 will be Repeated starting at 12 Midnight on May 23rd, 1990, and the schedule from 10AM through 3PM on May 17th, 1990 will be Repeated starting at 12 Midnight on May 24th, 1990.

After you have completed the settings on the **REPEAT** screen, press the F2 Key to begin the actual Repeating.

Repeat Operation

The system begins Repeating by examining the information you entered on the first row of the Repeat screen. It establishes an association between the start date and hour of the Source Database and the start date and hour of the Target Databases. The system examines the Song ID of the first Song in the hour of the Source Database. Assuming it finds a Song with the *same* ID in the Target Databases, that Song is scheduled in the first *Unscheduled* Song position of the associated hour in the Target Databases. If a Song with the same ID is *not* found in any Target Database, *no* action is taken in that Database.

Then **SELECTOR** examines the Song ID of the second Song in the hour of the Source Database. Assuming it finds a Song with the *same* ID in the Target Databases, that Song is scheduled in the first *Unscheduled* Song position of the associated hour in the Target Databases. Again, if a Song with the same ID is *not* found in any Target Database, *no* action is taken in that Database. This process continues until all of the Songs in the Source Database hour have been copied, or all of the Unscheduled positions in the Target Database hour have been exhausted.

If you have selected the "Update" option, **SELECTOR** Updates the Category/Level Stack Orders and Song Play Stamps in the Target Databases as it copies Songs.

If all the Unscheduled Song positions in any hour of a Target Database schedule have been *filled*, **SELECTOR** will *not* copy any more Songs to that Database during that hour. For this reason, we strongly suggest that you design Target Database Clocks that contain *more* Song positions than the Source Database. Then, if you use the Manual Scheduler to add extra Songs to the Source Database schedule, there will be room for the additional Songs in the Target Database.

If you have selected the "Copy Events" option, **SELECTOR** performs Event copying in much the same manner as Song copying. The system matches Event IDs, and Repeats the Event from the Source Database to the first Unscheduled Event position in the associated hour of the Target Databases. If an Event with the same ID is *not* found in any Target Database, *no* action is taken in that Database. Again, we strongly suggest that you design Target Database Clocks that contain *more* Event positions than the Source Database. Then, if you use the Manual Scheduler to add extra Events to the Source Database schedule, there will be room for the additional Events in the Target Database.

After copying all the Songs and Events for a complete hour, **SELECTOR** moves on to the next hour and repeats the process. Note that when moving to the next hour to be Repeated, the system *resets* to the *beginning* of the hours in *both* the Source and Target Databases. This means that "extra" Songs or Events that could not be copied during the previous hour will *not* be moved into the current Repeated hour.

When all of the hours specified in the first row of the Source section of the **REPEAT** screen have been Repeated, the system moves down to the next row. Once again, the system establishes an association between the start date and hour of the Source Database and the start date and hour of the Target Databases, and resumes Repeating as described above. This process continues until all of the dates and times specified on the **REPEAT** screen have been Repeated.

After the system has successfully finished the Repeat function, this message is posted in the upper-left corner of the screen, "*Simulcast/Repeat Finished, All IDs Found - Press Escape (Esc)*". You may now press the Escape Key to return to the Utilities Menu.

If **SELECTOR** is unable to match at *least* one Song ID in the Target Database, the system will display the "Unmatched IDs in Target Database" Report. A copy of this Report is also sent to the Print File Manager, where it may be printed or viewed later. Here is an excerpt of the printed "Unmatched IDs in Target Database".

```
                   UNMATCHED IDs IN TARGET DATABASE
WRCS-AM    C:\RCS\SEL\DATA02      5/22/90                        Page    1
ID         Title                            Artist


2077-      WHERE DID OUR LOVE GO            SUPREMES
1149-      JUST YOU 'N' ME                  CHICAGO
2108-      HOW CAN I FALL                   BREATHE
2103-      CALIFORNIA DREAMIN'              MAMAS_&_PAPAS
3012-      LET'S HEAR IT FOR THE BO         DENIECE WILLIAMS
1357-      LAST TRAIN TO CLARKSVILL         MONKEES
1033-      SUMMER BREEZE                    SEALS_&_CROFTS
```

The Header at the top of the "Unmatched IDs in Target Database" Report shows the Call Letters and the hard disk drive location of the Target Database, and the date that the Report was generated. The Report lists the Song "ID", "Title" and "Artist" of each Source Database Song whose Song ID could *not* be matched in the Target Database. The Songs appearing in this Report were consequently *not* Repeated in the Target Database.

This Report allows you to determine the integrity of your Repeat period. Either you will not care about these Songs, because they are not to be Repeated in the Target Database, or you will want to *Copy* these Songs into the Target Database so they will be Repeated in the future.

COPY SONGS TO OTHER DATABASES

In this area of the system you can Copy Songs from one **SELECTOR** Database to another. This is a handy feature when you use the system to schedule two stations that are partially Simulcast. We'll refer to the Database you are Copying *from* as the Source Database and the Database you are Copying *to* as the Target Database. For proper operation of this feature, the Source and Target Database must use the *same* Song ID numbering scheme. This means that the function will *not* operate properly if "Numbers Only" Song IDs are used in one Database and "Alphanumeric" Song IDs are used in the other.

When you select Option #5 from the Utilities Menu, the **COPY TO/FROM OTHER SELECTOR DATABASES** window pops over the Menu. Here is an example screen display.

```
---- S E L E C T O R (R) ----------------------------- Utilities Menu ----
_            ----------------------------------------------------        _
_           |        COPY TO/FROM OTHER SELECTOR DATABASES       |       _
_           |                                                    |       _
_           |                                                    |       _
_  1. Statio|  Copy To or From:                                  |       _
_           |                                                    |       _
_  2. SELECT|  Copy TO other SELECTOR Databases                  |       _
_           |                                                    |       _
_  3. Print |                                                    |       _
_           |                                                    |       _
_  4. Simulc|  If the Song ID exists in the other/this system:   |       _
_           |                                                    |       _
_  5. Copy S|  Don't Copy Song                                   |       _
_           |                                                    |       _
_           |                                                    |       _
_           |                                                    |       _
_           --- F1-Help F2-Continue Spacebar-Toggle Options ----         _
_  WRCS-FM    12.12                          The Songs You Love!          _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

The **COPY TO/FROM OTHER SELECTOR DATABASES** window contains two Toggle Bar fields. The "Copy To or From" field has two choices. "Copy TO other SELECTOR Databases" means that Songs will be Copied *to* one or *more* other Databases from the current Database. "Copy FROM another SELECTOR Database" means that Songs will be Copied *from* another Database to the current Database.

The "If the Song ID exists in the other/this system" field controls how the system will react *if* the ID of the Song that is about to be Copied already *exists* in the Target Database. There are three options for this field:

> **Don't Copy Song** means that a Song from the Source Database should *not* be Copied if its Song ID exists in the Target Database.

> **Overwrite Existing Songs** means that a Song from the Source Database should *overwrite* a Song with the same ID in the Target Database. In this case, the previous Song in the Target Database will be completely *eliminated*.

> **Find Next Available Song Number** will operate correctly *only* if the Target Database is set for "Numbers Only" Song IDs. This setting instructs **SELECTOR** to assign the next available Song ID in the Target Database, if the ID of the Source Database Song already exists in the Target Database.

The **COPY TO/FROM OTHER SELECTOR DATABASES** window shown above has been set so that Songs will be Copied *to* another **SELECTOR** Database from the current Database. A Song from the current Database will *not* be Copied if its Song IDs *already* exists in the Target Database.

After you have completed the settings in the **COPY TO/FROM OTHER SELECTOR DATABASES** window, press the F2 Key. If you have only *one* Database installed on your computer, the system will display an error message in the upper-left corner of the screen. If you have only one *other* Database installed on your computer, the system will automatically *use* that Database as the Source or Target Database and the **COPY SONGS** screen will immediately appear. It is described below. Otherwise, the **DATABASES** window will appear on the center of your screen.

Select Databases

The **DATABASES** window allows you to specify the Source or Target Database for the Copy Songs to Other Databases feature. Here is an example window.

```
---- S E L E C T O R (R) ----------------------------- Utilities Menu ----
_ --------------------------------------------------------------------- _
_ |                  SELECTOR DATABASES           Drive C:           | _
_ |   Calls       Slogan              Last Used    Directory         | _
_ | ´ WRCS-AM  Your Favorite Songs      5/22/90     DATA02           | _
_ |   WRRR-FM  Rock 105                 5/22/90     DATA03           | _
_ |                                                                  | _
_ |                                                                  | _
_ |                                                                  | _
_ |                                                                  | _
_ |                                                                  | _
_ --------------------------------------------------------------------- _
_ |                                                                  | _
_ |   Arrow to the Database(s) you want to Copy "TO" or the single   | _
_ |   Database you want to Copy "From", and press Enter. If you      | _
_ |   change your mind, press Del to Untag the Database. Then press  | _
_ |   F2 to continue.                                                | _
_ |                                                                  | _
_ |                                                                  | _
_ W--------------------------------------------------------------------- _
----------------- (C) 1979-1990 Radio Computing Services ------------------
```

The **DATABASES** window contains a scrolling list of all the Databases, *excluding* the *current* Database, that are installed on your computer. For each Database, you see the station's Call Letters ("Calls") and "Slogan", the date the Database was "Last Used" and the name of the hard drive "Directory" in which the Database is located. The hard disk "Drive" on which the system Databases are stored is displayed in the upper-right corner of the window.

In the example **DATABASES** window shown above, the Database for WRCS-FM's sister-station, WRCS-AM, is located in Directory "DATA02". Directory "DATA03" contains a Database for another station in WRCS's owned group. Both Databases were last used on May 22nd, 1990.

Use the Up and Down Arrow Keys to move through the Database list. Place the cursor on the Database you wish to use as the Source or Target Database,, then press the Enter Key to tag that Database. A check mark (´) is placed to the left of the tagged Database, and it is highlighted on the screen. If you selected "Copy TO other SELECTOR Databases" in the **COPY TO/FROM OTHER SELECTOR DATABASES** window, you can tag *more* than one Target Database. If you wish to do so, continue to move through the list, tagging additional Target Databases.

If you make a mistake, you can untag the erroneous choice. To untag a Database, position the cursor on that Database and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Database.

After you have tagged *all* of the Databases you wish to Copy Songs to, or the Database you wish to Copy Songs from, press the F2 Key to continue. Note that if you specified the "Copy FROM another SELECTOR Database" option in the **COPY TO/FROM OTHER SELECTOR DATABASES** window, the window will *automatically* close when you press the Enter Key. You may select only *one* Database for the "Copy FROM" option.

Enter Songs

Now you must inform **SELECTOR** *which* Songs will be Copied. You do so by using the **COPY SONGS** screen. We have entered some Songs on the screen, to give you a better feel for how it appears.

```
  ---- S E L E C T O R ---------------------------------------- Copy Songs ----
  |   Copy From:  |                        |                  |   Copy Into:  |
  |  ID  |CLPack|          Title           |     Artist       |   ID   C/L/Pack|
  |1012- |P2   0|EMOTION                   |SAMANTHA SANG     |1012-   P 2    0|
  |2115- |I1   0|BECAUSE                   |DAVE_CLARK_FIVE   |2115-   I 1    0|
  |2397- |N2   0|FOOL IF YOU THINK IT'S    |CHRIS REA         |2397-   N 2    0|
  |3199- |N2   0|SLIP SLIDIN' AWAY         |PAUL SIMON        |3199-   N 2    0|
  |2018- |P1   0|LITTLE DEUCE COUPE        |BEACH_BOYS        |2018-   P 1    0|
  |1296- |N2   0|SIGNED SEALED DELIVERED   |STEVIE WONDER     |1296-   N 2    0|
  |1328- |I2   0|VENTURA HIGHWAY           |AMERICA           |1328-   I 2    0|
  |1477- |I3   0|MARGARITAVILLE            |JIMMY BUFFETT     |1477-   I 3    0|
  |1213- |S1   0|SWEET FREEDOM             |MICHAEL MCDONALD  |1213-   S 1    0|
  |1254- |N2   0|LOVE WILL KEEP US TOGET   |CAPTAIN_&_TENNILLE|1254-   N 2    0|
  |1007- |S3   0|I WAS MADE TO LOVE HER    |STEVIE WONDER     |1007-   S 3    0|
  |1215- |N1   0|RIDE LIKE THE WIND        |CHRISTOPHER CROSS |1215-   N 1    0|
  |3006- |I1   0|SUNNY                     |BOBBY HEBB        |3006-   I 1    0|
  |3194- |G1   0|ALWAYS SOMETHING THERE    |NAKED_EYES        |3194-   G 1    0|
  |2214- |N3   0|ITCHYCOO PARK             |SMALL_FACES       |2214-   N 3    0|
  |2216- |I1   0|WORST THAT COULD HAPPEN   |BROOKLYN_BRIDGE   |2216-   I 1    0|
  |3119- |N1   0|EVERYTHING SHE WANTS      |WHAM!             |3119-   N 1    0|
  |2222- |N3   0|LAST TIME                 |ROLLING_STONES    |2222-   N 3    0|
  |1499- |R1   0|TAKE MY BREATH AWAY       |BERLIN            |1499-   R 1    0|
  |1395- |I1   0|DO YOU WANT TO KNOW A S   |BEATLES           |1395-   I 1    0|
  -------------- F1-Help F2-Copy F6-Category/Level Alt G-Saved List -------------
```

The **COPY SONGS** screen is divided into two major areas. The majority of the screen is devoted to the "Copy From" division, on the left-hand side of the screen. This is where you enter the Songs that will be Copied from the Target Database. The "Copy Into" screen division is the last column on the right-hand side of the screen. In this area of the screen you can *optionally* specify a different Song ID, Category, Level and/or Packet that should be assigned to the Song when it is Copied into the Target Database.

When you first access the **COPY SONGS** screen, the cursor will be positioned in the first row of the "ID" column in the "Copy From" area of the screen. Simply enter the ID of a Song you want to Copy, and press the Enter Key or the Tab Key. **SELECTOR** will display the Category ("C"), Level ("L"), Packet ("Pack"), "Title" and "Artist" of the Song in the "Copy From" screen division. The Song's "ID", Category ("C"), Level ("L") and Packet ("Pack") will also be displayed in the "Copy Into" screen division.

If you pressed the Enter Key, the cursor will move directly to the "Copy From" ID field in the next row down. If you pressed the Tab Key, the cursor will be located in the "ID" field of the "Copy Into" screen division. You may *change* the data in *any* of the fields in this area of the screen, to specify that the system should assign a *different* Song ID, Category, Level or Packet when the associated Song is Copied into the Target Database. Use the Tab and Left Arrow Key to access these fields. Press the Enter Key when you are finished making changes, and the cursor will move to the "Copy From" ID field in the next row down.

Continue entering Song IDs until you have specified all of the Songs you wish to Copy. The Song list will scroll if you need more room. You can enter a *maximum* of 50 Songs on the list.

If you make a mistake entering a Song ID, simply use the Up Arrow Key to return to the ID you entered incorrectly, and type the proper ID over the incorrect information. Then press the Tab Key. The system will update the other fields on the screen to reflect the information for the Song whose ID you entered.

Get Category/Level

If you want to Copy *all* of the Songs from a specific Category/Level, press the F6 Key from any location on the **COPY SONGS** screen. The **GET CATEGORY/LEVEL** window will pop onto the center of your monitor. The display will appear more or less like this.

```
---- S E L E C T O R ----------------------------------------- Copy Songs ----
|  Copy From:  |                             |              | Copy Into:  |
|  ID  |CLPack|        Title       |      Artist      | ID    C/L/Pack|
|   -  |      |                             |              |             |
|   -  |      |    ------------------------------       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    |    GET CATEGORY/LEVEL      |       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    |    Category S  Level 3     |       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    ------------------------------       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    | Type in the Category. You  |       |             |
|   -  |      |    | can call for a specific    |       |             |
|   -  |      |    | Level (1, 2, or 3), or     |       |             |
|   -  |      |    | leave it blank for all     |       |             |
|   -  |      |    | Levels. F2 calls up the    |       |             |
|   -  |      |    | songs.                     |       |             |
|   -  |      |    |                            |       |             |
|   -  |      |    ---- F2-Get Category/Level ----       |             |
|   -  |      |    |                            |       |             |
|   -  |      |                             |              |             |
-------------- F1-Help F2-Copy F6-Category/Level Alt G-Saved List -------------
```

The **GET CATEGORY/LEVEL** window contains two fields, "Category" and "Level". In the "Category" field, type the Category Code of the Songs you wish to Copy. You can optionally use the "Level" field to designate a particular Level of the designated Category. If you leave the "Level" field blank, the Songs in *all* Levels of the specified Category will be located. After entering the required information, press the F2 Key. All of the Songs in the designated Category, or Category/Level, will be displayed on the **COPY SONGS** screen. If you have previously entered *other* Songs on the screen, the Songs from the designated Category/Level will be *added* to the existing list.

In the example **GET CATEGORY/LEVEL** window shown above, *all* of the Songs in Category S Level 3 will be displayed on the **COPY SONGS** screen when the F2 Key is pressed.

When the Category's Songs have been displayed on the **COPY SONGS** screen, you can use the Arrow and Paging Keys to freely move through all of the Songs. You may *change* any Song's information in the "Copy Into" area of the screen, to specify a *different* ID, Category, Level and/or Packet for the Song when it is Copied to the Target Database.

Get a Browse List

If you want to Copy *all* of the Songs in a specific Browse List, press Alt-G from any location on the **COPY SONGS** screen. The **GET A BROWSE LIST** window will appear on the center of the screen.

```
---- S E L E C T O R ------------------------------------------ Copy Songs ----
|  Copy From: |        |         GET A BROWSE LIST         |    |  Copy Into:  |
|  ID  |CLPack|        | Dayparted Songs                   |    | ID    C/L/Pack|
|   -  |      |        | Fast Beatles                      |    |              |
|   -  |      |        | Last Browse                       |    |              |
|   -  |      |        | Long Intros                       |    |              |
|   -  |      |        | Love Songs                        |    |              |
|   -  |      |        | Number One Songs                  |    |              |
|   -  |      |        | Short Songs                       |    |              |
|   -  |      |        | Slow Female Vocals                |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
|   -  |      |        |                                   |    |              |
-------------- F1-Help ----- F1-Help Enter-Get List -----ved List -------------
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all your Saved Browse Lists. Browse Lists are created in the Browse/Conditional Changer section of **SELECTOR**'s Library Management subdivision. For complete information, see "Browse/Conditional Changer" on Page 131 in Section 1 of this Manual.

Simply place the cursor on the Browse List whose Songs you wish to Copy, then press the Enter Key. All of the Songs in the selected Browse List will be displayed on the **COPY SONGS** screen. If you have previously entered *other* Songs on the screen, the Songs from the Browse List will be *added* to the existing list.

When the Browse List Songs have been displayed on the **COPY SONGS** screen, you can use the Arrow and Paging Keys to freely move through all of the Songs. You may *change* any Song's information in the "Copy Into" area of the screen, to specify a *different* ID, Category, Level and/or Packet for the Song when it is Copied to the Target Database.

The Alt-G function provides a powerful means of accessing a specific group of Songs to be Copied. For example, if you want to Copy all the Songs that have been added to the Source Database after a certain date, you could use the Browse feature in Library Management to create a Browse List of those Songs. The Browse feature is extremely flexible. It allows you to create almost any type of Song List imaginable. Then you can easily access your Browse List when you're working here to Copy Songs to Other Databases.

Copy Songs

When you have completed the **COPY SONGS** screen, press the F2 Key. The system will display this message in the upper-left corner of the screen, "*Copying Songs, One Moment Please*". After the Copy Songs to Other Databases function is concluded, the system displays the "Copy into **SELECTOR** Report". A copy of this Report is also sent to the Print File Manager, where it may be printed or viewed later. Here is an excerpt of the printed "Copy into **SELECTOR** Report".

```
Copy into SELECTOR WRCS-AM C:\RCS\SEL\DATA02 on  5/22/90     Page   1


Song Copied 1081-  S3   0 HEY JUDE
Song Copied 1391-  S3   0 I FEEL FINE
Song Copied 1405-  S3   0 HELP
Song Copied 1392-  S3   0 MICHELLE
Song Copied 0177-A S3   0 SHE'S A WOMAN
Song Copied 0752-A S3   0 PLEASE PLEASE ME
Song Copied 2067-  S3   0 DON'T WORRY BABY
Song Copied 1231-A S3   0 REFLECTIONS
Song Copied 0924-A S3   0 LOVE CAN MAKE YOU HAPPY
Song Copied 2112-  S3   0 I STARTED A JOKE
Song Copied 1401-  S3   0 DAY TRIPPER
Song Copied 2247-  S3   0 WHAT DOES IT TAKE
Song Copied 2096-  S3   0 SOMEBODY TO LOVE
Song Copied 2246-  S3   0 TO SIR WITH LOVE
Song Copied 1007-  S3   0 I WAS MADE TO LOVE HER
Song Copied 2412-  S3   0 GLAD ALL OVER
Song Copied 0867-A S3   0 SOUL MAN
Song Copied 1011-A S3   0 WHAT THE WORLD NEEDS NOW
Song Copied 2414-  S3   0 JIMMY MACK
Song Copied 1094-A S3   0 WOOLY BULLY
```

The Header at the top of the "Copy into **SELECTOR** Report" shows the Call Letters and the hard disk drive location of the Target Database, as well as the date that the Songs were Copied. For each Song successfully Copied, the Report lists "Song Copied", and the Song's ID, Category, Level, Packet and Title. For any Song *not* Copied, the Report lists the Song data and the *reason* the Song was not Copied.

HOUSEKEEPING

There are a variety of difficulties that can beset the files in your Database. File problems can occur at any time, even during normal use of **SELECTOR**. For example, lightning or a power line surge might occur as the system is writing to a file, thereby corrupting it. Or an overzealous co-worker could "reboot" your computer when **SELECTOR** is writing one of its Database files. This, too, could render the file useless.

There are several "clues" that indicate you might have a Database file problem. For example, if your music schedules suddenly and inexplicably contain many Unscheduled Positions, one or more of your Database files might be corrupt. Or if you can access a Song by specifying its Song ID but *not* its Artist in the Show/Change or Browse areas of the system, the Artist Index file might be bad. Then again, you might see **SELECTOR** error messages complaining of file problems. Most common file problems can be immediately remedied through the functions available in the system's Housekeeping section.

Do note, however, that many of these functions should be conducted only upon *specific* instructions from the RCS support staff. These functions are clearly indicated both on the screens in the system and in this Manual.

When you select Option #6 from the Utilities Menu, the Housekeeping Menu appears on your screen.

```
---- S E L E C T O R (R) ---------------------- Housekeeping Menu ----
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_       1. Audits                      3. Compress Data Files        _
_                                                                    _
_       2. Rebuild Data Files      Esc - Utilities Menu              _
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_ WRCS-FM    12.00                          The Songs You Love!      _
--------------- (C) 1979-1990 Radio Computing Services ---------------
```

The Housekeeping Menu provides access to three different kinds of file Housekeeping functions. We'll discuss each feature, in the order in which it appears on the Menu.

AUDITS

The Audits area of Housekeeping provides an array of functions that correct the most common **SELECTOR** Database file problems. When you select Option #1 from the Housekeeping Menu, the **AUDITS** window pops over the Menu. The screen display looks somewhat like this.

```
      ---- ---- S E L E C T O R -------------------------- Audits ---- ----
    _  |                                                              |  _
    _  |                                                              |  _
    _  |                                                              |  _
    _  |                        Schedule History                      |  _
    _  |                      ´ Category                               |  _
    _  |                                                              |  _
    _  |                                                              |  _
    _  |                 Press Enter to Tag an Audit.                 |  _
    _  |                 Press Del to Untag an Audit.                 |  _
    _  |              Press F2 to Start all Tagged Audits.            |  _
    _  |                 Press F5 for Special Audits.                 |  _
    _  |                                                              |  _
    _  |                                                              |  _
    _ WRC----------------------- F1-Help -------------------------     _
    --------------- (C) 1979-1990 Radio Computing Services ---------------
```

SELECTOR's Audits are listed in the **AUDITS** window. The system Audits may be run at any time, however you will simply waste time if you run these Audits *needlessly*. In just a moment, we'll describe **SELECTOR**'s Audits, and explain the symptoms that indicate when each should be run.

Tag Audits

Use the Arrow Keys to move the cursor until it is positioned on an Audit you wish to run, then press the Enter Key to tag that Audit. A check mark (´) is placed to the left of the tagged Audit, and the Audit is highlighted on the screen. Continue moving about, tagging all the Audits you wish to run. In the example **AUDITS** window shown above, the "Category" Audit has been tagged.

If you make a mistake, you can untag the erroneous choice. To untag an Audit, position the cursor on that Audit and press the Delete Key. The check mark (´) and highlight will be removed from the untagged Audit.

After you have tagged *all* the Audits you want to run, press the F2 Key. The system will then run all of the tagged Audits.

Schedule History Audit

The "Schedule History" Audit regenerates the Play Stamps of all the Songs in your Database. When running this Audit, **SELECTOR** reads of all the schedule files in the Log Window, and updates the Play Stamps of every Song. This Audit should be run if you notice that the system is not properly respecting any or all of the Rotation Rules you use. These Rules are:

```
                   Minimum Separation
                   Maximum Separation
                   Daypart Rotation
                   Hour Rotation
                   Play Window
                   Yesterday Song
                   Yesterday Title
                   Yesterday Artist
                   Prior Day Song
                   Prior Day Title
                   Prior Day Artist
                   AM/PM Drive Protection
```

Before regenerating *new* Play Stamps, the system first deletes all *existing* Play Stamps from the Songs in the Database. This means that all Play Stamps for dates *outside* the Log Window are *eliminated* during this Audit.

If your Log Window's "Number of Days in the Past" is *less* than your longest Minimum Separation or Maximum Separation Rule settings, the system will no longer know about the scheduling of Songs outside of the Log Window. For example, if your Log Window is set to 28 days in the Past, after a Schedule History Audit the system's Play Stamps will *not* contain any data for plays *prior* to 28 days ago. Therefore, if your Minimum Separation Rule is set to 35 days, after a Schedule History Audit the system *could* schedule Songs in violation of the Rule. For this reason, you might want to set your Log Window's "Number of Days in the Past" to - at least - the *maximum* number of days specified in your Minimum and Maximum Separation Rule settings.

For those of you who use **LINKER**, this Audit *also* regenerates the Play Stamps of all the Events in your Database. The Schedule History Audit should be run if you notice that **LINKER** is not properly respecting your Event Rotation Rules.

Category Audit

The "Category" Audit recreates the system files that store the Stack Order of all your Song and Event Categories. You should run the Category Audit if **SELECTOR** is "ignoring" Songs or if **LINKER** is "ignoring" Events during scheduling. For a description of **LINKER**, see "**LINKER**" on Page 45 in the Introduction Section of this Manual.

Say that your "A" Category has eleven Songs. During a scheduling session, you notice that the system has only scheduled seven of the eleven Songs. Your next step would be to try a Browse on Category A. If the system locates only seven Songs, then you should run the Category Audit.

When **SELECTOR** runs the Category Audit, it first deletes the current Song and Event Category system files, then recreates them Song-by-Song and Event-by-Event. The entire Song and Event Databases are examined, and each Song and Event is assigned to its proper Category/Level in the Database. Then the system reads all the Song and Event Play Stamps to place them in most-rested order.

You may run the Category Audit any time you want the system to rearrange the Stack Order of all Songs and Events into most-rested order. Note, however, that this Audit should *not* be run immediately after you have worked in the Reorder a Category/Level area of Library Management. The Category Audit completely *negates* **SELECTOR**'s "Kick", "Shuffle", "Spread" and "Move" Category Reordering functions.

If you select *both* the Schedule History Audit *and* the Category Audit, the system runs the Schedule History Audit first. This ensures that the system's Play Stamps contain accurate data for the Category Audit.

SPECIAL AUDITS

In addition to the Audits described above, **SELECTOR** provides a group of Special Audits. These Audits are used to correct more serious and/or unusual Database file problems. Although we will describe all of the Special Audits here in the Manual, please heed this *caution*:

Do not run any Special Audit unless instructed to do so by a member of the RCS support staff!

From any location on the **AUDITS** window, press the F5 Key. The **SPECIAL AUDITS** window will pop onto the screen. It looks more or less like this.

```
        ---- S E L E C T O R -------------------- Special Audits ----
    ---- |                                                     |  ----
     _   |                                                     |   _
     _   |                 Special Artist                      |   _
     _   |                 Theme Index                         |   _
     _   |                 Artist & Title Cleanup              |   _
     _   |                 Song Packet                         |   _
     _   |               ´ Notes                               |   _
     _   |                 "Squeeze" Song File                 |   _
     _   |                                                     |   _
     _   |             Press Enter to Tag an Audit.            |   _
     _   |             Press Del to Untag an Audit.            |   _
     _   |          Press F2 to Start all Tagged Audits.       |   _
     _   |                                                     |   _
     _   |   CAUTION: Don't run these unless instructed to by RCS ! |   _
     _ WRC|                                                     |   _
    -----|                                                     |-----
        ------------------------ F1-Help -------------------------
```

All of **SELECTOR**'s Special Audits are listed in the **SPECIAL AUDITS** window. Remember that you should run a Special Audit only upon *specific* instructions from *RCS*. We'll discuss each Special Audit in the order in which it appears in the window.

Tag Special Audits

For complete details on tagging and untagging the Special Audits, see "Tag Audits" on Page 630 in this Section of the Manual. After you have tagged *all* the Special Audits you have been instructed to run, press the F2 Key. The system will then run all of the tagged Special Audits.

Special Artist Audit

The "Special Artist" Audit regenerates the Play Stamps for all of the Special Artists in the Database. When running this Special Audit, **SELECTOR** reads of all the schedule files in the Log Window, and updates the five Play Stamps of every Special Artist. RCS might instruct you to run this Special Audit if the system is not properly respecting your Special Artist Separation Rule.

Theme Index Audit

The "Theme Index" Special Audit regenerates the system data file that lists all of the Songs assigned to each Theme. RCS might instruct you to run this Special Audit if the Day Scheduler "ignores" Theme Songs. During the Audit, every Song in the Database is examined. The system makes a note of the Themes assigned to each Song. This information is used to recreate the system's Theme Index file.

Artist and Title Cleanup Audit

The "Artist and Title Cleanup" Special Audit removes all unused Song Titles and Artists from your Database. This Special Audit can be *destructive* and must *never* be run without specific instructions from RCS. We might instruct you to run this Special Audit if the system **ARTIST** window displays Artists names whose Songs have been deleted from your Database.

Song Packet Audit

The "Song Packet" Special Audit makes sure that all Songs in a Packet are assigned to the same Category/Level. If, for whatever reason, Songs in a Packet are spread through *different* Categories/Levels, this Special Audit will *split* the "illegal" Packet, and place the Songs from different Categories/Levels in unique Packets within their actual Category/Level.

The Song Packet Audit also Deletes the Packet assignment of any Song that, for whatever reason, is in a single-Song packet. Since single-Song Packets serve no useful purpose, the system eliminates them to free the Song Packet Numbers for more useful purposes.

The Packet Special Audit is automatically run from the Conditional Changer whenever any Packet changes have taken place there. It is unlikely that RCS will ever instruct you to run this Special Audit.

Notes

The "Notes" Special Audit operates on *both* Song *and* Artist Notes. The Notes Special Audit goes through all of the Song and Artist Notes in the Database. It kills all Notes whose "Kill Date" is *prior* to the System Date, or whose "Kill Count" has been *reduced* to "0". The Notes killed by this Special Audit are deleted from *all* of the Songs to which they are assigned, and completely *removed* from the system. RCS might instruct you to run the Notes Special Audit if Song or Artist Notes are remaining in your Database *beyond* their "Kill Date", or after they have printed on the music Log *more* than the number of times specified in the "Kill Count".

Squeeze Song File

The "Squeeze Song File" Special Audit compacts and renumbers the system's internal record numbers. These numbers are automatically assigned to the Songs in your Database. This Special Audit can reduce the amount of memory required in some areas of **SELECTOR**. RCS might instruct you to run the Squeeze Song File Special Audit if you are having memory errors in certain areas of the system such as the Manual Scheduler.

REBUILD DATA FILES

SELECTOR uses index files to quickly locate various Items, such as all of the Songs in a Category or all the Songs by a particular Artist. If an index file becomes corrupt, **SELECTOR** will have problems locating the indexed Items. For example, if the Category index file is damaged, **SELECTOR** will be unable to find some or all of the Songs in some or all of the Categories. If this were to happen, a Category Browse would not show, and the Day Scheduler would not schedule, all of the Songs in the Category.

The Rebuild Data Files division of Housekeeping contains a group of functions that reconstruct **SELECTOR** Database index files, to solve these kinds of problems. Although we will describe all of the Rebuild options here in the Manual, please heed this *caution*:

Do not Rebuild any data file unless instructed to do so by a member of the RCS support staff!

When you select Option #2 from the Housekeeping Menu, the **REBUILD DATA FILES** window pops over the Menu. Here is an example of the screen display.

```
        ---- S E L E C T O R ---------------- Rebuild Data Files ----
            |                                                    |
            |                                                    |
 ----   |                                                    |   ----
   _    |                    All Files                       |    _
   _    |                  ´ Song File                       |    _
   _    |                    Title File                      |    _
   _    |                    Artist File                     |    _
   _    |                  ´ Clock File                      |    _
   _    |                    Note File                       |    _
   _    |                    Event File                      |    _
   _    |                    History File                    |    _
   _    |                                                    |    _
   _    |                                                    |    _
   _    |         Press Enter to Tag File for Rebuild.       |    _
   _    |         Press Del to Untag File for Rebuild.       |    _
 _ WRC|      Press F2 to Start Rebuilding all Tagged Files.  |    _
 -----|                                                    |-----
            |      NOTE: Don't run Rebuild unless instructed to by RCS !  |
            |                                                    |
            ------------------------ F1-Help -------------------------
```

All of **SELECTOR**'s Rebuild options are listed in the **REBUILD DATA FILES** window. Remember that you should Rebuild a data file only upon *specific* instructions from *RCS*. We'll discuss each Rebuild Option in the order in which it appears in the window.

Tag Rebuild Options

For complete details on tagging and untagging the Rebuild options that you have been instructed to run, see "Tag Audits" on Page 630 in this Section of the Manual.

After you have tagged *all* the Rebuild options you have been instructed to run, press the F2 Key. The system will then run all of the tagged Rebuild options.

Rebuild All Files

The "All Files" option Rebuilds *all* of the system's index files. Since it is unlikely that all of your index files are corrupt, RCS will probably not instruct you to run this Rebuild option.

Rebuild Song File

The "Song File" option Rebuilds the Song ID index file. RCS might instruct you to Rebuild this file if you cannot access Songs using their ID numbers in Show/Change, Browse or any other area of the system that allows you to enter a Song ID number.

Rebuild Title File

The "Title File" option Rebuilds the Title index file. RCS might instruct you to Rebuild this file if you cannot access a Song or Album using its Title in Show/Change, Browse or any other area of the system that allows you to enter a Song or Album Title.

Rebuild Artist File

The "Artist File" option Rebuilds the Artist index file. RCS might instruct you to Rebuild this file if you cannot access a Song by using the Artist's name in Show/Change, Browse or any other area of the system that allows you to enter an Artist name.

Rebuild Clock File

The "Clock File" option Rebuilds the Clock index file. RCS might instruct you to Rebuild this file if you cannot assign a Clock on the **CLOCK ASSIGNMENT GRID** screen, or if a Clock that you know exists has disappeared from the **EDIT/DELETE A CLOCK** window.

Rebuild Note File

The "Note File" option Rebuilds the Song and Artist Note index file. RCS might instruct you to Rebuild this file if you cannot access a Song or Artist Note by using the Note Number in the **SONG NOTES** or **ARTIST NOTES** windows, or if you are unable to locate specific Notes in Browse.

Rebuild Event File

The "Event File" option Rebuilds the Event ID index file. This file stores the ID numbers of all Events, including Breaknotes. RCS might instruct you to Rebuild this file if you cannot access an Event using its ID number in Show/Change, Browse or any other area of **LINKER** that allows you to enter an Event ID number. We might also ask you to select this option if you cannot access a Breaknote by using its ID number in **SELECTOR**.

Rebuild History File

The "History File" option Rebuilds the History index file. RCS might instruct you to Rebuild this file if you cannot access a scheduled day in the Manual Scheduler.

COMPRESS DATA FILES

Over time, the files that comprise your Database can become fragmented and inefficient. The system files undergo constant changes, as you schedule, add, modify and delete data. Due to the manner in which **SELECTOR** maintains its files, "empty spaces" can creep into your Database files. While not inherently destructive, these useless spaces take up valuable room on your hard disk drive, and can *slightly* reduce the speed at which the program operates.

The Compress Data Files area of Housekeeping is provided so that the system files can be "cleaned up" periodically. The Compress options eliminate fragmentation by deleting empty spaces and rearranging the data within the files. This reduces the hard disk storage requirements for the system Database files, and can *slightly* increase the system's speed. Although we will describe all of the Compress options here in the Manual, please heed this *caution*:

Do not Compress any data file unless instructed to do so by a member of the RCS support staff!

When you select Option #3 from the Housekeeping Menu, **SELECTOR** displays this "Caution" message.

```
---------------------------------------------------------------------------
|                                                                           |
|                                                                           |
|                           CAUTION !!!!                                    |
|                                                                           |
|  Under rare circumstances, this Compression routine may cause permanent   |
|  Data loss.  For this reason, you should take a Backup.  DO NOT USE ANY OF |
|  YOUR EXISTING BACKUP DISKETTES !!!  Depending on the nature of the problem,|
|  we may need to Restore some or all Data Files from an older Backup.       |
|                                                                           |
|        USE A DIFFERENT DISKETTE TO TAKE THIS BACKUP !!!                    |
|                                                                           |
|             Press Esc to Cancel the Compression                           |
|            Press F2 to Proceed with the Compression                       |
|                                                                           |
|                                                                           |
---------------------------------------------------------------------------
```

It is absolutely *imperative* that you take a Backup before running any of the Compress Data File options. There are unusual circumstances that can cause *permanent loss* of data during the operation of these functions. A Backup will prevent disaster if these conditions are present in your Database.

If you want to make a Backup, press the Escape Key to acknowledge and exit the "Caution" message. Then return to **SELECTOR**'s Main Menu and choose Option #9, Backup/Restore Data. For complete details, see "Backup" on Page 845 in Section 9 of this Manual. After making a Backup on a disk *other* than any of your *regular* Backup disks, you can return here to Compress Data Files.

Press the F2 Key from the "Caution" message to access the **COMPRESS DATA FILES** window. It will pop onto the center of the display. Your screen will look like this.

```
       ---- S E L E C T O R --------------- Compress Data Files ----
       |                                                          |
       |                        Last Time                         |
----   |            Files       Compressed                        |  ----
_      |                                                          |  _
_      |         ´ All Files      3/24/90                         |  _
_      |           Song File      5/ 3/90                         |  _
_      |           Title File     5/ 3/90                         |  _
_      |           Artist File    5/ 3/90                         |  _
_      |           Clock File     5/ 3/90                         |  _
_      |           Note File      5/ 3/90                         |  _
_      |           Event File     5/ 3/90                         |  _
_      |           History File   5/ 3/90                         |  _
_      |                                                          |  _
_      |                                                          |  _
_      |         Press Enter to Tag File for Compression.         |  _
_      |         Press Del to Untag File for Compression.         |  _
_ WRC  |      Press F2 to Start Compressing all Tagged Files.     |  _
-----  |                                                          | -----
       |     NOTE: Don't run Compress unless instructed to by RCS !|
       |                                                          |
       ----------------------- F1-Help -------------------------
```

The **COMPRESS DATA FILES** window contains two columns. The "Last Time Compressed" column contains display fields that show the date that each file was last compressed. The system maintains these dates. You *cannot* move the cursor into these fields or change their contents.

All of **SELECTOR**'s Compress options are listed in the **COMPRESS DATA FILES** window. Remember that you should Compress a data file only upon *specific* instructions from *RCS*. We'll discuss each Compress Data File Option in the order in which it appears in the window.

Tag Rebuild Options

For complete details on tagging and untagging the Compress options that you have been instructed to run, see "Tag Audits" on Page 630 in this Section of the Manual.

After you have tagged *all* the Compress options you have been instructed to run, press the F2 Key. The system will then run all of the tagged Compress options.

Compress All Files

The "All Files" option Compresses *all* of the system's data files. RCS might instruct you to run this Compress option if we determine that all of your data files should be compressed. Compressing Data Files takes considerable time, so we will not recommend this option needlessly.

Compress Song File

The "Song File" option Compresses the data in the system's Song File. RCS might instruct you to run this Compress option if you have added, deleted or modified many Songs since the last time the Song File was Compressed.

Compress Title File

The "Title File" option Compresses the data in the system's Title File. **SELECTOR** stores Song and Album Titles in this file. RCS might instruct you to run this Compress option if you have added, deleted or modified many Songs or Albums since the last time the Title File was Compressed.

Compress Artist File

The "Artist File" option Compresses the data in the system's Artist File. **SELECTOR** stores all Artist names in this file. RCS might instruct you to run this Compress option if you have added, deleted or modified many Songs since the last time the Artist File was Compressed.

Compress Clock File

The "Clock File" option Compresses the data in the system's Clock File. **SELECTOR** stores all the system Clocks in this file. RCS might instruct you to run this Compress option if you have added, deleted or modified many Clocks since the last time the Clock File was Compressed.

Compress Note File

The "Note" option Compresses the data in the system's Note File. **SELECTOR** stores Song and Artist Notes in this file. RCS might instruct you to run this Compress option if you have added, deleted or modified many Songs or Artist Notes since the last time the Note File was Compressed.

Compress Event File

The "Event File" option Compresses the data in the system's Events File. **SELECTOR** stores Breaknote and Event data in this File. RCS might instruct you to run this Compress option if you have added, deleted or modified many Breaknotes or Events since the last time the Events File was Compressed.

Compress History File

The "History File" option Compresses the data in the system's History File. **SELECTOR** stores scheduling history in this File. RCS might instruct you to run this Compress option if you have made many changes to the Log Window settings.

SELECTOR ENHANCEMENTS

SELECTOR is an ever-changing program. We constantly add new features to ensure that the system keeps in step with the rapid changes that occur in the broadcast industry. In this area of the program, you can learn about all of the new features that have been added to the system *after* this Manual was printed.

When you select Option #7 from the Utilities Menu, the **PRINT OPTIONS** window pops over the Menu. You will see a display more or less like this.

```
 ---- S E L E C T O R (R) ---------------------------- Utilities Menu ----
 _                        ---------------------------------                    _
 _                       |        PRINT OPTIONS          |                     _
 _                       |                               |                     _
 _                       |     1. Print                  |                     _
 _   1. Station Parame   |                               |ng (Audits)          _
 _                       |     2. File                   |                     _
 _   2. SELECTOR/MUSIC   |                               |nhancements          _
 _                       |     3. Background Print        |                     _
 _   3. Print Cart Lab   |                               |n Reports            _
 _                       |     4. View                   |                     _
 _   4. Simulcast/Repe   |                               | Manager             _
 _                       |     5. View/File              |                     _
 _   5. Copy Songs To    |                               |ain Menu             _
 _                       |     6. Print File Manager      |                     _
 _                       |                               |                     _
 _                       |     Esc - Previous Screen      |                     _
 _                       |                               |                     _
 _ WRCS-FM    12.00       --------------------------------Songs You Love!       _
 ----------------- (C) 1979-1990 Radio Computing Services -----------------
```

After choosing one of the Print options, the **SELECTOR** Enhancements will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

All system Enhancements and changes are documented here. The *latest* changes always appear at the *beginning* of the document. When you install a new Version of **SELECTOR** on your machine, we strongly urge you to select the View option to read the Enhancements. You will learn important information about changes to *existing* system features, and you will receive instructions about using all the *new* functions that have been added to the system.

If, after Viewing the Enhancements, you would like a printed copy of the document, return to this area of the Utilities subdivision and select the Print option. The Enhancements file will be immediately sent to your printer.

ASSOCIATION REPORTS

Most stations are required to provide reports to various associations responsible for verifying the broadcasting of Copyrighted music. This is an important process, because the associations generally collect fees from the station to reimburse the Artists and Composers for the use of their Copyrighted material. This area of the system allows you to generate *accurate* reports for these agencies.

Every country has unique reporting requirements. **SELECTOR** is an international program with users all over the world. The system provides custom reports tailored to the needs of **SELECTOR** users in Australia, Canada, France, Germany, the United Kingdom and the United States. This area of the system allows you to easily generate reports that fulfill your association reporting needs.

When you select Option #8 from the Utilities Menu, the Association Reports Menu appears on the screen. This is how the Menu appears.

```
---- S E L E C T O R (R) ----------------- Association Reports Menu ----
_                                                                        _
_                                                                        _
_                                                                        _
_           1. Australia              4. Germany                         _
_                                                                        _
_           2. Canada                 5. United Kingdom                  _
_                                                                        _
_           3. France                 6. United States                  _
_                                                                        _
_                                                                        _
_                        Esc - Utilities Menu                            _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                            The Songs You Love!        _
--------------- (C) 1979-1990 Radio Computing Services ---------------
```

The system provides six customized reporting systems to accommodate the requirements of broadcasters in six different countries. Each option on the Association Reports Menu is devoted to a specific country:

Option #1 - **AUSTRALIA** provides reports for **SELECTOR** users in Australia.

Option #2 - **CANADA** provides reports for **SELECTOR** users in Canada.

Option #3 - **FRANCE** provides reports for **SELECTOR** users in France.

Option #4 - **GERMANY** provides reports for **SELECTOR** users in Germany.

Option #5 - **UNITED KINGDOM** provides reports for **SELECTOR** users in England.

Option #6 - **UNITED STATES** provides the BMI and ASCAP Reports for **SELECTOR** users in the U.S.A.

The RCS Representative for each of the countries other than the United States can provide complete details about the features and reports available in those areas of the system. If you need more information, you should contact the RCS Representative for your country.

UNITED STATES REPORTS

When you select Option #6 from the Association Reports Menu, the United States Reports Menu appears on your monitor. Here is how the Menu appears.

```
---- S E L E C T O R (R) ------------ United States Reports Menu ----
_                                                                    _
_                                                                    _
_                                                                    _
_                                                                    _
_          1. BMI Report              2. ASCAP Report               _
_                                                                    _
_                       Esc - Association Menu                       _
_                                                                    _
_                                                                    _
_                                                                    _
_ WRCS-FM   12.00                         The Songs You Love!        _
-------------- (C) 1979-1989 Radio Computing Services --------------
```

BMI REPORT

BMI stands for Broadcast Music, Incorporated. This association requires many commercial radio stations in the United States to compile a BMI Radio Log for a one week period during dates determined by BMI. **SELECTOR** provides the BMI Report for your convenience. Before submitting this Report to BMI, *you* should check with them to ensure that the Report fulfills their reporting requirements.

Select Option #1 from the United States Reports Menu to generate the BMI Report. The **FOR WHAT DATE/HOUR RANGE** window will pop onto the center of the Menu. You will see a display more or less like this.

```
                        ------------------------------
                        |                            |
---- S E L E C T O R|  For what Date/Hour Range?  |s Reports Menu ----
_                   |                            |                    _
_                   |            From            |                    _
_                   |                            |                    _
_                   |    Wed  5/ 9/90 at 12:00M  |                    _
_          1. BMI Re|                            |eport               _
_                   |             To             |                    _
_                   |                            |                    _
_                   |    Tue  5/15/90 at 11:59P  |                    _
_                   |                            |                    _
_                   |                            |                    _
_                   |            Wrap            |                    _
_ WRCS-FM   12.00   |                            |s You Love!         _
-------------- (C) ----- F1-Help F2-Analyze ------ces --------------
```

The **FOR WHAT DATE/HOUR RANGE** window contains a group of fields that allow you to specify the date and time range for the BMI Report. The system automatically suggests settings that, if not changed, will generate a Report for the last scheduled week. The suggested "From" and "To" times are controlled by a setting that you make in the Station Parameters section of **SELECTOR**. For complete details on changing the start time that the system suggests, see "Broadcast Day Starts At" on Page 591 in this Section of the Manual.

From and To Date/Time

If you wish, you may change the data in the "From" and "To" fields in the **FOR WHAT DATE/HOUR RANGE** window to a different date and time range. Of course, you must specify a date and time range that has already been scheduled, and that is within the system's Log Window.

The field at the bottom of the **FOR WHAT DATE/HOUR RANGE** window is a Toggle Bar field with choices of "Wrap" and "Block". The concepts of Wrapping and Blocking a date/time range are used throughout **SELECTOR**, so we'll take a moment to explain these notions.

Wrap/Block

"Wrap"/"Block" fields in **SELECTOR** always appear in conjunction with "From" and "To" date and time fields. The setting you choose in the "Wrap"/"Block" field determines the manner in which the system *interprets* the related "From" and "To" dates and times. "Wrap" instructs the system to consider the *complete* date and time range expressed in the "From" and "To" date and time fields. "Block" informs the system to regard *only* the *time blocks*, entered in the "From" and "To" time fields, for *each* date entered in the "From" and "To" date fields. We'll illustrate these concepts with two examples.

Wrap

In this window excerpt, the Toggle Bar field at the bottom of the window has been set to "Wrap". **SELECTOR** has thus been instructed to consider *all hours* between the "From" date and time through and including the "To" date and time. In this example, the system will regard all hours from the 10AM hour on Wednesday, May 9th, 1990 through and including the 2PM hour on Tuesday, May 15th, 1990.

```
-------------------------------
|                             |
|  For what Date/Hour Range?  |
|                             |
|            From             |
|                             |
|   Wed 5 / 9/90 at 10:00A    |
|                             |
|             To              |
|                             |
|   Tue  5/15/90 at  2:59P    |
|                             |
|            Wrap             |
|                             |
-------------------------------
```

Block

In this window excerpt, the Toggle Bar field at the bottom of the window has been set to "Block". This means that **SELECTOR** will consider *only those hours* in the "From" and "To" time fields for every date within the range entered in the "From" and "To" date fields. In this example, the system will *only* regard the 10AM through and including the 2PM *hours* of each date from Wednesday, May 9th, 1990 through and including Tuesday, May 15th, 1990. Note that the only change in this window, from the window shown above, is the "Block" field setting. Yet this simple change makes a dramatic *difference* in how the system interprets the data in the "From" and "To" time and date fields.

```
-------------------------------
|                             |
|  For what Date/Hour Range?  |
|                             |
|            From             |
|                             |
|   Wed 5 / 9/90 at 10:00A    |
|                             |
|             To              |
|                             |
|   Tue  5/15/90 at  2:59P    |
|                             |
|            Block            |
|                             |
-------------------------------
```

Print BMI Report

After the "From", "To" and "Wrap/Block" fields in the **FOR WHAT DATE/HOUR RANGE** window have been set to your satisfaction, press the F2 Key. The **PRINT OPTIONS** window will pop onto the center of the screen. Here is how the display appears.

```
                      ---------------------------------
                      |          PRINT OPTIONS         |
        ---- S E L E C T O|                            |s Reports Menu ----
        _                 |      1. Print              |                  _
        _                 |                            |                  _
        _                 |      2. File               |                  _
        _                 |                            |                  _
        _         1. BMI  |      3. Background Print    |eport             _
        _                 |                            |                  _
        _                 |      4. View               |                  _
        _                 |                            |                  _
        _                 |      5. View/File          |                  _
        _                 |                            |                  _
        _                 |      6. Print File Manager |                  _
        _  WRCS-FM   12.00 |                            |s You Love!       _
        -------------- (C |   Esc - Previous Screen     |ces --------------
                      |                                 |
                      ---------------------------------
```

After you choose one of the Print options, the BMI Report will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual. Here's an example of the printed BMI Report.

```
_                          B M I   R A D I O   L O G

 CALL LETTERS : WRCS-FM  DATE :   5/ 9/90                                              PAGE :   1

                                         THEME
   TIME    SONG TITLE                     OPN CLS COMPOSERS/ARRANGERS
 ------------------------------------------------------------------------------------------------------
 12:00 M   GOOD VIBRATIONS                        B. WILSON / M. LOVE
 12:03 M   DON'T LET THE SUN GO DOW               E. JOHN / B. TAUPIN
 12:09 M   I'LL ALWAYS LOVE YOU                   J. GEORGE
 12:13 M   I CAN'T HELP MYSELF                    B. HOLLAND / L. DOZIER / E. HOLLAND, JR.
 12:16 M   KEY LARGO                              B. HIGGINS / S. LIMBO
 12:22 M   SUGAR SUGAR                            A. KIM / J. BARRY
 12:24 M   LONGFELLOW SERENADE                    N. DIAMOND
 12:28 M   THESE DREAMS                           B. TAUPIN / M. PAGE
 12:32 M   YOUNG GIRL                             J. FULLER
 12:37 M   SUNDOWN                                G. LIGHTFOOT
 12:41 M   BABY I LOVE YOUR WAY / FREE BIRD       P. FRAMPTON / A. COLLINS / R. VAN ZANDT
 12:45 M   DO YOU WANT TO KNOW A SE               J. LENNON / P. MCCARTNEY
 12:50 M   CARA MIA                               T. TRAPANI / L. LANGE
 12:52 M   SATURDAY IN THE PARK                   R. LAMM
 12:56 M   SUDDENLY                               B. OCEAN / K. DIAMOND
  1:00 A   GOOD LOVIN'                            R. CLARK / A. RESNICK
  1:02 A   NO TIME                                R. BACHMAN / B. CUMMINGS
  1:06 A   KISSING A FOOL                         G. MICHAEL
  1:10 A   CALIFORNIA GIRLS                       B. WILSON
```

The first Header at the top of the page displays the name of the Report. The second Header shows your Call Letters, the date of the scheduled music listed in the Report and the Page Number. The third Header shows the location of the scheduled times ("Time"), Titles ("Song Title"), Theme Open ("OPN") and Theme Close ("CLS"), and the "Composers/Arrangers" of the Songs appearing in the body of the Report.

The example BMI Report excerpt shown above contains the Songs scheduled between 12 Midnight and 1:10AM on May 9th, 1990. For each Song, the Report shows its scheduled start time, Title, and Composers/Arrangers.

The "Theme Open" and "Theme Close" columns must be completed *manually*. The directions provided with your BMI logging instructions define the requirements of Theme Music reporting. Since **SELECTOR** has no way of knowing *which* Songs have been used as Theme Music, *you* must place a check mark (´) in the "Theme Open" or "Theme Close" column of each scheduled Song that was uses as an Opening or Closing Theme.

In order for the BMI Report to be accurate, you must enter data in the "Composers" and/or "Arrangers" fields of all scheduled Songs. These fields are located in the **ADDITIONAL SONG INFORMATION** window, accessible in the Library Management subdivision of the program. For complete details, see "Additional Song Information" on Page 103 in Section 1 of this Manual.

If you allow your Air Talent to add, delete or move scheduled Songs, you *must* Reconcile your schedules for the BMI Logging period *before* generating the BMI Report. Reconciliation is the process of editing the system schedules to reflect changes that were made to the schedules *outside* of the system. **SELECTOR** provides a Reconciliation Mode in the Manual Scheduler. For complete details, see "Reconciliation Mode" on Page 549 in Section 4 of this Manual.

In many cases, BMI will accept a regular **SELECTOR** Music Log in lieu of the BMI Report. If your Log Format contains the Title, Artist and Air Time of each scheduled Song, BMI *may* accept your Log. **You must get permission from BMI before submitting your regular Logs in place of the BMI Report**. If BMI *will* accept your normal Log, you will *not* have to enter Composer data for all of your scheduled Songs. You *will* have to print a Reconciled copy of the Log, if *changes* were made to the schedule *after* the original Log was printed.

ASCAP REPORT

ASCAP stands for the American Society of Composers Artists and Publishers. This association occasionally requires commercial radio stations in the United States to compile an ASCAP Log for a date range determined by ASCAP. **SELECTOR** provides the ASCAP Report for your convenience. Before submitting this Report to ASCAP, *you* should check with them to ensure that the Report fulfills their reporting requirements.

Select Option #2 from the United States Reports Menu to generate the ASCAP Report. The **FOR WHAT DATE/HOUR RANGE** window will pop onto the center of the Menu. You will see a display more or less like this.

```
                        -----------------------------
                        |                           |
      ---- S E L E C T O R|  For what Date/Hour Range? |s Reports Menu ----
      _                   |                           |                  _
      _                   |            From           |                  _
      _                   |                           |                  _
      _                   |   Wed  5/ 9/90 at 12:00M   |                  _
      _        1. BMI Re  |                           |eport             _
      _                   |             To            |                  _
      _                   |                           |                  _
      _                   |   Tue  5/15/90 at 11:59P   |                  _
      _                   |                           |                  _
      _                   |                           |                  _
      _                   |            Wrap           |                  _
      _  WRCS-FM   12.00   |                           |s You Love!       _
      --------------- (C) ----- F1-Help F2-Analyze ------ces --------------
```

The **FOR WHAT DATE/HOUR RANGE** window contains a group of fields that allow you to specify the date and time range for the ASCAP Report. The system automatically suggests settings that, if not changed, will generate a Report for the last scheduled week. The suggested "From" and "To" times are controlled by a setting that you make in the Station Parameters section of **SELECTOR**. For complete details on changing the start time that the system suggests, see "Broadcast Day Starts At" on Page 591 in this Section of the Manual.

For complete information concerning the **FOR WHAT DATE/HOUR RANGE** window, see "BMI Report" on Page 641 in this Section of the Manual.

Print ASCAP Report

After the "From", "To" and "Wrap/Block" fields in the **FOR WHAT DATE/HOUR RANGE** window have been set to your satisfaction, press the F2 Key. The **PRINT OPTIONS** window will pop onto the center of the screen. Here is how the display appears.

```
                       --------------------------------
                       |         PRINT OPTIONS         |
        ---- S E L E C T O|                             |s Reports Menu ----
        _                |    1. Print                  |                   _
        _                |                             |                   _
        _                |    2. File                  |                   _
        _                |                             |                   _
        _        1. BMI  |    3. Background Print       |eport              _
        _                |                             |                   _
        _                |    4. View                  |                   _
        _                |                             |                   _
        _                |    5. View/File             |                   _
        _                |                             |                   _
        _                |    6. Print File Manager     |                   _
        _ WRCS-FM   12.00|                             |s You Love!        _
        -------------- (C|   Esc - Previous Screen      |ces --------------
                       |                             |
                       --------------------------------
```

After you choose one of the Print options, the ASCAP Report will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual. Here's an example of the printed ASCAP Report.

```
                    A S C A P   R E P O R T

 CALL LETTERS : WRCS-FM  DATE : 5/ 9/90        PAGE :   1

 TIME        SONG TITLE                     SONG ARTIST
 ------------------------------------------------------------------------
12:00 M    GOOD VIBRATIONS                 BEACH BOYS
12:03 M    DON'T LET THE SUN GO DOW        JOHN,ELTON
12:09 M    I'LL ALWAYS LOVE YOU            DAYNE,TAYLOR
12:13 M    I CAN'T HELP MYSELF             FOUR TOPS
12:16 M    KEY LARGO                       HIGGINS,BERTIE
12:22 M    SUGAR SUGAR                     ARCHIES
12:24 M    LONGFELLOW SERENADE             DIAMOND,NEIL
12:28 M    THESE DREAMS                    HEART
12:32 M    YOUNG GIRL                      UNION GAP
12:37 M    SUNDOWN                         LIGHTFOOT,GORDON
12:41 M    BABY I LOVE YOUR WAY / FREE BIRD  WILL TO POWER
12:45 M    DO YOU WANT TO KNOW A SE        BEATLES
```

The Header at the top of the page displays the name of the Report, your Call Letters, the date of the scheduled music listed in the Report and the Page Number. The Header also shows the location of schedule times ("Time"), Titles ("Song Title") and Artists ("Song Artists") of the Songs appearing in the body of the Report.

The example ASCAP Report excerpt shown above contains the Songs scheduled between 12 Midnight and 12:45 AM on May 9th, 1990. For each Song, the Report shows its scheduled start time, Title and Artist.

If you allow your Air Talent to add, delete or move scheduled Songs, you *must* Reconcile your schedules for the ASCAP Logging period *before* generating this Report. For complete details, see "Reconciliation Mode" on Page 549 in Section 4 of this Manual.

PRINT FILE MANAGER

In many areas of the system, you can elect to send a report to the Print File Manager. Still other areas of the system automatically generate a report that is sent here. These reports are converted to "Print Files" and stored on your hard disk drive. The Print File Manager allows you to Print, View, Copy or Delete Print Files.

When you select Option #9 from the Utilities Menu, the **PRINT FILE MANAGER** screen appears on your monitor. You will see a display more or less like this.

```
---- S E L E C T O R -------------------------------- Print File Manager ----
|                                                                            |
|  Date     Time           Print File Description      1 of  10 Files |
----------------------------------------------------------------------------
|  5/25/90  2:37 P Simulcast/Repeat Report                                   |
|  5/25/90 11:27 A Songs Copied To/From other SELECTOR Databases             |
|  5/25/90  9:36 A Directory by Category                                     |
|  5/25/90  9:05 A Song Browse List                                         |
|  5/24/90  6:44 P Full Talent List                                         |
|  5/24/90  6:44 P Brief Talent List                                        |
|  5/24/90  6:44 P Talent Schedule                                          |
|  5/24/90  1:55 P Song Information Screen                                   |
|  5/24/90 10:41 A Daypart Restriction List                                 |
|  5/24/90  9:32 A Deleted Songs Report                                     |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
------------------ F1-Help F2-Print F3-View F4-Copy Del-Delete ---------------
```

The **PRINT FILE MANAGER** screen contains a scrolling list of all the **SELECTOR** Print Files currently stored on your hard disk drive. The list is sorted according to the date and time that the Files were generated. The most *recent* Print Files appear at the *top* of the list.

The "Date" and "Time" columns show the date and time each Print File was created. The "Print File Description" column displays the names of the Print Files available. Notice the upper-right corner displays "*1 of 10 Files*". The cursor is located on the first Print File in the list. You use the Arrow and Paging Keys to move the cursor through the list of Print Files. As you move, the "Matches" display changes to indicate your current position.

Note that you can *also* access the **PRINT FILE MANAGER** screen from the **PRINT OPTIONS** window, which is available in many areas of **SELECTOR** by pressing the F9 Key. This means that you can quickly and easily move to the **PRINT FILE MANAGER** screen *without* entering the Utilities subdivision.

PRINT FILE

Place the **PRINT FILE MANAGER** screen cursor on a Print File that you wish to Print, and press the F2 Key. The Print File will be immediately sent to your printer. If your printer is not on line, or if there is a printer problem, a message will flash in the upper-left corner of the screen. When the problem is resolved, printing will begin.

SELECTOR employs a "background" technique when printing from the **PRINT FILE MANAGER** screen. The system loads up to ten selected files into a "print queue". Then the files are printed, in queue order, in a "multi-tasking" mode. This means that the computer prints each file in turn, while allowing you to do *other* work on the computer *at the same time*. You will probably notice that printing is somewhat slower than normal, and that the computer is a bit sluggish when responding to your keyboard entries. Your computer is "time slicing", which means that some processing time is devoted to printing, and other processing time is dedicated to processing your keyboard commands. This is an entirely normal side effect of background printing, and you should not be concerned by it. The beauty is you can *continue* to do work in the system, while **SELECTOR** prints the specified files.

Note that the system *also* employs the background printing technique any time you select the "Background Print" choice from the **PRINT OPTIONS** window. For complete details, see "Print Options" on Page 109 in Section 1 of this Manual.

Terminate Background Printing

You may press Ctrl-T from *any* location within **SELECTOR** to cancel the current and queued background print jobs. When you press Ctrl-T, the current job being printed in background mode is immediately cancelled. Also, any *other* background print jobs are immediately removed from the system's print queue.

VIEW FILE

Place the Print File Manager screen cursor on a Print File that you wish to View, and press the F3 Key. The **FILE VIEW UTILITY** screen will immediately appear on your monitor. The selected Print File will be displayed on this screen. To illustrate, we'll select the "Deleted Songs Report" from the **PRINT FILE MANAGER** screen. This is how the display appears when we press the F3 Key.

```
File: 4ND51609.PRN                                      RCS File View Utility
                      Songs deleted on  5/24/90

Number  CLPack Title                   Artist One          Artist Two
-------  ------ ----------------------- -------------------- --------------------
1082-   N32001 DAY IN THE LIFE         BEATLES
1212-A  Y1   0 DEVIL OR ANGEL          BOBBY VEE
1314-A  N32001 I'LL CRY INSTEAD        BEATLES
1212-   N2   0 COCONUT                 HARRY NILSSON
1495-   N2   0 YEAR OF THE CAT         AL STEWART
1496-   I2   0 SOMETIMES WHEN WE TOUCH DAN HILL




       TOP of File                                     Press <F1> Key for Help
```

The **FILE VIEW UTILITY** screen shown above is displaying the "Deleted Songs Report", which was created in the Library Management section of the program. The top and bottom borders of the screen are used to display information about the operation of the File View Utility. The remaining screen area shows the actual data contained in the Print File.

The upper-left corner of the screen displays the current Print File's DOS file name. In our example **FILE VIEW UTILITY** screen, this name is "4ND51609.PRN". File names are automatically created by **SELECTOR**, and you do not need to know anything about them. The bottom-left corner of the screen is used to display informational or error messages about the operation of the View Utility. In our example screen, the message "TOP of File" is displayed in this area. This message means that the screen is currently displaying text at the *beginning* of the Print File. The bottom-right corner of the screen is used as a "mini help" area. Here the View Utility is notifying you to "Press <F1> Key for Help".

Moving through the File

The Down Arrow Key moves the Print File one *line* forward. The Up Arrow Key moves the Print File one *line* backward. The Page Down Key moves the Print File one *screen* forward. The Page Up Key moves the Print File one *screen* backward.

The Right Arrow Key shifts the display to the left by 20 characters, so that information that was off the screen on the right comes into view. The Left Arrow Key shifts the display to the right by 20 characters, so that information

that was off the screen on the left comes into view. Ctrl-Right Arrow and Ctrl-Left Arrow shift the display left and right by *one* character each.

Ctrl-Page Down moves *two screens* forward. Ctrl-Page Up moves *two screens* backward. The End Key moves to the *end* of the Print File. Ctrl-End moves to the end of the File *and* resets the display to the left margin. The Home Key moves to the *beginning* of the Print File. Ctrl-Home moves to the beginning of the File *and* resets the display to the left margin.

Find and Seek Text

The View Utility provides two features that allow you to search Print Files for any words or phrases you specify. The Find and Seek functions can locate either a single word, or a string of words, even if they're spread over more than one line of the Print File. Both Find and Seek are case-insensitive. This means that system will locate text *regardless* of its capitalization.

If you want to Find text from the beginning of the *File*, press the letter "F" from any location on the **FILE VIEW UTILITY** screen. A "Find:" prompt will appear at the bottom-left corner of the screen. If you want to Seek text from the beginning of the *screen*, press the letter "S". A "Seek:" prompt will appear at the bottom-left corner of the screen. At either prompt, enter the text you wish the system to Find or Seek. If you type UPPER case letters, they are automatically converted into lower case. You may type up to 45 characters. If you make a mistake, use the Backspace Key to erase it. If you wish to abandon the Find or Seek function, press the Escape Key.

After entering the text to Find or Seek, press the Enter Key. If the system locates the text, the line containing the first character of the found text will be positioned at the top of the screen. The entire line will flash to alert you to a successful search, and the message "Text Found" will be displayed at the bottom-left corner of the screen. If the beginning of the found text is *beyond* the right margin, the screen will adjust to position the found text at the left margin. If the system does not locate the text within the Print File, it will display "Text Not Found" at the bottom-left corner of the screen.

After a successful Find or Seek, you can press the letter "N" from any location on the **FILE VIEW UTILITY** screen. The system will then locate the *next* occurrence of the text you entered previously. The "next" search always starts immediately past the previously found text, regardless of which portion of the Print File is currently *displayed* on the screen. The "N" command will continue to work until the "next" text search fails.

Setting Tabs

The View Utility will properly display Files that contain Tab characters. When you first access the View Utility, Tab stops are set to every eighth column position. A Tab character in a Print File causes the following text to be *moved* to the next Tab stop. You can specify Tab stops from two through ten by pressing the number Keys "2" through "0", respectively. When you select a different Tab setting, the system will display "TABS Set to #" at the bottom-left corner of the screen. The "#" portion of the message will indicate the number of the Key you pressed. For example, if you press "3", the system displays "TABS Set to 3".

You can press the Tab Key to toggle the Tab feature "On" and "Off". When you toggle Tabs Off, the system displays Tab characters in the Print File as small, elongated circles, and posts the message "TABS Off" at the bottom-left corner of the screen. When you toggle Tabs On, the system sets the Tab stops to the default eight spaces, and displays "TABS On" at the bottom-left corner of the screen.

Note that most Print Files in **SELECTOR** do *not* contain Tab characters.

Screen Color

If your computer uses a color monitor, you can independently change the colors of the main text display area, the Help section and the upper and lower borders on the **FILE VIEW UTILITY** screen. The custom color combinations you create can be Saved.

You use the F3 and F4 Keys to change colors on the main text screen and the Help screen. From either screen, press the F3 Key to adjust the foreground color, and press the F4 Key to adjust the background color. If the Help screen is displayed, F3 and F4 change the Help screen colors. If Print File text is displayed, F3 and F4 change the main text screen colors. This means that you can set *different* color combinations for *both* screens.

You use the F5 and F6 Keys to change the screen's upper and lower border colors. Press the F5 Key to adjust the border foreground color, and press the F6 Key to adjust the border background color. Border colors do not change between the main text screen and the Help screen.

In order to prevent blank screens, the color Function Keys will *not* allow you to choose the same color for *both* the foreground *and* background. For example, if you want a blue *background*, and the current *foreground* color is blue, you must *first* change the foreground to any color *other* than blue.

To Save all of the current colors, press the F2 Key *from the main text screen*. The system will display the message "Screen Colors have been Saved" at the bottom-left corner of the screen. Your Saved color combinations will remain in effect until you change them again. Screen colors may be changed any time the View Utility is active.

Monochrome Monitors

The View Utility examines the "video mode" of your computer. If it finds that your machine is operating in the "monochrome" video mode, it assumes that a monochrome monitor is connected to your computer. In this case, the system will *not* allow screen color changes.

Some computers utilize a monochrome monitor with a color "video adapter". In this case, the computer could be operating in a color video mode. This means that the screen "colors" can be changed. If you find that the **FILE VIEW UTILITY** screen displayed on your monochrome monitor is hard to read, press any Function Key from F3 through F6. If the system does *not* post a "Color Monitor Required" message at the bottom-left corner of the screen, then your machine *has* a color video adapter. Then you can simply adjust the screen "colors", as described above, until you get an acceptable screen. Be sure to press the F2 Key to Save your "color" changes.

Help Screen

The View Utility has a full Help screen. Press the F1 Key from the main text screen to reach the Help screen. Here's an example of what you'll see.

```
   File: 5A955603.PRN                               RCS File View Utility
                            H E L P    S C R E E N
              Radio Computing Services - File View Utility - Version 1.30
           ----------------------------------------------------------------
           <UP ARROW>:      Move Up    1 Line      <F1>:  Display Help Screen
           <DN ARROW>:      Move Down  1 Line      <F2>:  Save Screen Colors
           <PGUP>:          Move Up    1 Page      <F3>:  Window Foreground Color
           <PGDN>:          Move Down  1 Page      <F4>:  Window Background Color
           <LEFT ARROW>:    Move Left  20 Columns  <F5>:  Border Foreground Color
           <RIGHT ARROW>:   Move Right 20 Columns  <F6>:  Border Background Color
           <HOME>:          Move to TOP of File    <F>:   Find Text from File Top
           <END>:           Move to END of File    <S>:   Seek Text from Screen Top
           <TAB>:           Toggle TABS On and Off <N>:   Find Next Text Occurrence
           <2 through 0>: Set TABS 2 through 10    <Q>:   View Next Wildcard File
                                                   <X>:   End VIEW


                       <CTRL><PGUP>:    Move Up    2 Pages
                       <CTRL><PGDN>:    Move Down  2 Pages
                 <CTRL><LEFT ARROW>:    Move Left  1 Column
                <CTRL><RIGHT ARROW>:    Move Right 1 Column
                       <CTRL><HOME>:    Move to LEFT TOP of File
                        <CTRL><END>:    Move to LEFT END of File
                 <ESCAPE> or <F10>:     End HELP / End FIND / End VIEW

                                          Press <ESCAPE> to Return to VIEW
```

The View Utility Help screen lists all of the keys that are active in this area of the system. Note that the *only* active Keys on the Help screen are the Color Change Keys, F3 through F6, and the Escape Key. The *other* Keys described in the Help Window are active on the main screen. Press Escape to return to the main text screen.

Files with Mixed Fonts

The View Utility can be used, and very often *is* used, to View reports that have been "formatted" for Printing. Most printers have the ability to image characters in a variety of different type faces or "fonts". The computer screen, however, uses only *one* font. The difference between the way a printer and a computer screen display characters can cause unusual displays when the View Utility is used to View Files that were designed to be printed. Consider this **PRINT FILE MANAGER** screen excerpt.

```
---- S E L E C T O R -------------------------------- Print File Manager ----
|                                                                            |
|   Date     Time             Print File Description      3 of   3 Files |
---------------------------------------------------------------------------
|  5 25/90  2:37 P Simulcast/Repeat Report                                   |
|  5/25/90 11:27 A Songs Copied To/From other SELECTOR Databases             |
|  5/25/90  9:36 A Directory by Category                                     |
|                                                                            |
----------------- F1-Help F2-Print F3-View F4-Copy Del-Delete ---------------
```

On the **PRINT FILE MANAGER** screen excerpt shown above, we have selected the "Directory by Category" Print File.

Now we'll press the F2 Key to Print the Directory. Here's how the printed Directory appears.

```
================================================================================
05/25/90                            WRCS-FM                           Page:   1

              D i r e c t o r y    b y    C a t e g o r y

                                    Gr  Md  Te   SC    Peak    Intro/    Date
CLP  ID      Title            Artists       Ro  Op  Tx    Ty     Time  End  Entered
================================================================================
G 1  0 2108- HOW CAN I FALL    BREATHE          M  3  N  SS 23     7   - 88 4:34  18/ 2/ FA  11/30/88
G 1  0 1452- LOOK AWAY         CHICAGO          M  4  O  MS 35     6   - 88 3:56  11/ 2/ CO  11/17/88
G 1  0 2091- TWO HEARTS        PHIL COLLINS   N M  4  O  FF 55  H  5   - 89 3:11  13/ 2/ FA   4/18/90
G 1  0 2474- I'LL ALWAYS LOVE YOU TAYLOR DAYNE  F  2  N  SM 22  B  3   - 88 4:30  11/ 2/ FA  10/11/88
G 1  0 2175- SILHOUETTE        KENNY G.         I  2     SS 12  LI 9   - 89 5:07  16/ 2/ LF   3/22/90
G 1  0 2093- PUT A LITTLE LOVE IN YO ANNIE LENNOX/AL GREEN X D  3  O  MM 33  B  6   - 89 3:43  11/ 2/ FA   3/22/90
G 1  0 2495- KISSING A FOOL    GEORGE MICHAEL U M  2     SS 22     8   - 88 4:28  12/ 2/ CV  10/26/88
G 1  0 2265- WHEN I'M WITH YOU SHERIFF          M  2  N  SS 22  A  3   - 89 3:44  19/ 3/ CO   1/ 9/89
G 1  0 1450- BABY I LOVE YOUR WAY WILL TO POWER G  3  O  SM 23     4   - 88 3:59  13/ 1/ FA   4/18/90

  Sub Total: 9
Grand Total: 9
```

We'll explain the Directory's *information* in Section 8 of this Manual. For now we are interested in its *appearance*. Notice that two fonts are used in this Directory. The information in the Header is printed in a *larger* type face than that used for the Songs in the body of the Directory.

Now we'll View the *same* Directory, using the View Utility. Here is how the screen appears.

```
File: 8F906M0J.PRN                                  RCS File View Utility
_F_H__W _F_H__W ======================================================================
05/25/90                          WRCS-FM                          Page:    1

                  D i r e c t o r y    b y    C a t e g o r y

                                   Gr  Md  Te  SC    Peak    Intro/    Date
CLP   ID   Title        Artists    Ro  Op  Tx    Ty  Time    End Entered
==============================================================================
_F_H_—_W H 1   0 2108-    HOW CAN I FALL          BREATHE
H 1    0 1452-    LOOK AWAY            CHICAGO                     M   4   O
H 1    0 2091-    TWO HEARTS           PHIL COLLINS           N    M   4   O
H 1    0 2474-    I'LL ALWAYS LOVE YOU TAYLOR DAYNE                F   2   N
H 1    0 2175-    SILHOUETTE           KENNY G.                    I   2
H 1    0 2093-    PUT A LITTLE LOVE IN YO ANNIE LENNOX/AL GREEN  X  D   3   O
H 1    0 2495-    KISSING A FOOL       GEORGE MICHAEL         U    M   2
H 1    0 2265-    WHEN I'M WITH YOU    SHERIFF                     M   2   N
H 1    0 1450-    BABY I LOVE YOUR WAY WILL TO POWER               G   3   O


   Sub Total: 9
Grand Total: 9



   TOP of File                                 Press <F1> Key for Help
```

Holy smoke, what's going on here? The Directory looks quite strange. It appears as if some of the data is missing, and several of the lines seem to be misaligned. What has happened?

Actually, there is *nothing* wrong. This example highlights several fundamental differences between printers and computer display screens. Actually there are *two* issues involved here. Let's focus on the "missing" information first.

Remember that the Printed copy of our "Directory by Category", used two different *fonts*. The body of the Directory, the Song data, was printed in a much narrower font. As compared to the Directory's Header, *more* characters were printed in *less* space in the body of the Directory.

The computer screen can display only *one* font. Each character on the screen always occupies the same amount of space. This explains the "missing" information. Actually, nothing is missing at all. All of the data that *can* fit on a page printed in a narrow type face *cannot* fit on the computer screen. Remember, you can press the Right Arrow Key to *shift* the View Utility's display. When you do so, the screen image shifts to the left by 20 characters. We'll press the Right Arrow Key two times, to shift the display by 40 characters. Here's how the **FILE VIEW UTILITY** screen appears now.

```
File: 8F906M0J.PRN                              RCS File View Utility
========================================================
S-FM                        Page:   1

  y    C a t e g o r y

 Gr  Md  Te  SC    Peak    Intro/   Date
   Ro  Op  Tx    Ty    Time  End Entered
=======================================
        BREATHE                   M  3   N  SS 23        3    - 88  4:34
CHICAGO                      M  4   O  MS 35        6   - 88  3:56   11/ 2/ C
PHIL COLLINS            N   M  4   O  FF 55   H    5   - 89  3:11   13/ 2/ F
TAYLOR DAYNE               F  2   N  SM 22   B    3   - 88  4:30   11/ 2/ F
KENNY G.                   I  2      SS 12   LI   9   - 89  5:07   16/ 2/ L
ANNIE LENNOX/AL GREEN   X   D  3   O  MM 33   B    6   - 89  3:43   11/ 2/ F
GEORGE MICHAEL          U   M  2      SS 22        8   - 88  4:28   12/ 2/ C
SHERIFF                    M  2   N  SS 22   A    3   - 89  3:44   19/ 3/ C
WILL TO POWER              G  3   O  SM 23        4   - 88  3:59   13/ 1/ F




                                        Press <F1> Key for Help
```

Now some of the "missing" data has shifted onto the screen. The View Utility provides the shifting capability to allow you to see all the information in Print Files that are mainly intended to be Printed. Of course, we could continue to press the Right Arrow Key to see *all* of the data in the body of the Directory.

Notice that the Header information and the body of the Directory are not *aligned*. It is impossible for the computer to do so. These areas will align only if each is printed in a different font. Since the screen uses only one font, there is no way these areas can be aligned.

Also notice that the upper "double line" is not aligned with the lower "double line". That's because of the printer Control Codes that have been inserted into the first line of the file. We'll now take a closer look at printer Control Codes, and how they affect the files that you View.

Printer Control Codes

If you were observant, you probably noticed some "garbage" characters on the **FILE VIEW UTILITY** screen we first used to View our example "Directory by Category". Let's return to that area of the screen to explain what's happening here. We'll press the Left Arrow Key two times to shift the screen and display the previous data.

```
File: 8F906M0J.PRN                                    RCS File View Utility
_F_H__W _F_H__W =========================================================
05/25/90                        WRCS-FM                           Page:   1

                       D i r e c t o r y   b y   C a t e g o r y

                                          Gr  Md  Te  SC   Peak   Intro/   Date
CLP  ID    Title         Artists          Ro  Op  Tx   Ty  Time   End  Entered
==============================================================================
_F_H_-_W H 1   0 2108-   HOW CAN I FALL           BREATHE
H 1   0 1452-   LOOK AWAY            CHICAGO                     M   4   O
H 1   0 2091-   TWO HEARTS          PHIL COLLINS            N    M   4   O
H 1   0 2474-   I'LL ALWAYS LOVE YOU TAYLOR DAYNE           F   2   N
H 1   0 2175-   SILHOUETTE          KENNY G.                    I   2
H 1   0 2093-   PUT A LITTLE LOVE IN YO ANNIE LENNOX/AL GREEN  X  D   3   O
H 1   0 2495-   KISSING A FOOL      GEORGE MICHAEL          U    M   2
H 1   0 2265-   WHEN I'M WITH YOU    SHERIFF                     M   2   N
H 1   0 1450-   BABY I LOVE YOUR WAY WILL TO POWER           G   3   O

   Sub Total: 9
Grand Total: 9




                                      Press <F1> Key for Help
```

Notice the characters that appear at the beginning of the first Header line. These characters, "_F_H__W _F_H__W", are not "garbage" at all. They are the *Control Codes* that are used to initiate the desired font for the printer. These Control Codes cause the first line of the Header to be misaligned with the other lines of the Header.

There are *other* Control Codes at the beginning of the first Song in the Directory. These Codes are "_F_H_-_W", and they instruct the printer to begin using the narrow font. Although these characters are meaningless from a screen display standpoint, they are very necessary for proper printing of the File. These Control Codes cause the first Song to be misaligned with the other Songs in the Directory.

The Control Codes displayed on your **FILE VIEW UTILITY** screen may be quite different. Different printers use different Control Codes to activate fonts. To learn more about printer Control Codes, see "Printer Font Definitions" on Page 49 in the Introduction Section of this Manual.

Note that any and all printer Control Codes are *stripped* from the View Utility display if you select the "View" option from the **PRINT OPTIONS** window in other areas of **SELECTOR**. If you select the "View/File" option, the Codes are *not* eliminated. They are left in the Print File in case you decide to print the File at a later time.

Print File View Utility Screen

Keep in mind that you can use the Shift-Print Screen key combination to print selected *portions* of the file displayed on the **FILE VIEW UTILITY** screen. Make sure you scroll the file to the area you wish to be printed *before* issuing the command. For complete details, see "Print Screen" on Page 36 in the Introduction Section of this Manual.

COPY FILE

There are several reasons why you might wish to make a Copy of a Print File. Perhaps your consultant or group Program Director has requested that you send a copy of a particular report. Or maybe you simply want to make a copy of a Print File for future reference. Whatever the reason, it's very easy to make a copy of any Print File.

Simply place the **PRINT FILE MANAGER** screen cursor on the Print File you wish to Copy, and press the F4 Key. The cursor will move to the bottom area of the screen. Here you must type a validDOS file name, then press the F2 Key to Copy the file. Consider this example screen.

```
    ---- S E L E C T O R -------------------------------- Print File Manager ----
    |                                                                            |
    |   Date     Time              Print File Description        4 of  10 Files |
    ------------------------------------------------------------------------------
    |   5/25/90  2:37 P Simulcast/Repeat Report                                  |
    |   5/25/90 11:27 A Songs Copied To/From other SELECTOR Databases            |
    |   5/25/90  9:36 A Directory by Category                                    |
    |   5/25/90  9:05 A Song Browse List                                         |
    |   5/24/90  6:44 P Full Talent List                                         |
    |   5/24/90  6:44 P Brief Talent List                                        |
    |   5/24/90  6:44 P Talent Schedule                                          |
    |   5/24/90  1:55 P Song Information Screen                                  |
    |   5/24/90 10:41 A Daypart Restriction List                                 |
    |   5/24/90  9:32 A Deleted Songs Report                                     |
    |                                                                            |
    |                                                                            |
    |                                                                            |
    |                                                                            |
    |                                                                            |
    |                                                                            |
    |                                                                            |
    |           BROWSE.DOC                                                       |
    |                                                                            |
    ----------------- F1-Help F2-Print F3-View F4-Copy Del-Delete ---------------
```

We have selected the "Song Browse List" to be Copied. The DOS file name we used is "BROWSE.DOC". This means the Print File will be Copied to a file named "Browse.Doc" which will be stored in the hard disk Directory that contains the *current* **SELECTOR** Database files. For complete information about naming files, see your DOS manual.

Note that you may *optionally* specify a different drive and/or Directory for the file that will be Copied. For example, if you were to specify "A:BROWSE.DOC" on the **PRINT FILE MANAGER** screen, the selected file will be Copied to a file named "Browse.Doc" on the disk located in your "A:" floppy disk drive. Similarly, if you specify "C:\FILES\BROWSE.DOC", the selected file will be Copied to a file named "Browse.Doc" in the "Files" subdirectory on the "C:" hard disk drive.

If you specify a floppy disk drive, make sure that a floppy disk is in the correct drive *before* pressing the F2 Key. **SELECTOR** will immediately Copy the selected Print File. It will be copied to the indicated disk drive and will be given the name you entered on the **PRINT FILE MANAGER** screen.

DELETE FILE

Place the **PRINT FILE MANAGER** screen cursor on a Print File that you wish to Delete, and press the Delete Key. The Print File you selected will be *immediately* Deleted.

SELECTOR's Startup routine, which is activated each time you start the program from the **RCS System**, *automatically* Deletes Print Files that are *older* than three days. If you wish to *keep* a Print File for any reason, refer to the "Copy" section, above. If you do not make a Copy of a Print File, it will be Deleted when it becomes older than three days.

ANALYSIS

The Analysis subdivision provides a variety of tools to analyze your music schedules and the coding of the Songs in your Database. When you select Option #6 from the Main Menu of **SELECTOR**, the Analysis Menu appears on your screen. This is how the Menu appears.

```
---- S E L E C T O R (R) ------------------------------ Analysis Menu ----
_                                                                       _
_                                                                       _
_                                                                       _
_                                                                       _
_                                                                       _
_          1. Historical Analysis        4. Category Play Analysis      _
_                                                                       _
_          2. Projected Turnovers        5. Category Exposure           _
_                                                                       _
_          3. Library Statistics      Esc - SELECTOR Main Menu          _
_                                                                       _
_                                                                       _
_                                                                       _
_                                                                       _
_                                                                       _
_ WRCS-FM   12.00                              The Songs You Love!      _
------------------ (C) 1979-1990 Radio Computing Services ------------------
```

Here is an overview of the functions on the Analysis Menu:

Option #1 - **HISTORICAL ANALYSIS** provides vital information about where your Songs have been scheduled and how they are rotating. If you are experiencing rotation problems, this area of the system provides valuable insight as to their cause. This section also analyzes the scheduling of your Song Titles and Artists.

Option #2 - **PROJECTED TURNOVERS** provides valuable rotation information about every Category/Level that contains at least one Song. This data can help you make reasonable Rotation Rule settings. A "Rotation Calculator", which allows you to determine how Category rotations will be affected by specific changes you are contemplating, is also provided.

Option #3 - **LIBRARY STATISTICS** allows you to easily determine the number, percentage and weighted percentage of Songs that contain the various characteristics of each scheduling rule in the system. This information can be most helpful when you're establishing or adjusting rule settings.

Option #4 - **CATEGORY PLAY ANALYSIS** provides two types of analyses. The Composition Analysis shows the number and percentage of Songs in your Categories/Levels that contain the various characteristics of many scheduling rules in the system. The Supply/Request Analysis compares the hourly number of available Songs in your Categories/Levels to the number of Clock requests for those Categories/Levels.

Option #5 - **CATEGORY EXPOSURE** allows you to quickly determine the percentage of time the system will schedule your Categories/Levels for any date and time range you specify.

HISTORICAL ANALYSIS

In this section of Analysis, you can easily analyze when, where and how often Songs and Artists have been scheduled in **SELECTOR**. Selecting Option #1 from the Analysis Menu takes you to the Historical Analysis Menu. Here is how the Menu appears on your screen.

```
---- S E L E C T O R (R) --------------------- Historical Analysis ----
_                                                                      _
_                                                                      _
_                                                                      _
_        1. History Map              5. Rotation History              _
_                                                                      _
_        2. Frequency Graph          6. Artist/Title Analyses         _
_                                                                      _
_        3. Daypart Distribution     7. Schedule Composition          _
_                                                                      _
_        4. Most Frequently Played   Esc - Analysis Menu              _
_                                                                      _
_                                                                      _
_                                                                      _
_ WRCS-FM   12.00                           The Songs You Love!        _
--------------- (C) 1979-1990 Radio Computing Services ---------------
```

We'll discuss each function available from the Historical Analysis Menu in the order in which it appears on the Menu.

HISTORY MAP

When you select Option #1 from the Historical Analysis Menu, the **HISTORY MAP** window pops onto the center of the screen. The display on your monitor appears like this.

```
            ----------------------------------------------------
            |                    History Map                    |
---- S E L|                                                     |ysis ----
_          |          Display    Individual                     |        _
_          |                                                     |        _
_          |          Song ID                                   |        _
_      1.  |                                                     |        _
_          |          Artist                                    |        _
_      2.  |                                                     |        _
_          |          Title                                     |        _
_      3.  |                                                     |        _
_          |          Album                                     |        _
_      4.  |                                                     |        _
_          |          Category      Level                       |        _
_          |                                                     |        _
_          |                F3 - Enter List                      |        _
_ WRCS-FM  |             Alt G - Get Saved List                  |e!      _
---------|                                                     |--------
            ---------------- F1-Help F2-Analyze ----------------
```

The **HISTORY MAP** window allows you to access a Song, a group of Songs or a *combined* group of Songs for the History Map Analysis. This window is very similar to the **SHOW/CHANGE** window in the Library Management section of **SELECTOR**.

One field in the **HISTORY MAP** window allows you to specify the "Display" of the analysis. The remaining six fields permit you to specify Songs for the analysis. We'll discuss each of these fields in detail.

With the exceptions of the "Display", "Category" and "Level" fields, you may use only *one* of the **HISTORY MAP** window fields at a time. If you enter information in any of the fields except "Display", "Category" or "Level", then subsequently press the Tab Key to leave that field, **SELECTOR** will *erase* the data you entered in the field.

Display

"Display" is a Toggle Bar field with choices of "Individual" and "Combined". If you select the "Individual" option, the designated Songs will be analyzed *separately* and individually. If you choose the "Combined" option, the chosen Songs will be combined and analyzed as a *group*.

Song ID

You enter a Song identification number in the "Song ID" field to access a *single* Song for analysis. This field works *exactly* like the "Song ID" field in the **SHOW/CHANGE** window in Library Management. For complete details, see "Song ID" on Page 119 in Section 1 of this Manual.

Artist

To analyze all Songs by a particular Artist, enter the desired name in the "Artist" field of the window. This field works *exactly* like the "Artist" field in the **SHOW/CHANGE** window in Library Management. For complete details, see "Artist" on Page 119 in Section 1 of this Manual.

Title

To analyze all Songs with a particular Title, enter the desired Title in the "Title" field of the window. You can type any part, or all, of the desired Song Title. If you have selected an "Individual" analysis, and a *group* of Titles matches your entry in the "Title" field, the Songs will be analyzed in alphabetical order by Title.

This field works *exactly* like the "Title" field in the **SHOW/CHANGE** window in Library Management. For complete details, see "Title" on Page 120 in Section 1 of this Manual.

Album

To analyze all of the Songs from a particular Album, enter the desired Album Title in the "Album" field of the window. Follow the same data entry conventions that are used in the "Title" field of the window.

Category

If you enter a valid Category Code in the "Category" field of the window, **SELECTOR** will analyze all the Songs that have been assigned to the designated Category. Note that the system will *also* analyze those Songs which have *Alternate* assignments in the specified Category. If you have selected an "Individual" analysis, the Songs will be sorted for analysis according to Level and Stack Order.

If you enter an asterisk (*) in the "Category" field, the system will analyze *all* of the Songs in the Database. If you have selected an "Individual" analysis, the Songs will be sorted for analysis by Category, Level and Stack Order.

Level

The "Level" field is used in conjunction with the "Category" field. If you leave this field blank, or enter an asterisk (*), **SELECTOR** will analyze the Songs in *all* Levels of the specified Category. If you have selected an "Individual" analysis, the Songs will be sorted for analysis by Level first, then according to the Stack Order of each Level.

If you enter a *specific* Level, the system will analyze *only* those Songs in the designated Level of the Category. If you have selected an "Individual" analysis, the Songs will be sorted for analysis according to the Stack Order of the designated Level.

Enter a List

You can enter a *specific* list of Songs that you wish to analyze. Press the F3 Key from any location on the **HISTORY MAP** window, and the **LIST FOR ANALYSIS** screen will immediately appear on your monitor. We have entered some Songs on the screen to give you a better feel for how it looks.

```
---- S E L E C T O R --------------------------------- List for Analysis ----
|                                                             1 of   20  |
|  ID   |CLPack|        Title          |        Artist          |Rtime|
|1312-  |N2   0|LOGICAL SONG           |SUPERTRAMP              | 3:28|
|1228-  |N2   0|OYE COMO VA            |SANTANA                 | 4:12|
|2118-  |N2   0|MAMA TOLD ME NOT TO COME|THREE_DOG_NIGHT         | 3:13|
|2196-  |P3   0|GOIN' OUT OF MY HEAD   |LITTLE_ANTHONY          | 2:18|
|3127-  |G1   0|AFRICA                 |TOTO                    | 4:45|
|1011-A |S3   0|WHAT THE WORLD NEEDS NOW|JACKIE DESHANNON        | 2:58|
|2115-  |I1   0|BECAUSE                |DAVE_CLARK_FIVE         | 2:19|
|2020-  |I1   0|CALIFORNIA GIRLS       |BEACH_BOYS              | 2:26|
|1314-  |P2   0|IF I CAN'T HAVE YOU    |YVONNE ELLIMAN          | 2:48|
|2436-  |G1   0|I GUESS THAT'S WHY THEY|ELTON JOHN              | 4:36|
|1346-  |P2   0|UNCLE ALBERT / ADMIRAL H|PAUL MCCARTNEY         | 4:33|
|1213-  |S1   0|SWEET FREEDOM          |MICHAEL MCDONALD        | 3:46|
|2219-  |P3   0|CREEQUE ALLEY          |MAMAS_&_PAPAS           | 3:43|
|1296-  |N2   0|SIGNED SEALED DELIVERED|STEVIE WONDER           | 2:30|
|1347-  |N1   0|WHERE DO BROKEN HEARTS G|WHITNEY HOUSTON        | 4:29|
|1497-  |I3   0|OLD DAYS               |CHICAGO                 | 3:17|
|1013-A |N3   0|MIND BODY AND SOUL     |FLAMING_EMBER           | 2:44|
|1011-  |I3   0|IF YOU LEAVE ME NOW    |CHICAGO                 | 3:40|
|1267-  |I3   0|THIS IS IT             |KENNY LOGGINS           | 3:51|
|1311-  |N2   0|LOVE WILL FIND A WAY   |PABLO_CRUISE            | 3:47|
--------------------------- F1-Help F2-Analyze ----------------------------
```

You use the **LIST FOR ANALYSIS** screen to enter a list of Songs to be analyzed. Notice that the upper-right corner of the screen displays "*1 of 20*". This indicates that the cursor is currently located on the first of the 20 Songs on the list. As you move through the list, this indicator changes to reflect your *current* position.

When you first access the **LIST FOR ANALYSIS** screen, the cursor will be positioned in the first row of the "ID" column. Simply enter the ID of a Song you wish to analyze, and press the Tab Key. **SELECTOR** will display the Category ("C"), Level ("L"), Packet ("Pack"), "Title", "Artist" and Runtime ("Rtime") of the Song.

After you enter a valid ID, and the system displays the information described above, the cursor will move down to the next row. Here you can enter another ID. Continue entering Song IDs until you have specified all of the Songs you wish to analyze. The Song list will scroll if you need more room. Note that you can enter a *maximum* of 100 Songs on the **LIST FOR ANALYSIS** screen.

If you make a mistake entering a Song ID, simply use the Up Arrow Key to return to the field containing the ID you entered incorrectly, and type the proper ID over the erroneous information. Press the Tab Key, and the system will update the other fields on the screen to reflect the information for the Song whose ID you entered.

After entering all the Songs, press the F2 Key to begin the analysis. If you decide you do *not* want to analyze the Songs on the screen, simply press the Escape Key to return to the **HISTORY MAP** window.

Get a Browse List

You can analyze *all* of the Songs on a previously-saved Browse List. From any location on the **HISTORY MAP** window, press Alt-G. The **GET A BROWSE LIST** window will pop onto the center of the display.

```
                          -----------------------------------
                          |        GET A BROWSE LIST         |
                ---------| Active Library                   |----------
               |         | Album Hits                       |         |
  ---- S E L|         | Category S, Level 3              |         |ysis ----
  _          |        D| Dayparted Songs                  |         |        _
  _          |         | Duets                            |         |        _
  _          |        S| Fast Beatles                     |         |        _
  _        1.|         | Hit List                         |         |        _
  _          |        A| Last Browse                      |         |        _
  _        2.|         | Long Intros                      |         |        _
  _          |        T| Low Charting Favorites           |         |        _
  _        3.|         | Male Vocals                      |         |        _
  _          |        A| Number One Songs                 |         |        _
  _        4.|         | Short Fast Females               |         |        _
  _          |        C| Special Beatles List             |         |        _
  _          |         | Short Songs                      |         |        _
  _          |         | Slow Female Vocals               |         |        _
  _ WRCS-FM |         |                                  |         |e!      _
  ---------|         |                                  |         |---------
               ---------|                                  |----------
                          |                                  |
                          |                                  |
                          |                                  |
                          ----- F1-Help Enter-Get List -----
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all Browse Lists that were previously Saved in the system. Note that **SELECTOR** always saves your "Last Browse". Simply place the cursor on the Browse List containing the Songs you wish to analyze, then press the Enter Key to begin the analysis.

History Map Screen

When you have specified the Songs you wish to analyze, press the F2 Key from the **HISTORY MAP** window. The **HISTORY MAP** screen will appear on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R ------------------------------------------- History Map ----
| 1028-   R 1    0 HOLDING BACK THE YEA SIMPLY_RED                              |
|                                                            1 of    38        |
|                                                                              |
|      ------------------------------------------------------------            |
|     |         1                1 1 1                       1 1|               |
|     |Date     Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|            |
|      5/15/90 Tue| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/14/90 Mon| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/13/90 Sun| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/12/90 Sat| | | | | | | |*| | | | | | | | | | | | | | | |               |
|      5/11/90 Fri| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/10/90 Thu| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 9/90 Wed| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 8/90 Tue| | | | | | | | | | | |*| | | | | | | | | | | |               |
|      5/ 7/90 Mon| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 6/90 Sun| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 5/90 Sat| | | | | | |*| | | | | | | | | | | | | | | | |               |
|      5/ 4/90 Fri| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 3/90 Thu| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 2/90 Wed| | | | | | | | | | | | | | | | | | | | | | | |               |
|      5/ 1/90 Tue| | | | | | | | | | | | | | | | | | | | | | | |               |
|      4/30/90 Mon| | | | | | | | | | | |*| | | | | | | | | | | |               |
|      ------------------------------------------------------------            |
------------- F1-Help F3-Previous Song F4-Next Song F9-Print/File --------------
```

The upper-left portion of the **HISTORY MAP** screen displays the Song, Title, Artist, Album Title, Category/Level or Browse List being analyzed. In the example screen shown above, we are "Individually" analyzing a group of Songs, therefore the Song ID, Category, Level, Packet, Title and Artist of the current Song is displayed here.

The screen contains a scrolling region with every date in the Log Window. The "Dates" and "Days" are displayed in the left-hand column, and the hours of the day are displayed across the top of the region. Use the Arrow and Paging Keys to move through all of the available dates.

An asterisk (*) indicates the Item played in the associated date and hour. If the current Item was scheduled *more* than once in an hour, the numbers 2" through 9" are used to indicate the number of plays. If the number of plays is greater than nine, a pound sign (#) is displayed instead of a number. The shaded areas indicate the days and hours of the Song's *current* Daypart Restriction.

If you selected the "Individual" Display option, and have designated more than one Song for the analysis, the F4 Key will move to the *next* Song. Press the F3 Key to move to the *previous* Song. Notice that the upper-right corner of the **HISTORY MAP** screen displays "*1 of 38*". This indicates that the screen is currently displaying the first of 38 Songs to be analyzed. As you use the F3 and F4 Keys to move through the Songs, this indicator changes to reflect your *current* position within the group of Songs.

Combined Display

If you select the "Combined" Display option, the **HISTORY MAP** screen appears and operates slightly differently. Here's an example.

```
---- S E L E C T O R ----------------------------------- History Map ----
| BEATLES                                                                |
|                                                         82 Combined    |
|      ---------------------------------------------------------         |
|      |            1                   1 1 1               1 1|         |
|      |Date     Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|    |
|       5/15/90 Tue|*|*|*| |*| |*| |*| | |*|#| | | | |*| | | | |         |
|       5/14/90 Mon| | |*| | |*|*| | |*|*| |#|*|*| | |*| |*| | | |        |
|       5/13/90 Sun|*|*| | |*| | | | |*| | | |*| |*|*|*| | | | |         |
|       5/12/90 Sat|*| |*| |*| | |*|*|*| |*|*| | |*| |*| | | | |         |
|       5/11/90 Fri|*| |*| | |*| | |*|*|*|#| |*| | |*| |*| | | |         |
|       5/10/90 Thu|2|*| |*| | | | |*| | |#|*|*| | |*| | | | | |         |
|       5/ 9/90 Wed|*| |*| | |*| | |*|*|#| |*| |*|*|*| | | | | |         |
|       5/ 8/90 Tue| |*|*| |*|*| | |*| |*| |#|*|*| | |*| | | | |         |
|       5/ 7/90 Mon| |*| |*| | |*| |*|*| |#|*| | |*| |*| | | | |         |
|       5/ 6/90 Sun|*| | |*| | | |*| |*|*| |*| |*| | |*|*| | | |         |
|       5/ 5/90 Sat|*|*|*|*| |*|*| |*|*| | |*|*|*| | | | | | | |         |
|       5/ 4/90 Fri|*| | |*| |*| |*|*| |#|*|*| | |*|*| | | | | |         |
|       5/ 3/90 Thu| |*| |*|*| |*| | |*| |#| | |*| | | | |*| | |         |
|       5/ 2/90 Wed|*| | | |*| |*| |*| |#|*|*| |*|*|*| | | | | |         |
|       5/ 1/90 Tue|*|*| |*| | |*|*| |*|#|*| |*|*| | | | | | | |         |
|       4/30/90 Mon| | |*| |*| |*| | |#|*|*| |*|*|*| | |*| | | |         |
|      ---------------------------------------------------------         |
|                                                                        |
------------- F1-Help F3-Previous Song F4-Next Song F9-Print/File --------------
```

In the **HISTORY MAP** screen shown above, the word "Beatles" appears in the upper-left portion of the display. This means that the History Map is displaying a "Combined" Artist Analysis of the Beatles. Since a *group* of Artist's Songs is being analyzed, the F3 and F4 Keys, for the previous and next Song, are *inoperative*.

Notice that the upper-right corner of the screen displays "*82 Combined*". This indicates that there are 82 Beatles Songs in the *Database*. *Some* or *all* of the total number of Songs may be scheduled, therefore *all* of the 82 Songs are not *necessarily* represented on the **HISTORY MAP** screen.

Print/File History Map

If you want a printed copy of the current **HISTORY MAP** screen, press the F9 Key. The **PRINT OPTIONS** window will appear on the center of your display. After choosing one of the Print options, the current History Map will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

FREQUENCY GRAPH

When you select Option #2 from the Historical Analysis Menu, the **FREQUENCY GRAPH** window pops over the Menu. You see a display more or less like this.

```
         --------------------------------------------------------
         |                  Frequency Graph                     |
---- S E L|                                                     |ysis ----
_        |          Display    Individual                      |        _
_        |                                                     |        _
_        |          Song ID                                    |        _
_     1.|                                                      |        _
_        |          Artist                                     |        _
_     2.|                                                      |        _
_        |          Title                                      |        _
_     3.|                                                      |        _
_        |          Album                                      |        _
_     4.|                                                      |        _
_        |          Category     Level                         |        _
_        |                                                     |        _
_        |              F3 - Enter List                        |        _
_ WRCS-FM |          Alt G - Get Saved List                    |e!      _
----------|                                                    |---------
         ---------------- F1-Help F2-Analyze ----------------
```

The **FREQUENCY GRAPH** window allows you to access a Song, a group of Songs or a *combined* group of Songs for the Frequency Graph Analysis. This window works exactly like the **HISTORY MAP** window. For complete details, see "History Map" on Page 656in this Section of the Manual.

Limit Hour Range

After you have specified the Songs you will analyze in the Frequency Graph window, the **FOR WHAT HOUR RANGE** window will pop onto the center of the screen. This window allows you to *limit* the hours that will be considered during the analysis.

```
         --------------------------------------------------
         |                 Frequency Graph                |
---- S E L|      Dis----------------------------         |ysis ----
   _     |         |                          |         |       _
   _     |      Son|    For what Hour Range?   |         |       _
   _   1.|         |                           |         |       _
   _     |      Art|           From            |         |       _
   _   2.|         |                           |         |       _
   _     |      Tit|          12:00M           |         |       _
   _   3.|         |                           |         |       _
   _     |      Alb|            To             |         |       _
   _   4.|         |                           |         |       _
   _     |      Cat|          11:59P           |         |       _
   _     |         |                           |         |       _
   _     |         |                           |         |       _
   _ WRCS-FM |      ----- F1-Help F2-Analyze ------      |e!     _
   ---------|                                            |---------
         ---------------- F1-Help F2-Analyze ----------------
```

The **FOR WHAT HOUR RANGE** window allows you to *exclude* a time range from the analysis. The system automatically suggests a 24-hour range of "From" and "To" *times* according to your "Broadcast Day Starts at" setting in the Station Parameters subdivision of **SELECTOR**. For complete details, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

You can change the "From" and "To" times, to specify any range you wish. For example, if you do not want the analysis to consider the overnight hours, you could enter a "From" time of "6:00A" and a "To" time of "11:59P".

When you have set the "From" and "To" fields to your satisfaction, press the F2 Key to proceed with the analysis.

Frequency Graph Screen

After pressing the F2 Key from the **FOR WHAT HOUR RANGE** window, the **FREQUENCY GRAPH** screen will appear on your monitor. You will see a display more or less like this.

```
---- S E L E C T O R ------------------------------------ Frequency Graph ----
| 2091-   H 1    0 TWO HEARTS          PHIL COLLINS                          |
|                                                        1 of    10         |
|                                                                           |
|                                                                      #    |
|Date    Day      |     |     |     |      5    |      |               #    |
| 5/15/90 Tue-------------------------------                     4         |
| 5/14/90 Mon-------------------------------                     4         |
| 5/13/90 Sun-------------------------------                     4         |
| 5/12/90 Sat-------------------------------                     4         |
| 5/11/90 Fri-----------------------------------                5         |
| 5/10/90 Thu-------------------------------                     4         |
| 5/ 9/90 Wed-----------------------------------                5         |
| 5/ 8/90 Tue-------------------------------                     4         |
| 5/ 7/90 Mon-----------------------                            3         |
| 5/ 6/90 Sun-------------------------------                     4         |
| 5/ 5/90 Sat-----------------------                            3         |
| 5/ 4/90 Fri-----------------------------------                5         |
| 5/ 3/90 Thu-----------------------------------                5         |
| 5/ 2/90 Wed-----------------------------------                5         |
| 5/ 1/90 Tue-------------------------------                     4         |
| 4/30/90 Mon-------------------------------                     4         |
| 4/29/90 Sun                                                   0         |
---- F1-Help F3-Previous Song F4-Next Song F5/F6-Adjust Scale F9-Print/File ----
```

The upper-left portion of the **FREQUENCY GRAPH** screen displays the Song, Title, Artist, Album Title, Category/Level or Browse List being analyzed. In the example screen shown above, we are "Individually" analyzing a group of Songs, therefore the Song ID, Category, Level, Packet, Title and Artist of the current Song is displayed here.

The screen contains a scrolling region with every date in the Log Window. The "Dates" and "Days" are displayed in the left-hand column. Use the Arrow and Paging Keys to move through all of the available dates.

A scale is displayed across the top of the screen. Each ruler-like tick mark on the scale represents one play. When you first access the **FREQUENCY GRAPH** screen, this scale is set up to indicate a *maximum* of eight plays. In a moment, we'll show you how to *adjust* this scale.

A double line (--) extends to the right of each date on which the Item was scheduled. These lines graphically represent the number of plays of the Item on the associated date. For each double line, a number is displayed in the "#" column on the right-hand side of the screen. It indicates the actual number of plays for the date.

If you selected the "Individual" Display option, and have designated more than one Song for the analysis, the F4 Key will move to the *next* Song. Press the F3 Key to move to the *previous* Song. Notice that the upper-right corner of the **FREQUENCY GRAPH** screen displays "*1 of 10*". This indicates that the screen is currently displaying the first of 10 Songs to be analyzed. As you use the F3 and F4 Keys to move through the Songs, this indicator changes to reflect your *current* position within the group of Songs.

Combined Display

If you select the "Combined" Display option, the **FREQUENCY GRAPH** screen appears and operates slightly differently. Here's an example.

```
---- S E L E C T O R ------------------------------------- Frequency Graph ----
| Category H  Level 1                                                          |
|                                                              10 Combined     |
|                                                                              |
|                                                                         #    |
|Date     Day        |      |      |      |      5      |      |               |
| 5/15/90 Tue-----------------------------------------------------------* 40   |
| 5/14/90 Mon-------------------------------------------------------* 35        |
| 5/13/90 Sun------------------------------------------------------* 33         |
| 5/12/90 Sat--------------------------------------------------------* 37       |
| 5/11/90 Fri-----------------------------------------------------------* 40   |
| 5/10/90 Thu-----------------------------------------------------------* 40   |
| 5/ 9/90 Wed-----------------------------------------------------------* 40   |
| 5/ 8/90 Tue-----------------------------------------------------------* 40   |
| 5/ 7/90 Mon-------------------------------------------------------* 35        |
| 5/ 6/90 Sun------------------------------------------------------* 33         |
| 5/ 5/90 Sat--------------------------------------------------------* 37       |
| 5/ 4/90 Fri-----------------------------------------------------------* 40   |
| 5/ 3/90 Thu----------------------------------------------------------* 39    |
| 5/ 2/90 Wed-----------------------------------------------------------* 40   |
| 5/ 1/90 Tue-----------------------------------------------------------* 40   |
| 4/30/90 Mon------------------------------------------------------* 34         |
| 4/29/90 Sun------------------------------------------------------* 33         |
 ---- F1-Help F3-Previous Song F4-Next Song F5/F6-Adjust Scale F9-Print/File ----
```

In the **FREQUENCY GRAPH** screen shown above, the words "Category H Level 1" appear in the upper-left portion of the display. This means that the History Map is displaying a "Combined" analysis of the Category/Level. Since a *group* of Songs is being analyzed, the F3 and F4 Keys, for the previous and next Song, are *inoperative*.

Notice that the upper-right corner of the screen displays "*10 Combined*". This indicates that there are 10 Songs in the *Category/Level*. *Some* or *all* of the total number of Songs may be scheduled, therefore *all* of the 10 Songs are not *necessarily* represented on the **FREQUENCY GRAPH** screen.

Adjust Scale

In the **FREQUENCY GRAPH** screen shown above, the number of times the Category/Level was scheduled on each date *exceeds* the limit of the scale. The system posts an asterisk (*) at the end of each double line (--) that exceeds the scale. The F5 and F6 Keys adjust the scale. We'll press the F6 Key two times to expand the scale of the display. Here's how the screen appears now.

```
---- S E L E C T O R ---------------------------------- Frequency Graph ----
| Category H  Level 1                                                       |
|                                                          10 Combined      |
|                                                                           |
|                  1   1   2   2   3   3   4   4   5   5   6    #            |
|Date      Day ||||5|||0|||5|||0|||5|||0|||5|||0|||5|||0|||5|||0             |
| 5/15/90 Tue-------------------------------------               40         |
| 5/14/90 Mon----------------------------------                 35         |
| 5/13/90 Sun--------------------------------                   33         |
| 5/12/90 Sat-----------------------------------                37         |
| 5/11/90 Fri-------------------------------------              40         |
| 5/10/90 Thu-------------------------------------              40         |
| 5/ 9/90 Wed-------------------------------------              40         |
| 5/ 8/90 Tue-------------------------------------              40         |
| 5/ 7/90 Mon----------------------------------                 35         |
| 5/ 6/90 Sun--------------------------------                   33         |
| 5/ 5/90 Sat-----------------------------------                37         |
| 5/ 4/90 Fri-------------------------------------              40         |
| 5/ 3/90 Thu------------------------------------               39         |
| 5/ 2/90 Wed-------------------------------------              40         |
| 5/ 1/90 Tue-------------------------------------              40         |
| 4/30/90 Mon---------------------------------                  34         |
| 4/29/90 Sun--------------------------------                   33         |
---- F1-Help F3-Previous Song F4-Next Song F5/F6-Adjust Scale F9-Print/File ----
```

The scale on our example **FREQUENCY GRAPH** screen has been expanded to represent a maximum of 60 plays. Each scale increase provides *twice* the maximum number of plays of the previous setting. The scale can be adjusted from eight to 480 maximum plays.

When the scale displays a maximum of 120 plays, each ruler-like tick mark represents two plays. When the scale shows a maximum of 240 plays, each tick mark represents four plays. When the scale is set for the maximum of 480 plays, each tick mark represents eight plays.

Print/File Frequency Graph

If you want a printed copy of the current **FREQUENCY GRAPH** screen, press the F9 Key. The **PRINT OPTIONS** window will appear on the center of your display. After choosing one of the Print options, the current Frequency Graph will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

DAYPART DISTRIBUTION

When you select Option #3 from the Historical Analysis Menu, the **DAYPART DISTRIBUTION** window pops over the Menu. Here is how the screen appears.

```
              --------------------------------------------------
              |              Daypart Distribution               |
---- S E L|                                                     |ysis ----
_         |          Display    Individual                      |        _
_         |                                                     |        _
_         |          Song ID                                    |        _
_     1.|                                                       |        _
_         |          Artist                                     |        _
_     2.|                                                       |        _
_         |          Title                                      |        _
_     3.|                                                       |        _
_         |          Album                                      |        _
_     4.|                                                       |        _
_         |          Category      Level                        |        _
_         |                                                     |        _
_         |              F3 - Enter List                        |        _
_ WRCS-FM |          Alt G - Get Saved List                     |e!      _
----------|                                                     |--------
              ---------------- F1-Help F2-Analyze ---------------
```

The **DAYPART DISTRIBUTION** window allows you to access a Song, a group of Songs or a *combined* group of Songs for the Daypart Distribution Analysis. This window works exactly like the **HISTORY MAP** window. For complete details, see "History Map" on Page 656 in this Section of the Manual.

Date/Hour Range

After you have specified the Song or Songs that you wish to analyze, press the F2 Key from the **DAYPART DISTRIBUTION** window. The **FOR WHAT DATE/HOUR RANGE** window will then pop onto the center of the screen. This window allows you to specify the dates and hours that will be considered during the analysis.

```
              --------------------------------------------------
              |     --------------------------------            |
---- S E L|     |                              |            |ysis ----
_         | Dis|  **For what Date/Hour Range?** |            |        _
_         |     |                              |            |        _
_         | Son|            **From**            |            |        _
_     1.|     |                              |            |        _
_         | Art|     Wed 5 / 9/90 at 12:00M    |            |        _
_     2.|     |                              |            |        _
_         | Tit|             **To**             |            |        _
_     3.|     |                              |            |        _
_         | Alb|     Tue  5/15/90 at 11:59P   |            |        _
_     4.|     |                              |            |        _
_         | Cat|                              |            |        _
_         |     |            **Wrap**            |            |        _
_         |     |                              |            |        _
_ WRCS-FM |     ----- F1-Help F2-Analyze ------            |e!      _
----------|                                                     |--------
              ---------------- F1-Help F2-Analyze ---------------
```

The **FOR WHAT DATE/HOUR RANGE** window automatically suggests settings that, if not changed, instruct the system to perform a "Wrap" analysis of the last week that has been scheduled in **SELECTOR**. The suggested "From" and "To" *times* depend on your setting in the "Broadcast Day Starts at" field in the Station Parameters subdivision of the system. For complete details, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

If you wish, you may change the data in the "From" and "To" fields in the **FOR WHAT DATE/HOUR RANGE** window to a different date and time range. If you do, you *must* enter dates that lie within the Log Window of the Database. If you *change* the fields in the **FOR WHAT DATE/HOUR RANGE** window, the system will continue to suggest your changed settings, as long as you remain in the Analysis subdivision of **SELECTOR**.

In the example window shown above, the settings specify that the system should consider all hours from Wednesday May 9, 1990 at 12 Midnight through and including the 11PM hour of Tuesday May 15, 1990.

The field at the bottom of the **FOR WHAT DATE/HOUR RANGE** window is a Toggle Bar field with choices of "Wrap" and "Block". The setting you choose in this field determines the manner in which the system will *interpret* the related "From" and "To" dates and times. For complete details, see "Wrap/Block" on Page 642 in Section 5 of this Manual.

When you have set the fields in the **FOR WHAT DATE/HOUR RANGE** window to your satisfaction, press the F2 Key to proceed with the analysis.

Frequency Graph Screen

After pressing the F2 Key from the **FOR WHAT DATE/HOUR RANGE** window, the **DAYPART DISTRIBUTION** screen will appear on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R ------------------------------ Daypart Distribution ----
| 2091-   H 1    0 TWO HEARTS          PHIL COLLINS                          |
| From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P     Wrap          1 of   10  |
-----------------------------------------------------------------------------
|          DPT   DPT   DPT   DPT   DPT   DPT   DPT   DPT   DPT               |
|           1     2     3     4     5     6     7     8     9     Totals     |
|        ----------------------------------------------------------         |
|   |   Monday|     |  2|  1|     |  1|     |     |     |     |      4       |
|        ----------------------------------------------------------         |
|   |  Tuesday|  1|  1|  1|  1|     |     |     |     |     |      4       |
|        ----------------------------------------------------------         |
|   |Wednesday|  1|  1|  2|     |  1|     |     |     |     |      5       |
|        ----------------------------------------------------------         |
|   | Thursday|  1|  1|  1|  1|     |     |     |     |     |      4       |
|        ----------------------------------------------------------         |
|   |   Friday|  1|  2|  1|  1|     |     |     |     |     |      5       |
|        ----------------------------------------------------------         |
|   | Saturday|  1|  1|  1|  1|     |     |     |     |     |      4       |
|        ----------------------------------------------------------         |
|   |   Sunday|  1|     |  1|  1|  1|     |     |     |     |      4       |
|        ----------------------------------------------------------         |
|     Totals    6     8     8     5     3     0     0     0     0     30     |
|                                                                           |
------------- F1-Help F3-Previous Song F4-Next Song F9-Print/File -------------
```

The upper-left portion of the **DAYPART DISTRIBUTION** screen displays the Song, Title, Artist, Album Title, Category/Level or Browse List being analyzed. In the example screen shown above, we are "Individually" analyzing a group of Songs, therefore the Song ID, Category, Level, Packet, Title and Artist of the current Song is displayed here. The screen also shows the Date/Hour Range that is being considered for the analysis.

The **DAYPART DISTRIBUTION** screen is a grid with the days of the week assigned to rows, and the nine **SELECTOR** Dayparts assigned to columns. The system displays numbers to indicate how many times the Item was scheduled in the associated day and Daypart. For complete information about Dayparts, see "Define Station Dayparts" on Page 254 in Section 2 of this Manual.

The total number of daily plays is shown in the "Totals" column on the right-hand side of the screen. The total number of Daypart plays is displayed in the "Totals" row along the bottom of the screen. The number at the intersection of the "Totals" column and row is the "grand total" number of plays for the analysis Date/Hour Range.

If you selected the "Individual" Display option, and have designated more than one Song for the analysis, the F4 Key will move to the *next* Song. Press the F3 Key to move to the *previous* Song. Notice that the upper-right corner of the **DAYPART DISTRIBUTION** screen displays "*1 of 10*". This indicates that the screen is currently displaying the first of 10 Songs to be analyzed. As you use the F3 and F4 Keys to move through the Songs, this indicator changes to reflect your *current* position within the group of Songs.

Combined Display

If you select the "Combined" Display option, the **DAYPART DISTRIBUTION** screen appears and operates slightly differently. Here's an example.

```
---- S E L E C T O R ----------------------------- Daypart Distribution ----
|  Duets                                                                     |
|  From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P     Wrap        49 Combined |
 ----------------------------------------------------------------------------
|            DPT   DPT   DPT   DPT   DPT   DPT   DPT   DPT   DPT              |
|             1     2     3     4     5     6     7     8     9     Totals    |
|                                                                            |
|   ------------------------------------------------------------------       |
|   |   Monday|   2|    1|    3|    1|     |     |     |     |     |    7     |
|   ------------------------------------------------------------------       |
|   |  Tuesday|   2|    2|    2|    1|     |     |     |     |     |    7     |
|   ------------------------------------------------------------------       |
|   |Wednesday|   1|    1|    1|    2|     |     |     |     |     |    5     |
|   ------------------------------------------------------------------       |
|   | Thursday|   3|    1|    1|    1|     |     |     |     |     |    6     |
|   ------------------------------------------------------------------       |
|   |   Friday|   2|    1|    2|     |    1|     |     |     |     |    6     |
|   ------------------------------------------------------------------       |
|   | Saturday|   1|    2|    1|    4|     |     |     |     |     |    8     |
|   ------------------------------------------------------------------       |
|   |   Sunday|    |    1|    1|    2|     |     |     |     |     |    4     |
|   ------------------------------------------------------------------       |
|        Totals  11     9    11    11     1     0     0     0     0    43     |
|                                                                            |
 ------------- F1-Help F3-Previous Song F4-Next Song F9-Print/File -----------
```

In the **DAYPART DISTRIBUTION** screen shown above, the word "Duets" appears in the upper-left portion of the display. This is because the screen is displaying a "Combined" analysis of the Songs on the "Duets" Browse List. Since a *group* of Songs is being analyzed, the F3 and F4 Keys, for the previous and next Song, are *inoperative*.

Notice that the upper-right corner of the screen displays "*49 Combined*". This indicates that there are 49 Songs on the Duets Browse List. *Some* or *all* of these Songs may be scheduled, therefore *all* of the 49 Songs are not *necessarily* represented on the **DAYPART DISTRIBUTION** screen.

Print/File Daypart Distribution

If you want a printed copy of the current **DAYPART DISTRIBUTION** screen, press the F9 Key. The **PRINT OPTIONS** window will appear on the center of your display. After choosing one of the Print options, the current Daypart Distribution Analysis will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

MOST FREQUENTLY PLAYED

In this area of the system, you can obtain a list of your most frequently played Songs, Artists, Albums and/or Titles. When you select Option #4 from the Historical Analysis Menu, the **MOST FREQUENTLY PLAYED** window pops onto the center of the screen. You see a display more or less like this.

```
            -----------------------------------------------
         |            Most Frequently Played             |
---- S E L|                                               |ysis ----
_        |            Rank of    IDs                      |         _
_        |                                               |         _
_        |            Select    All                       |         _
_     1.|                                               |         _
         -----------------------------------------------
_     2.|                                               |         _
_        |        Artist                                 |         _
_     3.|                                               |         _
_        |        Album                                  |         _
_     4.|                                               |         _
_        |        Category      Level                    |         _
_        |                                               |         _
_        |            F3 - Enter List                    |         _
_  WRCS-FM |           Alt G - Get Saved List              |e!       _
---------|                                               |---------
            ---------------- F1-Help F2-Analyze ----------------
```

The **MOST FREQUENTLY PLAYED** window allows you to determine the type of Most Frequently Played Analysis that will be executed, and to optionally limit the analysis to a specific group of Songs. This window is somewhat similar to the **SHOW/CHANGE** window in the Library Management section of **SELECTOR**. Let's examine the fields and functions available in the **MOST FREQUENTLY PLAYED** window.

Rank of

"Rank of" is a Toggle Bar field with five choices. The setting you make here instructs the system to perform a specific *type* of Most Frequently Played Analysis. Here is a brief description of each choice:

IDs instructs the system to compile a list of Most Frequently Played Song IDs.

Artist 1 instructs the system to compile a list of Most Frequently Played Artists. In this case **SELECTOR** will consider *only* Artist 1. For example, if a Song by Patti Austin as Artist 1 and James Ingram as Artist 2 appears in the schedule, the Song will count as a play for Patti Austin *only*.

Artists also instructs the system to compile a list of Most Frequently Played Artists. In this case, however, the system will consider *both* Artist 1 *and* Artist 2. For example, if a Song by Patti Austin as Artist 1 and James Ingram as Artist 2 appears in the schedule, the Song will count as a play for both Patti Austin and James Ingram.

Albums instructs the system to compile a list of Most Frequently Played Albums.

Titles instructs the system to compile a list of Most Frequently Played Titles.

Select

"Select" is a Toggle Bar field with choices of "All" or "Specific". If set to "All" the system will consider and rank *all* Songs within the analysis Date/Hour Range. If set to "Specific" you will be able to access the lower portion of the **MOST FREQUENTLY PLAYED** window to *limit* the Songs that will be considered for the analysis.

Artist

To rank only those Songs by a particular Artist in the analysis, enter the desired name in the "Artist" field of the window. This field works *exactly* like the "Artist" field in the **SHOW/CHANGE** window in Library Management. For complete details, see "Artist" on Page 119 in Section 1 of this Manual.

Album

To rank only those Songs from a particular Album in the analysis, enter the desired Album Title in the "Album" field of the window. This field works *exactly* like the "Album Title" field in the **SHOW/CHANGE** window in Library Management. For complete details, see "Album Title" on Page 120 in Section 1 of this Manual.

Category

If you enter a valid Category Code in the "Category" field of the **MOST FREQUENTLY PLAYED** window, **SELECTOR** will rank only those Songs in the designated Category. Note that the system will *also* rank those Songs which have *Alternate* assignments in the specified Category.

Level

The "Level" field is used in conjunction with the "Category" field. If you leave this field blank, or enter an asterisk (*), **SELECTOR** will rank the Songs in *all* Levels of the specified Category. If you enter a *specific* Level, the system will rank *only* those Songs in the designated Level of the Category.

Select Categories/Levels

You can specify that only Songs assigned to designated Categories/Levels be included in the Most Frequently Played Analysis. Simply type an exclamation point (!) in the "Category" field, and the **SELECT CATEGORIES/LEVELS** window will pop onto the center of your screen.

```
               ---- S E L E C T O R -- Select Categories/Levels ----
               |                                                    |
               |                              1    2    3           |
               |       CATEGORY H HOT CURRENTS Y    N    N LEVEL     |
    ---- S E L|                R RECURRENTS    Y    N    N           |ysis ----
    _          |                I IMAGE GOLD   Y    N    N           |         _
    _          |                S SECONDARY GOLD Y  N    N           |         _
    _          |                G GREAT EIGHTIES Y  N    N           |         _
    _       1.|                P PRIME OLDIES  Y    N    N           |         _
    _          |                N NO PLAY      N    N    N           |         _
    _       2.|                Y YESTERDAY HOLD N  N    N           |         _
    _          |                X CONTROL      N    N    N           |         _
    _       3.|                                                    |         _
    _          |                                                    |         _
    _       4.|                                                    |         _
    _          |                                                    |         _
    _          |                                                    |         _
    _          |                                                    |         _
    _ WRCS-FM |                                                    |e!       _
    ----------|                                                    |---------
               |                                                    |
               |                                                    |
               |                                                    |
               ---------- F1-Help F2-Save Spacebar Yes/No ----------
```

The **SELECT CATEGORIES/LEVELS** window displays your Categories in the left-hand column. Three columns, labelled "1", "2" and "3", refer to the Levels of the Categories on their left. Each column contains Toggle Bar fields with choices of "Y" or "N".

When you first access this window, the cursor is positioned in the Level 1 column of the upper-most Category. You use the Arrow Keys to move the cursor through the fields that represent all of the Categories/Levels in the Database. Place the cursor on a field you wish to change, and press the Spacebar to Toggle the field to "Y" or "N". An "N" stands for "No", and indicates that Songs from the associated Category/Level will *not* be included in the analysis. A "Y" means "Yes", and specifies that Songs from the associated Category/Level *will* be included in the analysis. You can continue to move about the screen, setting fields as you go.

The example **SELECT CATEGORIES/LEVELS** window shown above indicates that *only* Songs from Categories/Levels H1, R1, I1, S1, G1 and P1 will be included in the Most Frequently Played Analysis.

You may press the F2 Key from any location in the **SELECT CATEGORIES/LEVELS** window to Save the current settings. This is a useful option if you regularly include the *same* Categories/Levels in the analysis.

After you have set the fields in the **SELECT CATEGORIES/LEVELS** window to your satisfaction, press the Escape Key to return to the **MOST FREQUENTLY PLAYED** window.

Multiple Field Entries

Unlike the SHOW/CHANGE window, you may use *multiple* field entries in the MOST FREQUENTLY PLAYED window. Consider this example window.

```
                   ----------------------------------------------------
                  |                Most Frequently Played              |
    ---- S E L|                                                    |ysis ----
    _             |             Rank of    IDs                         |        _
    _             |                                                    |        _
    _             |             Select    Specific                     |        _
    _        1.|                                                    |        _
                  ----------------------------------------------------
    _        2.|                                                    |        _
    _             |        Artist    BEATLES                           |        _
    _        3.|                                                    |        _
    _             |        Album                                       |        _
    _        4.|                                                    |        _
    _             |        Category  I   Level 1                       |        _
    _             |                                                    |        _
    _             |            F3 - Enter List                         |        _
    _ WRCS-FM |            Alt G - Get Saved List                  |e!      _
    ---------|                                                    |--------
                  ---------------- F1-Help F2-Analyze ----------------
```

In the Most Frequently Played window shown above, the "Artist", "Category" and "Level" fields all contain data. In this example, all of the "Beatles" Songs in Category I Level 1 will be ranked.

Enter a List

You can enter a *specific* list of Songs that you wish to be ranked. Press the F3 Key from any location on the MOST FREQUENTLY PLAYED window, and the LIST FOR ANALYSIS screen will immediately appear on your monitor. For complete details on this feature, see "Enter a List" on Page 658 in this Section of the Manual.

Get a Browse List

You can rank *all* of the Songs on a previously-saved Browse List. From any location on the MOST FREQUENTLY PLAYED window, press Alt-G. The GET A BROWSE LIST window will pop onto the center of the display. For complete details on this feature, see "Get a Browse List" on Page 659 in this Section of the Manual.

Date/Hour Range

After you have specified the Song or Songs that you wish to analyze, press the F2 Key from the **MOST FREQUENTLY PLAYED** window. The **FOR WHAT DATE/HOUR RANGE** window will then pop onto the center of the screen. This window allows you to specify the dates and hours that will be considered during the analysis.

```
          -------------------------------------------------
          |        -----------------------------           |
---- S E L|        |                           |           |ysis ----
    _      |        |   For what Date/Hour Range? |          |      _
    _      |        |                           |           |      _
    _      |        |            From           |           |      _
    _   1.|        |                           |           |      _
    _      ----------|    Wed 5 / 9/90 at 12:00M  |----------|      _
    _   2.|        |                           |           |      _
    _      |     Art|            To             |           |      _
    _   3.|        |                           |           |      _
    _      |     Alb|    Tue  5/15/90 at 11:59P  |           |      _
    _   4.|        |                           |           |      _
    _      |     Cat|                           |           |      _
    _      |        |            Wrap           |           |      _
    _      |        |                           |           |      _
    _ WRCS-FM |      ----- F1-Help F2-Analyze ------        |e!    _
    ----------|        |                           |       |---------
          -----------------  F1-Help F2-Analyze ----------------
```

For complete details on the **FOR WHAT DATE/HOUR RANGE** window, see "Date/Hour Range" on Page 665 in this Section of the Manual.

Proceed with Analysis

When you have set the fields in the **FOR WHAT DATE/HOUR RANGE** window to your satisfaction, press the F2 Key to proceed with the analysis. The **MOST FREQUENTLY PLAYED ANALYSIS** screen will appear on your monitor. There are two different versions of this screen. Each shows relevant data pertaining to the *Rank* you have specified for the Most Frequently Played Analysis. We'll examine both **MOST FREQUENTLY PLAYED ANALYSIS** screen types.

Most Frequently Played Songs

Here is an example of the **MOST FREQUENTLY PLAYED ANALYSIS** screen that is used to display the Rank of Most Frequently Played IDs.

```
---- S E L E C T O R -------------------- Most Frequently Played Analysis ----
| From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P    Wrap                        |
| Rank  Plays  ID        CLPack   Title              Artists                   |
|    1 |  32 |1450-     |H1    0 |BABY I LOVE YOUR WAY|WILL_TO_POWER            |
|    2 |  31 |2265-     |H1    0 |WHEN I'M WITH YOU   |SHERIFF                  |
|    3 |  30 |2093-     |H1    0 |PUT A LITTLE LOVE IN|ANNIE LENNOX/AL GREEN    |
|    4 |  30 |2091-     |H1    0 |TWO HEARTS          |PHIL COLLINS             |
|    5 |  30 |2495-     |H1    0 |KISSING A FOOL      |GEORGE MICHAEL           |
|    6 |  29 |2175-     |H1    0 |SILHOUETTE          |KENNY G.                 |
|    7 |  29 |2474-     |H1    0 |I'LL ALWAYS LOVE YOU|TAYLOR DAYNE             |
|    8 |  28 |2108-     |H1    0 |HOW CAN I FALL      |BREATHE                  |
|    9 |  26 |1452-     |H1    0 |LOOK AWAY           |CHICAGO                  |
|   10 |   7 |3065-     |I2    0 |I'LL BE AROUND      |SPINNERS                 |
|   11 |   7 |1141-     |I2    0 |EVERLASTING LOVE    |CARL CARLTON             |
|   12 |   7 |1150-     |I2    0 |LOVE THE ONE YOU'RE |STEPHEN STILLS           |
|   13 |   7 |2257-     |I2    0 |MY BABY LOVES LOVIN'|WHITE_PLAINS             |
|   14 |   7 |2382-     |I2    0 |AIN'T NO WOMAN      |FOUR_TOPS                |
|   15 |   7 |1171-     |I2    0 |TEARS OF A CLOWN    |SMOKEY ROBINSON/MIRACLES |
|   16 |   7 |1192-     |I2    0 |TEACH YOUR CHILDREN |C.S.N.Y.                 |
|   17 |   7 |1060-     |I2    0 |SUNDOWN             |GORDON LIGHTFOOT         |
|   18 |   7 |1208-     |I2    0 |YOUR MAMA DON'T DANC|KENNY LOGGINS/JIM MESSINA|
|   19 |   7 |1288-     |I2    0 |DAY AFTER DAY       |BADFINGER                |
|   20 |   7 |1295-     |I2    0 |TEMPTATION EYES     |GRASS_ROOTS              |
------------------ F1-Help Enter-History Map F9-Print/File -------------------
```

The Date/Hour Range that is being considered for the analysis is displayed on the first line of the **MOST FREQUENTLY PLAYED ANALYSIS** screen. There are six columns used to display relevant information for each Song displayed on this version of the screen. For each Song, you see its "Rank" position number, the number of times it was scheduled during the analysis range ("Plays"), its Song "ID", its Category, Level and Packet assignment ("CLPack"), its "Title" and "Artist".

The Songs are listed in rank order, according to the number of times that they have been scheduled during the analysis Date/Hour Range. Note that the system also includes those Songs that have *not* been scheduled. These Songs appear at the end of list, and their "Plays" fields show "0". This feature allows you to quickly observe *which* Songs have not been scheduled during the analysis Date/Hour Range.

Use the Arrow and Paging Keys to move through the Songs displayed on the **MOST FREQUENTLY PLAYED ANALYSIS** screen.

Most Frequently Played Artists/Albums/Titles

If you have asked for a Rank of Most Frequently Played Artists, Albums or Titles, another version of the **MOST FREQUENTLY PLAYED ANALYSIS** screen is used. Here is an example of this alternate screen.

```
---- S E L E C T O R -------------------- Most Frequently Played Analysis ----
| From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P    Wrap                        |
| Rank  Plays  Artists                              # of Songs                 |
|   1 |  66 |BEATLES                          | 26                             |
|   2 |  55 |CHICAGO                          |  9                             |
|   3 |  50 |BEACH_BOYS                       | 13                             |
|   4 |  40 |ELTON JOHN                       | 10                             |
|   5 |  40 |SUPREMES                         | 11                             |
|   6 |  35 |GEORGE MICHAEL                   |  3                             |
|   7 |  33 |PHIL COLLINS                     |  3                             |
|   8 |  32 |KENNY G.                         |  2                             |
|   9 |  32 |WILL_TO_POWER                    |  1                             |
|  10 |  31 |SHERIFF                          |  1                             |
|  11 |  30 |ANNIE LENNOX                     |  1                             |
|  12 |  30 |PAUL SIMON                       |  8                             |
|  13 |  30 |AL GREEN                         |  1                             |
|  14 |  29 |TAYLOR DAYNE                     |  1                             |
|  15 |  28 |BREATHE                          |  1                             |
|  16 |  26 |NEIL DIAMOND                     |  5                             |
|  17 |  23 |ART GARFUNKEL                    |  7                             |
|  18 |  21 |FOUR_TOPS                        |  5                             |
|  19 |  21 |AMERICA                          |  4                             |
|  20 |  20 |STEVIE WONDER                    |  6                             |
------------------- F1-Help Enter-History Map F9-Print/File -------------------
```

The **MOST FREQUENTLY PLAYED ANALYSIS** screen shown above is displaying a Rank of Most Frequently Played Artists. The Date/Hour Range that is being considered for the analysis is displayed on the first line of the screen. There are four columns used to display information on this version of the screen. For each Artist, Album or Title, you see its "Rank" position number, the number of times it was scheduled during the analysis range ("Plays"), the name of the Artist, Album or Title and the "# of Songs" by the Artist, from the Album or with the Title in the Database. *Some* or *all* of the total number of Songs by the Artist, from the Album or with the Title may have been scheduled, therefore *all* of them are not *necessarily* represented on the **MOST FREQUENTLY PLAYED ANALYSIS** screen.

The Artists, Albums or Titles are listed in rank order, according to the number of times that they have been scheduled during the analysis Date/Hour Range. Note that the system also includes those Artists, Albums or Titles that have not been scheduled. These appear at the end of list, and their "Plays" fields show "0". This feature allows you to quickly observe *which* Artists, Albums or Titles have *not* been scheduled during the analysis Date/Hour Range.

Use the Arrow and Paging Keys to move through the Artists, Albums or Titles displayed on the **MOST FREQUENTLY PLAYED ANALYSIS** screen.

Access History Map

You may access the **HISTORY MAP** screen for any Item displayed on the **MOST FREQUENTLY PLAYED ANALYSIS** screen. Simply place the cursor on any displayed Song, Artist, Album or Title, then press the Enter Key. The **HISTORY MAP** screen pertaining to the selected Item will be immediately displayed. To illustrate this feature, we'll use this **MOST FREQUENTLY PLAYED ANALYSIS** screen excerpt.

```
---- S E L E C T O R --------------------- Most Frequently Played Analysis ----
| From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P    Wrap                         |
| Rank  Plays  Artists                                      # of Songs          |
|   1 |    66 |BEATLES                              |         26                 |
|   2 |    55 |CHICAGO                              |          9                 |
|   3 |    50 |BEACH_BOYS                           |         13                 |
|   4 |    40 |ELTON JOHN                           |         10                 |
|   5 |    40 |SUPREMES                             |         11                 |
|   6 |    35 |GEORGE MICHAEL                       |          3                 |
|     |       |                                     |                            |
------------------- F1-Help Enter-History Map F9-Print/File -------------------
```

The cursor on the **MOST FREQUENTLY PLAYED ANALYSIS** screen excerpt shown above is on the "Supremes" Item at rank position #5. Here's what happens when we press the Enter Key.

```
---- S E L E C T O R ------------------------------------------- History Map ----
| SUPREMES                                                                        |
|                                                               11 Combined       |
|       -----------------------------------------------------------               |
|       |         1                 1 1 1                     1 1|               |
|       |Date      Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|           |
|       | 5/15/90 Tue|*| |*|*| | |*| | |*| | |*| | | | |*|*| | | | | |           |
|       | 5/14/90 Mon| | |*|*|*| | |*| |*| | | | | | | | | | | | | | |           |
|       | 5/13/90 Sun| | | |*| | | | |*| | |*| | |*|*| | | | | | | | |           |
|       | 5/12/90 Sat|*| | |*| | | | |*|*|*| | |*| | |*| | | | | | | |           |
|       | 5/11/90 Fri|*| |*| |*| | | | |*| | | | | | | |*| | | | | | |           |
|       | 5/10/90 Thu|*| | | |*| | |*| |*| | | | | |*| |*| | | | | | |           |
|       | 5/ 9/90 Wed| |*| |*| | | | | | | |*| | |*| | | | | | | | | |           |
|       | 5/ 8/90 Tue| | | |*| | | |*| |*| |*| | | |*| | | | | | | | |           |
|       | 5/ 7/90 Mon| | | | |*| | |*| |*| |*| | | |*| |*| | | | | | |           |
|       | 5/ 6/90 Sun|*|*| | | | | | |*| | |*| | | |*|*| | | | | | | |           |
|       | 5/ 5/90 Sat| |*| | | |*| |*| |*| | |*| | |*| | | | | | | | |           |
|       | 5/ 4/90 Fri|*|*| | |*| | | | |*|*|*| | | | | | | | | | | | |           |
|       | 5/ 3/90 Thu| |*| | | |*| | | | | | |*| | | | |*| | | | | | |           |
|       | 5/ 2/90 Wed| | | | |*| |*| |*| |*| |*| | |*|*| | | | | | | |           |
|       | 5/ 1/90 Tue|*| |*| | |*| |*| | | | |*| | |*| | | | | | | | |           |
|       | 4/30/90 Mon| | | | |*| |*| |*| | | | | | |*| | | | | | | | |           |
|       -----------------------------------------------------------               |
------------- F1-Help F3-Previous Song F4-Next Song F9-Print/File -------------
```

The **HISTORY MAP** screen for the selected Item immediately appears on our monitor. This feature allows you to quickly ascertain where any Item on the **MOST FREQUENTLY PLAYED ANALYSIS** screen has been scheduled. The F4 Key will move to the *next* Item. Press the F3 Key to move to the *previous* Item from the **MOST FREQUENTLY PLAYED ANALYSIS** screen.

Print/File Most Frequently Played Analysis

If you want a printed copy of the current Most Frequently Played Analysis, press the F9 Key from any location on the **MOST FREQUENTLY PLAYED ANALYSIS** screen. The **PRINT THE TOP** window will pop onto the center of the screen. You will see a display somewhat like this screen excerpt.

```
---- S E L E C T O R --------------------- Most Frequently Played Analysis ----
| From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P    Wrap                        |
| Rank  Plays  ID        CLPack  Title               Artists                   |
|    3 |   30 |2093-    |H1   0 |PUT A LITTLE LOVE IN|ANNIE LENNOX/AL GREEN   |
|    4 |   30 |2091-    |H1   0 |TWO HEARTS          |PHIL COLLINS            |
|    5 |   30 |2495-    |H-------------------------RGE MICHAEL             |
|    6 |   29 |2175-    |H|        Print the Top    |NY G.                  |
|    7 |   29 |2474-    |H|                         |LOR DAYNE              |
|    8 |   28 |2108-    |H|            40           |ATHE                   |
|    9 |   26 |1452-    |H|                         |CAGO                   |
|   10 |    7 |3065-    |I|      (Use "*" for All)  |NNERS                  |
|   11 |    7 |1141-    |I|                         |L CARLTON              |
|   12 |    7 |1150-    |I---- F1-Help F9-Print/File ----PHEN STILLS        |
|   13 |    7 |2257-    |I2   0 |MY BABY LOVES LOVIN'|WHITE_PLAINS           |
|   14 |    7 |2382-    |I2   0 |AIN'T NO WOMAN      |FOUR_TOPS              |
|   15 |    7 |1171-    |I2   0 |TEARS OF A CLOWN    |SMOKEY ROBINSON/MIRACLES|
|   16 |    7 |1192-    |I2   0 |TEACH YOUR CHILDREN |C.S.N.Y.               |
------------------ F1-Help Enter-History Map F9-Print/File ------------------
```

There is only one field in the **PRINT THE TOP** window. It is used to specify the *number* of ranked Items that will appear on the printed Most Frequently Played Analysis. When the window first appears, this field contains an asterisk (*), meaning that *all* of the ranked Items will be printed. You may enter any number between "1" and the maximum number of Items on the current analysis. In the example **PRINT THE TOP** window shown above, we have entered the number "40", to indicate that we wish to print a Most Frequently Played Analysis of the first 40 Songs on this list.

After completing the **PRINT THE TOP** window, press the F9 Key to access the **PRINT OPTIONS** window. It will appear on the center of your display.

```
---- S E L E C T O R --------------------- Most Frequently Played Analysis ----
| From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P    Wrap                        |
| Rank  Plays  ID        CLPack  Title               Artists                   |
|    1 |   32 |1450-    -------------------------------L_TO_POWER             |
|    2 |   31 |2265-    |          PRINT OPTIONS        |RIFF                 |
|    3 |   30 |2093-    |                               |IE LENNOX/AL GREEN  |
|    4 |   30 |2091-    |       1.  Print               |L COLLINS            |
|    5 |   30 |2495-    |                               |RGE MICHAEL          |
|    6 |   29 |2175-    |       2.  File                |NY G.                |
|    7 |   29 |2474-    |                               |LOR DAYNE            |
|    8 |   28 |2108-    |       3.  Background Print     |ATHE                 |
|    9 |   26 |1452-    |                               |CAGO                 |
|   10 |    7 |3065-    |       4.  View                |NNERS                |
|   11 |    7 |1141-    |                               |L CARLTON            |
|   12 |    7 |1150-    |       5.  View/File           |PHEN STILLS          |
|   13 |    7 |2257-    |                               |TE_PLAINS            |
|   14 |    7 |2382-    |       6.  Print File Manager   |R_TOPS               |
|   15 |    7 |1171-    |                               |KEY ROBINSON/MIRACLES|
|   16 |    7 |1192-    |     Esc - Previous Screen     |_N_&_Y.              |
|   17 |    7 |1060-    |                               |DON LIGHTFOOT        |
|   18 |    7 |1208-    -------------------------------NY LOGGINS/JIM MESSINA|
|   19 |    7 |1288-    |I2   0 |DAY AFTER DAY       |BADFINGER             |
|   20 |    7 |1295-    |I2   0 |TEMPTATION EYES     |GRASS_ROOTS           |
------------------ F1-Help Enter-History Map F9-Print/File ------------------
```

After choosing one of the Print options, the Most Frequently Played Analysis will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Most Frequently Played Analysis

Here is an example of the printed Most Frequently Played Analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                             Page:    1

                         Most Frequently Played IDs Analysis
                   From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P (Wrap)

Rank  Plays  ID        CLPack  Title               Artists
--------------------------------------------------------------------------------
   1 |   32 |1450-    |H1   0 |BABY I LOVE YOUR WAY|WILL_TO_POWER
   2 |   31 |2265-    |H1   0 |WHEN I'M WITH YOU   |SHERIFF
   3 |   30 |2093-    |H1   0 |PUT A LITTLE LOVE IN|ANNIE LENNOX/AL GREEN
   4 |   30 |2091-    |H1   0 |TWO HEARTS          |PHIL COLLINS
   5 |   30 |2495-    |H1   0 |KISSING A FOOL      |GEORGE MICHAEL
   6 |   29 |2175-    |H1   0 |SILHOUETTE          |KENNY G.
   7 |   29 |2474-    |H1   0 |I'LL ALWAYS LOVE YOU|TAYLOR DAYNE
   8 |   28 |2108-    |H1   0 |HOW CAN I FALL      |BREATHE
   9 |   26 |1452-    |H1   0 |LOOK AWAY           |CHICAGO
  10 |    7 |3065-    |I2   0 |I'LL BE AROUND      |SPINNERS
  11 |    7 |1141-    |I2   0 |EVERLASTING LOVE    |CARL CARLTON
  12 |    7 |1150-    |I2   0 |LOVE THE ONE YOU'RE |STEPHEN STILLS
  13 |    7 |2257-    |I2   0 |MY BABY LOVES LOVIN'|WHITE_PLAINS
  14 |    7 |2382-    |I2   0 |AIN'T NO WOMAN      |FOUR_TOPS
  15 |    7 |1171-    |I2   0 |TEARS OF A CLOWN    |SMOKEY ROBINSON/MIRACLES
  16 |    7 |1192-    |I2   0 |TEACH YOUR CHILDREN |C.S.N.Y.
  17 |    7 |1060-    |I2   0 |SUNDOWN             |GORDON LIGHTFOOT
  18 |    7 |1208-    |I2   0 |YOUR MAMA DON'T DANC|KENNY LOGGINS/JIM MESSINA
  19 |    7 |1288-    |I2   0 |DAY AFTER DAY       |BADFINGER
  20 |    7 |1295-    |I2   0 |TEMPTATION EYES     |GRASS_ROOTS
  21 |    7 |1024-    |I2   0 |MR. BOJANGLES       |DIRT_BAND
  22 |    7 |2488-    |I2   0 |KODACHROME          |PAUL SIMON
  23 |    7 |1328-    |I2   0 |VENTURA HIGHWAY      |AMERICA
  24 |    7 |1081-    |S3   0 |HEY JUDE            |BEATLES
  25 |    7 |2160-    |I2   0 |I FEEL THE EARTH MOV|CAROLE KING
  26 |    6 |3127-    |G1   0 |AFRICA              |TOTO
  27 |    6 |2388-    |I1   0 |RESPECT             |ARETHA FRANKLIN
  28 |    6 |3109-    |I2   0 |DO IT AGAIN         |STEELY_DAN
  29 |    6 |3173-    |I2   0 |TOO LATE TO TURN BAC|CORNELIUS_BROTHERS
  30 |    6 |3103-    |I2   0 |HELLO IT'S ME       |TODD RUNDGREN
  31 |    6 |1134-    |I2   0 |CRACKLIN' ROSIE     |NEIL DIAMOND
  32 |    6 |1294-    |I1   0 |MIDNIGHT CONFESSIONS|GRASS_ROOTS
  33 |    6 |3054-    |I2   0 |LEAN ON ME          |BILL WITHERS
  34 |    6 |1237-    |I2   0 |I CAN SEE CLEARLY NO|JOHNNY NASH
  35 |    6 |1321-    |I2   0 |BRANDY              |LOOKING_GLASS
  36 |    6 |1349-    |I2   0 |I AM I SAID         |NEIL DIAMOND
  37 |    6 |3042-    |I2   0 |DANCING IN THE MOONL|KING_HARVEST
  38 |    6 |1363-    |G1   0 |WHILE YOU SEE A CHAN|STEVE WINWOOD
  39 |    6 |1196-    |I2   0 |PEACEFUL EASY FEELIN|EAGLES
  40 |    6 |1143-    |I2   0 |SATURDAY IN THE PARK|CHICAGO
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific Song information contained in the body of the analysis.

For each Song, you see its "Rank" position number, the number of times it was scheduled during the analysis range ("Plays"), its Song "ID", Category, Level and Packet assignment ("CLPack"), "Title" and "Artist".

ROTATION HISTORY

The Rotation History Analysis allows you to obtain detailed information pertaining to the Daypart Rotation and Hour Rotation of the Songs in your Database. When you select Option #5 from the Historical Analysis Menu, the **SELECT CATEGORY/ANALYSIS** window pops over the Menu. Your screen appears more or less like this.

```
---- S E L E C T O R (R) --------------------- Historical Analysis ----
_                                                                      _
_                                                                      _
_        ---------------------------------------------                 _
_   1. Hi|          SELECT CATEGORY/ANALYSIS       |                    _
_        |                                         |                    _
_   2. Fr|            * All Categories             |yses                _
_        |            (Use "*" for All)            |                    _
_   3. Da|                                         |ion                 _
_        |          Daypart & Hour Rotation        |                    _
_   4. Mo|                                         |                     _
_        -- F1-Help F2-Save F5-Options F9-Print/File --                 _
_                                                                      _
_                                                                      _
_ WRCS-FM   12.00                          The Songs You Love!          _
--------------- (C) 1979-1990 Radio Computing Services ---------------
```

The **SELECT CATEGORY/ANALYSIS** window contains two fields. The upper field is used to specify the Category of the Songs that will be analyzed. The lower field in the **SELECT CATEGORY/ANALYSIS** window allows you to designate the type of analysis that will be generated. The system automatically suggests your previously-saved settings.

Specify Category

Type a Category Code in the upper field of the **SELECT CATEGORY/ANALYSIS** window. When you enter a valid Category Code, the system posts the Name of the designated Category to the right of the Code. You may designate all Categories by entering an asterisk (*) in the upper field. If you do, **SELECTOR** will display "All Categories" to the right of the asterisk (*). This setting means that *all* Songs in the Database will be analyzed.

Select Category

When the **SELECT CATEGORY/ANALYSIS** window cursor is located in the upper field, you can press the F5 Key to access the **CATEGORIES** window. It will appear on the right-hand side of the display.

```
                                              --------------------
                                              |     CATEGORIES    |
                                              |H HOT CURRENTS     |
---- S E L E C T O R (R) --------------------- Hist|R RECURRENTS   |
_                                             |I IMAGE GOLD       |
_                                             |S SECONDARY GOLD   |
_        --------------------------------------|G GREAT EIGHTIES  |
_   1. Hi|          SELECT CATEGORY/ANALYSIS   |P PRIME OLDIES     |
_        |                                     |N NO PLAY          |
_   2. Fr|            * All Categories         |Y YESTERDAY HOLD   |
_        |            (Use "*" for All)        |X CONTROL          |
_   3. Da|                                     |                   |
_        |          Daypart & Hour Rotation    |                   |
_   4. Mo|                                     |                   |
_        -- F1-Help F2-Save F5-Options F9-Print/|                  |
_                                             |                    |
_                                             |                    |
_ WRCS-FM   12.00                     The So|                      |
--------------- (C) 1979-1990 Radio Computing Servi|                |
                                             |                    |
                                             |                    |
                                             |                    |
                                             --------------------
```

The **CATEGORIES** window contains a list of all the Categories in the current Database. Use the Arrow Keys to move the cursor until it highlights the Category you wish to analyze, then press the Enter Key. The **CATEGORIES** window will close, and the selected Category will be placed in the **SELECT CATEGORY/ANALYSIS** window.

Specify Analysis

This lower field in the **SELECT CATEGORY/ANALYSIS** window is a Toggle Bar field with choices of "Daypart & Hour Rotation" and "Daypart Rotation". The "Daypart & Hour Rotation" option generates an analysis that contains *both* Daypart *and* Hour Rotation information. The "Daypart Rotation" setting instructs the system to generate an analysis with *only* Daypart Rotation information.

Save Window Settings

Note that you may press the F2 Key from any location in the **SELECT CATEGORY/ANALYSIS** window to Save the current settings. This is a useful option if you regularly use the *same* Rotation History Analysis settings. After you Save you settings, the system will suggest your settings the *next* time you access the **SELECT CATEGORY/ANALYSIS** window.

Date/Hour Range

After you have set the fields in the **SELECT CATEGORY//ANALYSIS** window to your satisfaction, press the F9 Key. The **FOR WHAT DATE/HOUR RANGE** window will then pop onto the center of the screen. This window allows you to specify the dates and hours that will be considered during the analysis.

```
                         ------------------------------
---- S E L E C T O R |                              |orical Analysis ----
_                    |   For what Date/Hour Range?  |                     _
_                    |                              |                     _
_        --------|   |            From              |-------              _
_    1. Hi|       |   |                              |      |              _
_         |       |   |   Wed 5 / 9/90 at 12:00M     |      |              _
_    2. Fr|       |   |                              |      |yses          _
_         |       |   |            To                |      |              _
_    3. Da|       |   |                              |      |ion           _
_         |       |   |   Tue  5/15/90 at 11:59P     |      |              _
_    4. Mo|       |   |                              |      |              _
_        -- F1-He|   |                              |File --              _
_                |   |            Wrap              |                     _
_                    |                              |                     _
_ WRCS-FM   12.00     ----- F1-Help F2-Analyze ------ngs You Love!         _
--------------- (C) 1979-1990 Radio Computing Services ---------------
```

For complete details on the **FOR WHAT DATE/HOUR RANGE** window, see "Date/Hour Range" on Page 665 in this Section of the Manual.

Print/File Rotation History Analysis

When you have set the fields in the **FOR WHAT DATE/HOUR RANGE** window to your satisfaction, press the F2 Key to proceed with the Rotation History Analysis. The **PRINT OPTIONS** window will pop onto the center of the screen.

```
                    ----------------------------------
      ---- S E L E C T O |       PRINT OPTIONS         |orical Analysis ----
      _                  |                             |                    _
      _                  |   1. Print                  |                    _
      _         ------   |                             |-------             _
      _     1. Hi|       |   2. File                   |       |            _
      _         |        |                             |       |            _
      _     2. Fr|       |   3. Background Print        |       |yses        _
      _         |        |                             |       |            _
      _     3. Da|       |   4. View                   |       |ion         _
      _         |        |                             |       |            _
      _     4. Mo|       |   5. View/File              |       |            _
      _        -- F1-|   |                             |File --             _
      _                  |   6. Print File Manager     |                    _
      _                  |                             |                    _
      _ WRCS-FM   12.00 |   Esc - Previous Screen      |ngs You Love!       _
      --------------- (C|                             |ces ----------------
                    ----------------------------------
```

After choosing one of the Print options, the Rotation History Analysis will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Rotation History Analysis - Daypart Rotation

Here is an excerpt of the printed Rotation History Analysis. This example analysis was generated with the "Daypart Rotation" setting. In other words, the analysis does *not* include Hour Rotation information.

```
-------------------------------------------------------------------------------------------------------------
WRCS-FM                                                                                            Page:   1

                                    Category R Rotation History Analysis
                               From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P (Wrap)

ID      Title            CLPack Trgt Alt %Bk Daypart         D Rot  DP1 DP2 DP3 DP4 DP5 DP6 DP7 DP8 DP9 Total
-------------------------------------------------------------------------------------------------------------
2336-   KOKOMO            R1   0                             21430 4   1   1   1   1   0   0   0   0   0    4
2028-   BACK IN THE HIGH LIF R1   0          No Night Play   23120 3   1   2   1   0   0   0   0   0   0    4
3010-   I DON'T WANNA GO ON  R1   0          No Night Play   41230 4   1   1   1   1   0   0   0   0   0    4
2389-   GOT MY MIND SET ON Y R1   0          No Night Play   24100 3   1   1   0   1   0   0   0   0   0    3
1264-   CANDLE IN THE WIND   R1   0          No Night Play   43100 3   1   0   1   1   0   0   0   0   0    3
1129-   ONE MOMENT IN TIME   R1   0                          32100 3   1   1   1   0   0   0   0   0   0    3
1232-   MAN IN THE MIRROR    R1   0          No Night Play   13200 3   1   1   1   0   0   0   0   0   0    3
2353-   TONIGHT TONIGHT TONI R1   0          No Night Play   34200 3   0   1   1   1   0   0   0   0   0    3
1373-   NEVER GONNA GIVE YOU R1   0                          14200 3   1   1   0   1   0   0   0   0   0    3
2248-   I DON'T WANNA LIVE W R1   0                          13200 3   1   1   1   0   0   0   0   0   0    3
2376-   THESE DREAMS         R1   0                          23100 3   1   1   1   0   0   0   0   0   0    3
1241-   ALONE                R1   0                          43200 3   0   1   1   1   0   0   0   0   0    3
1412-   I DON'T WANT TO LIVE R1   0                          42300 3   0   1   1   1   0   0   0   0   0    3
2456-   HOLD ON TO THE NIGHT R1   0          No Weekday Drives 13200 3  1   1   1   0   0   0   0   0   0    3
2281-   LADY IN RED          R1   0                          21300 3   1   1   1   0   0   0   0   0   0    3
2371-   TIME OF MY LIFE      R1   0                          13400 3   1   0   1   1   0   0   0   0   0    3
2232-   ONE MORE TRY         R1   0          No AM Drive      31400 3   1   0   1   1   0   0   0   0   0    3
2463-   STUCK WITH YOU       R1   0          No Night Play    23400 3   0   1   1   1   0   0   0   0   0    3
1479-   WORDS GET IN THE WAY R1   0                          42100 3   1   1   1   0   0   0   0   0   0    3
3004-   IN TOO DEEP          R1   0          No AM Drive      34100 3   1   0   1   1   0   0   0   0   0    3
2370-   TOGETHER FOREVER     R1   0                          32100 3   1   1   1   0   0   0   0   0   0    3
2225-   NEXT TIME I FALL     R1   0          No AM Drive      24100 3   1   1   0   1   0   0   0   0   0    3
1027-   HUNGRY EYES          R1   0                          43100 3   1   0   1   1   0   0   0   0   0    3
2136-   NOTHING'S GONNA STOP R1   0                          13200 3   1   1   1   0   0   0   0   0   0    3
3170-   WHEN THE GOING GETS  R1   0          No Night Play    13200 3   1   1   1   0   0   0   0   0   0    3
3163-   ANYTHING FOR YOU     R1   0                          34200 3   0   1   1   1   0   0   0   0   0    3
2493-   MAKE ME LOSE CONTROL R1   0                          31200 3   1   1   1   0   0   0   0   0   0    3
2483-   DANCING ON THE CEILI R1   0          No Night Play    43200 3   0   1   1   1   0   0   0   0   0    3
1364-   ALL I NEED IS A MIRA R1   0          No Night Play    21300 3   1   1   1   0   0   0   0   0   0    3
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific information contained in the body of the analysis.

The Songs on the analysis are sorted according to the *overall* total number of times they were scheduled during the Date/Hour Range. Note that the "Total" column on the right-hand side of the analysis displays this information.

For each Song, you see its Song "ID", "Title", current Category, Level and Packet assignment ("CLPack"), Packet Target Number of Plays - if the Song is Packeted ("Trgt"), Alternate Category/Level - if any ("Alt"), Percentage Back - if not 100% ("%Bk"), Daypart Restriction Grid name ("Daypart"), a numeric "string" showing the last five Dayparts in which the Song was scheduled and the number of *different* Dayparts through which the Song rotated ("D Rot") and the total number of plays *in each Daypart* during the Date/Hour Range ("DP1-DP9").

The "D Rot" numeric string is easy to interpret. You read it from left to right. If the string is "21432 4", then the Song was most recently scheduled in Dayparts "2", "1", "4", "3" and "2" - in that order. The "4" at the end of the string indicates that the Song rotated through four *different* Dayparts during its last five plays.

This analysis provides valuable information about how the Songs in a Category are meeting your Daypart Rotation Rule. If the analysis indicates uneven rotations, such as Songs appearing in the same Daypart twice or more in a row, you might want to take some action to break this undesirable pattern. If you are using the Daypart Rotation Rule, and not getting the rotation you're requesting, you could adjust the Priorities of the different versions of the Rule, the number of times you call for the Category on your Clocks, the Category's Search Depth, or some combination of these actions to solve the problem.

If some Songs are being scheduled more often than others over a short Date/Hour Range, it is probably because the Songs that are playing less are "hard" to schedule. Perhaps they are "Slow" or "Unenergetic" and are constantly rejected due to your Tempo or Energy Rule requirements. In these cases, you might consider using **SELECTOR**'s Maximum Separation Rule to solve the problem. For complete information, see "Maximum Separation" on Page 238 in Section 2 of this Manual.

Rotation History Analysis - Daypart & Hour Rotation

Here is an excerpt of the printed Rotation History Analysis. This example analysis was generated with the "Daypart Rotation & Hour Rotation" setting, therefore Hour Rotation information is *included* in the analysis.

```
-----------------------------------------------------------------------------------------------------------------
WRCS-FM                                                                                                   Page:   1

                                  Category H Rotation History Analysis
                           From  5/ 9/90 at 12:00M To  5/15/90 at 11:59P (Wrap)

ID      Title              CLPack Trgt Alt %Bk Daypart          D Rot   DP1    DP2    DP3    DP4    DP5   DP6   DP7   DP8   DP9  Total
                           H Rot 1      H Rot 2      H Rot 3      H Rot 4      H Rot 5      H Rot 6      H Rot 7      H Rot 8      H Rot 9
-----------------------------------------------------------------------------------------------------------------
1450-  BABY I LOVE YOUR WAY H1   0     2                        53221 4    8      8    9    4    3    0   0   0   0   32
                           24513 5   51342 5   53425 4   53250 3   23100 3   00000 0   00000 0   00000 0   00000 0

2265-  WHEN I'M WITH YOU    H1   0                              43321 4    9      6   10    5    1    0   0   0   0   31
                           41351 4   34152 5   41351 4   53453 3   10000 1   00000 0   00000 0   00000 0   00000 0

2495-  KISSING A FOOL       H1   0                              53214 5    6      9    8    4    3    0   0   0   0   30
                           25143 5   25514 4   22535 3   44250 3   14200 3   00000 0   00000 0   00000 0   00000 0

2091-  TWO HEARTS           H1   0     3                        43215 5    6      8    8    5    3    0   0   0   0   30
                           44315 4   35235 3   25254 3   32354 4   31400 3   00000 0   00000 0   00000 0   00000 0

2093-  PUT A LITTLE LOVE IN H1   0                              43214 4    7      7    8    7    1    0   0   0   0   30
                           53452 4   42535 4   35132 4   45341 4   10000 1   00000 0   00000 0   00000 0   00000 0

2175-  SILHOUETTE           H1   0                              54221 4    8      7    5    6    3    0   0   0   0   29
                           15325 4   51413 4   43131 3   34214 4   34200 3   00000 0   00000 0   00000 0   00000 0

2474-  I'LL ALWAYS LOVE YOU H1   0                              43215 5    7      6    7    7    2    0   0   0   0   29
                           32442 3   21431 4   42143 4   54135 4   13000 2   00000 0   00000 0   00000 0   00000 0

2108-  HOW CAN I FALL       H1   0                              43215 5    6      6    7    6    3    0   0   0   0   28
                           34214 4   43215 5   31431 3   43543 3   42300 3   00000 0   00000 0   00000 0   00000 0

1452-  LOOK AWAY            H1   0                              53315 3    7      4    8    4    3    0   0   0   0   26
                           54251 4   54310 4   51425 4   51340 4   42100 3   00000 0   00000 0   00000 0   00000 0
```

This analysis is similar to the Daypart Rotation analysis, shown on the preceding page. It is sorted in the same manner, however each Song contains an *additional* information row that shows data pertaining to the Song's *Hour* Rotation.

For each Song, you see the number of different hours through which the Song rotated for its last five plays in each of **SELECTOR**'s nine Dayparts. This information is displayed in nine columns labelled "H Rot 1" through "H Rot 9". The numbers refer to the system's Daypart Numbers. Hour Rotation is displayed in a numeric "string", which you read from left to right. If the string is "24513 5", then the Song was most recently scheduled in the "2nd", "4th", "5th", "1st" and "3rd" hours of the associated Daypart - in that order. The "5" at the end of the string indicates that the Song rotated through five *different* hours of the Daypart.

Daypart hours are numbered sequentially for each different day of the Daypart. For instance, if you have defined Monday from 10AM to 2PM as Daypart "3", then hour "1" of Daypart 3 *on Monday* is 10AM, hour "2" of Daypart 3 on Monday is 11AM, hour "3" of Daypart 3 on Monday is 12 Noon, and so on. If you have *also* blocked Saturday from 1PM to 5PM as Daypart 3, then hour "1" of Daypart 3 *on Saturday* is 1PM, hour "2" of Daypart 3 on Saturday is 2PM, hour "3" of Daypart 3 on Saturday is 3PM, and so on.

Note that if the number of hours in a Daypart exceeds *ten*, the 10th hour is "A", the 11th hour is "B", the 12th hour is "C", the 13th hour is "D", and so on through the 24th hour, which is "O".

This analysis provides valuable information about how the Songs in a Category are meeting your Hour Rotation Rule. If the analysis indicates uneven rotations, such as Songs appearing in the same hour of the same Daypart twice or more in a row, you might want to take some action to break this undesirable pattern. If you are using the Hour Rotation Rule, and not getting the rotation you're requesting, you could adjust the Priorities of the different versions of the Rule, the number of times you call for the Category on your Clocks, the Category's Search Depth, or some combination of these actions to solve the problem.

ARTIST/TITLE ANALYSES

The Artist/Title Analyses allow you to obtain precise information regarding the scheduling of Artists and Titles. **SELECTOR** provides three different Artist/Title Analyses. They may be generated at *any* time and they always show the *latest* schedule information. This means that you can generate any of these Analyses *after* working in the Manual Scheduler to *verify* the integrity of your efforts there. You can also instruct the system to generate the Artist/Title Analyses in the Day Scheduler subdivision. For details, see "Report Options" on Page 429 in Section 4 of this Manual. Here's a brief description of each analysis available in this area of the system:

1. The **Title Analysis** shows you every Song that has been scheduled during a Date/Hour Range that you specify. The analysis shows the number of times each Title was scheduled, the dates and times they were scheduled and the minimum separation of the Titles during the analysis Date/Hour Range. There are *two* different versions of this analysis. One is sorted alphabetically by Song Title. The other is sorted according to the number of times each Title was scheduled.

2. The **Artist Analysis** shows you every Artist that has been scheduled during a Date/Hour Range that you specify. The analysis shows the number of times each Artist was scheduled, the dates and times they were scheduled and the minimum separation of the Artists during the analysis Date/Hour Range. When calculating minimum separation for the Artist Analysis, **SELECTOR** *ignores* repeat plays by the same Artist within ten minutes. If you are using the Twofer Special Scheduler, this adjustment allows you to accurately determine the minimum separation of Twofer Artist *pairs*. There are *two* different versions of this analysis. One is sorted alphabetically by Artist. The other is sorted according to the number of times each Artist was scheduled.

3. The **Titles by Artist Analysis** is sorted alphabetically by Artist. All Songs scheduled by each Artist are alphabetically sorted and grouped under the Artist. For each Title, the analysis shows the number of times the Song was scheduled during the analysis Date/Hour Range, and the dates and times the Songs were scheduled. The analysis reveals the minimum separation during the analysis Date/Hour Range of *both* the Artists *and* the Titles, and marks the two Songs where the minimum Artist separation occurred. When calculating minimum separation for the Titles by Artist Analysis, the system *ignores* repeat plays by the same Artist within ten minutes.

Note that the schedule start times that are shown in the Artist/Title Analyses are calculated according to your setting in the "Adjust Timing to Exact Time" field in the Station Parameters subdivision of **SELECTOR**. For complete details, see "Adjust Timing to Exact Time" on Page 592 in Section 5 of this Manual.

When you select Option #6 from the Historical Analysis Menu, the **ARTIST/TITLE ANALYSES** window pops onto the center of the screen. The display appears somewhat like this.

```
                     ----------------------------------------
     ---- S E L E C T|      Artist/Title Analyses      |l Analysis ----
     _               |                                 |              _
     _               |    Which Analyses do you want?  |              _
     _               |                                 |              _
     _       1. Histo|   Title Analysis ············ Yes |y            _
     _               |      Alphabetical & Frequency   |              _
     _       2. Frequ|                                 |alyses        _
     _               |   Artist Analysis ··········· Yes |            _
     _       3. Daypa|      Alphabetical & Frequency   |ition         _
     _               |                                 |              _
     _       4. Most |   Titles by Artist Analysis··· Yes |           _
     _               |                                 |              _
     _               |         Separate Days           |              _
     _               |                                 |              _
     _ WRCS-FM   12.----- F1-Help F2-Save F9-Print/File -----ou Love!  _
     --------------- (C) 1979-1990 Radio Computing Services ---------------
```

Artist/Title Settings

You make settings in the **ARTIST/TITLE ANALYSES** window to instruct the system to generate any combination of Artist and Title Analyses. For each analysis, there is a Toggle Bar field with choices of "Yes" or "No". The "Yes" setting indicates that you wish the system to generate the associated analysis. If you set the field to "No", the system will not generate the associated analysis.

There are two Toggle Bar fields, one each for the Title Analysis and the Artist Analysis, with choices of "Alphabetical", "Frequency" and "Alphabetical & Frequency". You make settings in these fields to specify the sort order of the associated analyses. Note that these settings *also* affect the Artist Analysis and the Title Analysis available in the **REPORT OPTIONS** window in the Day Scheduler section of **SELECTOR**.

The field at the bottom of the **ARTIST/TITLE ANALYSES** window is a Toggle Bar field with choices of "Separate Days" or "Combined Days". It applies to *all* of the Artist/Title Analyses. If there are multiple days in the analysis Date/Hour Range, this setting determines if the system will generate separate analyses for each day or combine all days into one analysis. Note that this setting *also* affects all of the Artist/Title Analyses that are available in the **REPORT OPTIONS** window in the Day Scheduler section of the system.

Save Window Settings

Note that you may press the F2 Key from any location in the **ARTIST/TITLE ANALYSES** window to Save the current settings. You must do this if you wish your settings to be active in the **REPORT OPTIONS** window in the Day Scheduler. This is also a useful option if you regularly use the *same* Artist/Title Analyses settings.

Date/Hour Range

After you have set the fields in the **ARTIST/TITLE ANALYSES** window to your satisfaction, press the F9 Key. The **FOR WHAT DATE/HOUR RANGE** window will then pop onto the center of the screen. This window allows you to specify the dates and hours that will be considered during the analyses.

```
                    ----------------------------------------
---- S E L E C T|    |                             |    |l Analysis ----
_               |    |  For what Date/Hour Range?  |    |            _
_               |    |                             |    |            _
_      1. Histo |    |            From             |   s|y           _
_               |    |    Tue 5 /15/90 at 12:00M   |    |            _
_      2. Frequ |    |                             |    |alyses      _
_               |    |             To              |   s|            _
_      3. Daypa |    |                             |    |ition       _
_               |    |    Tue  5/15/90 at 11:59P   |    |            _
_      4. Most  |    |                             |   s|            _
_               |    |                             |    |            _
_               |    |            Wrap             |    |            _
_               |    |                             |    |            _
_ WRCS-FM    12.|----------- F1-Help F2-Analyze -----------|ou Love!  _
---------------- (C) 1979-1990 Radio Computing Services ----------------
```

The **FOR WHAT DATE/HOUR RANGE** window automatically suggests settings that, if not changed, will instruct the system to perform a "Wrap" analysis of the last day that has been scheduled in **SELECTOR**.

For other details on the **FOR WHAT DATE/HOUR RANGE** window, see "Date/Hour Range" on Page 665 in this Section of the Manual.

Print/File Artist/Title Analyses

When you have set the fields in the **FOR WHAT DATE/HOUR RANGE** window to your satisfaction, press the F2 Key to proceed with the Artist/Title Analyses. The **PRINT OPTIONS** window will appear in the middle of the screen.

```
                   -----------------------------------------
 ---- S E L E C T|  |          PRINT OPTIONS          |  |l Analysis ----
 _               |  |                                 |  |               _
 _               |  |     1.  Print                   |  |               _
 _               |  |                                 |  |               _
 _       1. Histo|  |     2.  File                    |v |y              _
 _               |  |                                 |  |               _
 _       2. Frequ|  |     3.  Background Print        |  |alyses         _
 _               |  |                                 |v |               _
 _       3. Daypa|  |     4.  View                    |  |ition          _
 _               |  |                                 |  |               _
 _       4. Most |  |     5.  View/File               |R |               _
 _               |  |                                 |  |               _
 _               |  |     6.  Print File Manager      |  |               _
 _               |  |                                 |  |               _
 _ WRCS-FM   12.---|   Esc - Previous Screen          |-----ou Love!     _
 --------------- (C|                                  |ces ---------------
                   -----------------------------------------
```

After choosing one of the Print options, the designated analyses will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Alphabetical Title Analysis

Here is an example of the printed Alphabetical Title Analysis. Note that this is a partial analysis. To conserve space, a significant amount of Titles have been *eliminated* from the analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                        Page:    1

     Titles Scheduled From  5/15/90 at 12:00M to  5/15/90 at 11:59P (Wrap)

                              Play Min Sep
ID         Title              Freq DY:HR:MN Play History
--------------------------------------------------------------------------------
3127-      AFRICA               1          8:14A
2179-      AXEL F.              1          6:59P>
1450-      BABY I LOVE YOUR WAY 5  0:03:35 1:36A*  5:11A*  9:06A   2:07P
                                           9:00P
1325-      CAN'T BUY ME LOVE    1          7:00P
2342-      DANCING IN THE DARK  1         12:06M
1393-      EIGHT DAYS A WEEK    1          4:05A
1083-      FOR ONCE IN MY LIFE  1         10:34A
1131-      GOOD LOVIN'          1          1:00P
2108-      HOW CAN I FALL       4  0:04:05 2:43A   8:33A* 12:38N*  6:43P
2160-      I FEEL THE EARTH MOV 1          4:24A
1360-      JUST THE TWO OF US   1         10:56A
2104-      KIND OF A DRAG       1          2:32A
3012-      LET'S HEAR IT FOR TH 1          2:56A
1232-      MAN IN THE MIRROR    1          2:27A
1383-      NO TIME              1          5:07A
2294-      OH GIRL              1          2:53A
0752-A     PLEASE PLEASE ME     1          6:38A
1170-      REELING IN THE YEARS 1          7:10A
2096-      SOMEBODY TO LOVE     1          3:21A
1192-      TEACH YOUR CHILDREN  2  0:16:36 12:27M   5:03P
2091-      TWO HEARTS           4  0:03:33 3:45A    7:33A* 11:06A*  5:45P
3080-      UP WHERE WE BELONG   1         12:18N
1328-      VENTURA HIGHWAY      1         10:53A
2265-      WHEN I'M WITH YOU    6  0:02:59 12:12M*  3:11A   7:02A  10:06A
                                           1:44P    7:43P
2074-      YOU CAN'T HURRY LOVE 1         12:06N
2386-      YOU DIDN'T HAVE TO B 1          4:46A
1338-      YOUR SONG            1          3:53A
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific information contained in the body of the analysis.

The Songs on the analysis are sorted alphabetically by Title. For each Song, you see its Song "ID", "Title", the number of times it was scheduled during the analysis Date/Hour Range ("Play Freq") and the dates and times it was scheduled ("Play History").

If a Title was scheduled more than *once* during the Date/Hour Range, the analysis shows the *shortest* turnover ("Min Sep") expressed in days, hours and minutes ("DY:HR:MN"). If a Title was scheduled *three* times or more, the analysis displays an asterisk (*) after the two "Play History" dates and times to indicate *where* the minimum separation occurred.

If the analysis contains Songs that were scheduled *later* than 59 minutes *after* the beginning of the hour, the system *reports* the play at "0:59" *and* displays a "greater than" character (>) following this time, to alert you to the overscheduled hour. You can see an example of this adjustment for the Song "Axel F." on the analysis above.

Since our example analysis is for a *single* day, there are no *dates* in the "Play History" column. When you specify a *multiple* date analysis, **SELECTOR** *will* display scheduled times *and* dates in this column.

Frequency Title Analysis

Here is an example of the printed Frequency Title Analysis. Note that this is a partial analysis. To conserve space, a significant amount of Titles have been *eliminated* from the analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                        Page:    1

   Titles by Frequency From  5/15/90 at 12:00M to  5/15/90 at 11:59P (Wrap)

                              Play Min Sep
ID         Title             Freq DY:HR:MN Play History
--------------------------------------------------------------------------------
2265-      WHEN I'M WITH YOU    6  0:02:59 12:12M*  3:11A*  7:02A  10:06A
                                          1:44P   7:43P
1450-      BABY I LOVE YOUR WAY 5  0:03:35  1:36A*  5:11A*  9:06A   2:07P
                                          9:00P
2175-      SILHOUETTE           5  0:04:12 12:39M   5:34A*  9:46A*  5:06P
                                          10:00P
2108-      HOW CAN I FALL       4  0:04:05  2:43A   8:33A* 12:38N*  6:43P
2474-      I'LL ALWAYS LOVE YOU 4  0:04:22  2:11A*  6:33A*  1:08P   7:06P
2495-      KISSING A FOOL       4  0:04:57  1:06A*  6:03A* 11:43A   8:00P
1452-      LOOK AWAY            4  0:04:00  4:42A  10:43A*  2:43P* 11:00P
2093-      PUT A LITTLE LOVE IN 4  0:03:52  4:11A*  8:03A* 12:12N   6:06P
2091-      TWO HEARTS           4  0:03:33  3:45A   7:33A* 11:06A*  5:45P
1069-      COME SEE ABOUT ME    2  0:18:03 12:44M   6:47P
1294-      MIDNIGHT CONFESSIONS 2  0:16:40 12:33M   5:13P
1192-      TEACH YOUR CHILDREN  2  0:16:36 12:27M   5:03P
3127-      AFRICA               1           8:14A
1362-      AIN'T NO MOUNTAIN HI 1           1:54P
2382-      AIN'T NO WOMAN       1          11:03A
3052-      ALL I NEED           1           2:18A
2343-      ALL NIGHT LONG       1           7:56P
1446-      ALL OUT OF LOVE      1           3:17A
1241-      ALONE                1           5:28P
2050-      AMERICAN PIE         1           9:38A
1345-      ANOTHER DAY          1           5:57P
3163-      ANYTHING FOR YOU     1          11:30A
2179-      AXEL F.              1           6:59P>
1070-      BABY LOVE            1           6:00A
2071-      BACK IN MY ARMS AGAI 1           2:15A
2028-      BACK IN THE HIGH LIF 1           9:26A
1177-      BAD MOON RISING      1          12:36N
1428-      BAND OF GOLD         1          11:27A
2220-      BARBARA ANN          1           1:11A
1254-A     BLACK IS BLACK       1           1:20A
1487-      BOXER                1           3:40A
1321-      BRANDY               1          12:55M
1308-      BRIDGE OVER TROUBLED 1           4:51A
3097-      BROWN EYED GIRL      1          12:09M
2364-      BUILD ME UP BUTTERCU 1           5:21A
1325-      CAN'T BUY ME LOVE    1           7:00P
1064-A     CARA MIA             1           6:23P
2278-      CAREFREE HIGHWAY     1           1:03A
3089-      CARELESS WHISPER     1          10:14A
2088-      CHERRY CHERRY        1           2:11P
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific information contained in the body of the analysis.

The Songs are sorted according to the number of times that were scheduled during the analysis Date/Hour Range. The Songs that were scheduled an *identical* number of times are *further* sorted alphabetically by Title.

Other than a different *sort order*, this analysis is the *same* as the Alphabetical Title Analysis, which is described on the preceding page.

Alphabetical Artist Analysis

Here is an example of the printed Alphabetical Artist Analysis. Note that this is a partial analysis. To conserve space, a significant number of Artists have been *eliminated* from the analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                            Page:    1

     Artists Scheduled From  5/15/90 at 12:00M To  5/15/90 at 11:59P (Wrap)


                       Play Min Sep
Artist                 Freq DY:HR:MN  Play History
--------------------------------------------------------------------------------
AIR_SUPPLY              1              3:17A
AMERICA                 2  0:03:46  10:53A   2:39P
BEACH_BOYS              9  0:00:58  12:00M   1:11A    3:15A    4:32A    7:15A
                                     9:51A  11:24A* 12:22N*   7:47P
BEATLES                10  0:00:24  12:16M   1:31A    2:40A    4:05A    6:38A
                                     8:25A  11:09A* 11:33A* 12:42N    7:00P
CARL CARLTON            1             11:54A
PHIL COLLINS            5  0:02:58  12:47M*  3:45A*   7:33A   11:06A    5:45P
TAYLOR DAYNE            4  0:04:22   2:11A*  6:33A*   1:08P    7:06P
ARETHA FRANKLIN         1              7:35P
ART GARFUNKEL           4  0:01:11   3:40A*  4:51A*  12:50N    5:50P
HEART                   2  0:07:28  10:00A   5:28P
JOE JACKSON             1             12:24M
JOURNEY                 1              4:17A
HUEY LEWIS_&_NEWS       2  0:09:03   4:56A   1:59P>
MIAMI_SOUND_MACHINE     1             11:30A
BILLY OCEAN             1             12:58M
ROY ORBISON             1              2:32P
RASCALS                 2  0:02:13  10:47A   1:00P
LINDA RONSTADT          1              1:23P
PAUL SIMON              5  0:01:11   3:40A*  4:51A*  12:50N    5:50P    7:02P
BRUCE SPRINGSTEEN       1             12:06M
RINGO STARR             1             10:40A
STARSHIP                1              1:27A
STEELY_DAN              3  0:04:34   2:36A*  7:10A*   1:03P
TOTO                    1              8:14A
UNION_GAP               3  0:01:45   5:39A*  7:24A*   6:12P
VOGUES                  1              8:38A
DENIECE WILLIAMS        1              2:56A
STEVE WINWOOD           3  0:02:42   6:44A*  9:26A*   7:13P
STEVIE WONDER           3  0:01:51   4:40A  10:34A* 12:25N*
PAUL YOUNG              1              1:13A
ZOMBIES                 1              5:33P
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific information contained in the body of the analysis.

The Artists are sorted alphabetically. For each Artist, you see the number of times it was scheduled during the analysis Date/Hour Range ("Play Freq") and the dates and times it was scheduled ("Play History").

If an Artist was scheduled more than *once* during the Date/Hour Range, the analysis shows the *shortest* turnover of the Artist ("Min Sep") expressed in days, hours and minutes ("DY:HR:MN"). If an Artist was scheduled *three* times or more, the analysis displays an asterisk (*) after the two "Play History" dates and times to indicate *where* the minimum separation occurred.

If the analysis contains Artists that were scheduled *later* than 59 minutes *after* the beginning of the hour, the system *reports* their play at "0:59" *and* displays a "greater than" character (>) following this time, to alert you to the overscheduled hour.

Since our example analysis is for a *single* day, there are no *dates* in the "Play History" column. When you specify a *multiple* date analysis, **SELECTOR** *will* display scheduled times *and* dates in this column.

Frequency Artist Analysis

Here is an example of the printed Frequency Artist Analysis. Note that this is a partial analysis. To conserve space, a significant number of Artists have been *eliminated* from the analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                              Page:    1

    Artists by Frequency From  5/15/90 at 12:00M To  5/15/90 at 11:59P (Wrap)

                    Play Min Sep
Artist              Freq DY:HR:MN  Play History
--------------------------------------------------------------------------------
BEATLES              10  0:00:24  12:16M    1:31A    2:40A    4:05A    6:38A
                                   8:25A   11:09A*  11:33A*  12:42N    7:00P
BEACH_BOYS            9  0:00:58  12:00M    1:11A    3:15A    4:32A    7:15A
                                   9:51A   11:24A*  12:22N*   7:47P
SUPREMES             8  0:01:18  12:44M    2:15A*   3:33A*   6:00A    9:10A
                                  12:06N    5:00P    6:47P
CHICAGO              7  0:01:29   2:07A    4:42A*   6:11A*  10:43A    2:43P
                                   7:29P   11:00P
KENNY G.             6  0:02:06  12:39M    3:28A*   5:34A*   9:46A    5:06P
                                  10:00P
SHERIFF              6  0:02:59  12:12M*   3:11A*   7:02A   10:06A    1:44P
                                   7:43P
PHIL COLLINS         5  0:02:58  12:47M*   3:45A*   7:33A   11:06A    5:45P
PAUL SIMON           5  0:01:11   3:40A*   4:51A*  12:50N    5:50P    7:02P
WILL_TO_POWER        5  0:03:35   1:36A*   5:11A*   9:06A    2:07P    9:00P
BREATHE              4  0:04:05   2:43A    8:33A*  12:38N*   6:43P
ART GARFUNKEL        4  0:01:11   3:40A*   4:51A*  12:50N    5:50P
ELTON JOHN           4  0:03:51  12:02M*   3:53A*  11:39A    6:30P
NEIL DIAMOND         3  0:01:14   4:08A   12:57N*   2:11P*
GRASS_ROOTS          3  0:03:47  12:33M    1:26P*   5:13P*
STEELY_DAN           3  0:04:34   2:36A*   7:10A*   1:03P
UNION_GAP            3  0:01:45   5:39A*   7:24A*   6:12P
STEVE WINWOOD        3  0:02:42   6:44A*   9:26A*   7:13P
STEVIE WONDER        3  0:01:51   4:40A   10:34A*  12:25N*
AMERICA              2  0:03:46  10:53A    2:39P
C.S.N.Y.             2  0:16:36  12:27M    5:03P
GUESS_WHO            2  0:05:03   5:07A   10:10A
HEART                2  0:07:28  10:00A    5:28P
HUEY LEWIS_&_NEWS    2  0:09:03   4:56A    1:59P>
LOVIN'_SPOONFUL      2  0:01:39   4:46A    6:25A
MONKEES              2  0:06:34   2:47A    9:21A
RASCALS              2  0:02:13  10:47A    1:00P
BILL WITHERS         2  0:07:29  10:56A    6:25P
AIR_SUPPLY           1             3:17A
BOX_TOPS             1             1:40A
BUCKINGHAMS          1             2:32A
JIMMY BUFFETT        1             8:11A
ERIC CARMEN          1            10:29A
PETER CETERA         1             5:24A
BRUCE CHANNEL        1             7:00A
CLIMAX               1             9:57A
JOE COCKER           1            12:18N
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific information contained in the body of the analysis.

The Artists are sorted according to the number of times that they were scheduled during the analysis Date/Hour Range. The Artists that were scheduled an *identical* number of times are *further* sorted alphabetically by name.

Other than a different *sort order*, this analysis is the *same* as the Alphabetical Artist Analysis, which is described on the preceding page.

Titles by Artist Analysis

Here is an example of the printed Titles by Artist Analysis. Note that this is a partial analysis. To conserve space, a significant number of Titles and Artists have been *eliminated* from the analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                        Page:    1

      Titles by Artist From  5/15/90 at 12:00M To  5/15/90 at 11:59P (Wrap)

Artist                  Play Min Sep              ("*"-Closest Plays of Artist,
  Title                 Freq DY:HR:MN Play History   same or different Titles)
--------------------------------------------------------------------------------
AIR_SUPPLY
  ALL OUT OF LOVE        1             3:17A

BEACH_BOYS                   0:00:58
  HELP ME RHONDA          1           12:22N*
  SLOOP JOHN B            1           11:24A*

HAROLD FALTERMEYER
  AXEL F.                 1            6:59P>

GRASS_ROOTS                  0:03:47
  MIDNIGHT CONFESSIONS   2  0:16:40 12:33M   5:13P*
  TEMPTATION EYES        1            1:26P*

LOOKING_GLASS
  BRANDY                  1           12:55M

LOVIN'_SPOONFUL              0:01:39
  DO YOU BELIEVE IN MA    1            6:25A
  YOU DIDN'T HAVE TO B    1            4:46A

MAMAS_&_PAPAS
  MONDAY MONDAY           1            6:00P

SLY_&_FAMILY_STONE
  EVERYDAY PEOPLE         1            1:13P

ZOMBIES
  TIME OF THE SEASON      1            5:33P
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title and the Date/Hour Range of the analysis and the location of the specific information contained in the body of the analysis.

This analysis is sorted alphabetically by Artist. All Songs scheduled by each Artist during the Date/Hour Range are sorted alphabetically by Title, and grouped under the Artist. For each Song, you see its "Title", the number of times it was scheduled during the analysis Date/Hour Range ("Play Freq") and the dates and times it was scheduled ("Play History").

If an Artist or Title was scheduled more than *once* during the Date/Hour Range, the analysis shows the *shortest* turnover ("Min Sep") expressed in days, hours and minutes ("DY:HR:MN"). If an Artist was scheduled *three* times or more, the analysis displays an asterisk (*) after the two Song "Play History" dates and times to indicate *where* the minimum *Artist* separation occurred.

If the analysis contains Songs that were scheduled *later* than 59 minutes *after* the beginning of the hour, the system *reports* the play at "0:59" *and* displays a "greater than" character (>) following this time, to alert you to the overscheduled hour. You can see an example of this adjustment for "Harold Faltermeyer" on the analysis above.

Since our example analysis is for a *single* day, there are no *dates* in the "Play History" column. When you specify a *multiple* date analysis, **SELECTOR** *will* display scheduled times *and* dates in this column.

SCHEDULE COMPOSITION

In this section of the system, you can analyze the composition of scheduled Song Characteristics for any Date/Hour Range in the system's Log Window. This Report is particularly useful if run immediately after the Day Scheduler has finished scheduling. It can help uncover "trouble spots" that you might wish to remedy in the Manual Scheduler. You can also instruct the system to generate the Schedule Composition Report in the Day Scheduler subdivision. For details, see "Report Options" on Page 429 in Section 4 of this Manual.

When you select Option #7 from the Historical Analysis Menu, the system posts this message in the upper-left corner of the screen: "*Reading in all of the Songs in the Library, One Moment Please*". This process takes a few moments, then the **SCHEDULE COMPOSITION** window appears on the center of the screen. The display looks more or less like this.

```
        -----------------------------------------
        |          SCHEDULE COMPOSITION          |
        |                                        |
---- S E L E C T|      Combined Report ··· No    |l Analysis ----
  _             |                                |            _
  _             |      Artist Group ······ No    |            _
  _             |      Beats per Minute ·· No    |            _
  _     1. Histo|      Content ··········· No    |y           _
  _             |      Energy ············ No    |            _
  _     2. Frequ|      Era ··············· No    |alyses      _
  _             |      Mood ·············· Yes   |            _
  _     3. Daypa|      Opener ············ No    |ition       _
  _             |      Pattern ··········· No    |            _
  _     4. Most |      Role ·············· No    |            _
  _             |      Sound Code ········ Yes   |            _
  _             |      Type ·············· No    |            _
  _             |      Tempo ············· No    |            _
  _ WRCS-FM   12.|      Texture ··········· No    |ou Love!    _
  ---------------|                                |--------------
             -- F1-Help F2-Save F9-Print/File/View ---
```

Schedule Composition Settings

You make settings in the **SCHEDULE COMPOSITION** window to instruct the system to generate any combination of Schedule Composition Reports. For each report, there is a Toggle Bar field with choices of "Yes" or "No". The "Yes" setting indicates that you wish the system to generate the associated report. If you set the field to "No", the system will not generate the associated report.

The "Combined Report" option provides an hour-by-hour *average* of scheduled Mood, Energy, Type, Era, Pattern, Beats per Minute, Tempo, Content and Runtime. This report also shows the total time of each scheduled hour, which is useful for spotting unusually "short" or "long" hours.

Each of the other report options is devoted to a specific scheduling rule. Each report shows the hourly number of scheduled Songs that contain the various codes associated with the rule. Where appropriate, these reports also show the hourly averages of the codes that have been scheduled.

Save Window Settings

Note that you may press the F2 Key from any location in the **SCHEDULE COMPOSITION** window to Save the current settings. This is a useful option if you regularly generate the *same* Schedule Composition Reports. Note that your Saved settings *also* determine the content of the Schedule Composition Report that is available in the **REPORT OPTIONS** window in the Day Scheduler section of **SELECTOR**.

Date/Hour Range

After you have set the fields in the **SCHEDULE COMPOSITION** window to your satisfaction, press the F9 Key. The **FOR WHAT DATE/HOUR RANGE** window will then pop onto the center of the screen. This window allows you to specify the dates and hours that will be considered for the reports.

```
                        ------------------------------------------
                        |         SCHEDULE COMPOSITION            |
                        |    ------------------------------       |
---- S E L E C T|       |    |                            |       |l Analysis ----
_               |       |    |  For what Date/Hour Range?  |       |              _
_               |       |    |                            |       |              _
_      1. Histo |       |    |            From            |       |y             _
_               |       |    |  Tue  5/ 8/90 at 12:00M     |       |              _
_      2. Frequ |       |    |                            |       |alyses        _
_               |       |    |             To             |       |              _
_      3. Daypa |       |    |  Mon  5/14/90 at 11:59P     |       |ition         _
_               |       |    |                            |       |              _
_      4. Most  |       |    |                            |       |              _
_               |       |    |           Wrap             |       |              _
_               |       |    |                            |       |              _
_ WRCS-FM   12. |       ----- F1-Help F2-Analyze ------    |ou Love!           _
---------------|        -- F1-Help F2-Save F9-Print/File/View ---
```

For complete details on the **FOR WHAT DATE/HOUR RANGE** window, see "Date/Hour Range" on Page 665 in this Section of the Manual.

Print/File Schedule Composition Report

When you have set the fields in the **FOR WHAT DATE/HOUR RANGE** window to your satisfaction, press the F2 Key to proceed. The **PRINT OPTIONS** window will appear in the middle of the screen.

```
                        ------------------------------------------
                        |         SCHEDULE COMPOSITION            |
                        |    ------------------------------       |
---- S E L E C T|       | |       PRINT OPTIONS          | |l Analysis ----
_               |       | |                              | |              _
_               |       | |   1. Print                   | |              _
_      1. Histo |       | |                              | |y             _
_      2. Frequ |       | |   2. File                    | |              _
_               |       | |   3. Background Print        | |alyses        _
_      3. Daypa |       | |   4. View                    | |ition         _
_               |       | |                              | |              _
_      4. Most  |       | |   5. View/File               | |              _
_               |       | |                              | |              _
_               |       | |   6. Print File Manager      | |              _
_               |       | |                              | |              _
_ WRCS-FM   12. |       | | Esc - Previous Screen        | |ou Love!    _
---------------|        | |                              | |--------------
                        -- ------------------------------w ---
```

After choosing one of the Print options, the designated reports will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Combined Schedule Composition Report

Here is an example of the printed Combined Schedule Composition Report.

```
Hourly Composition For Combined Report  On  5/ 8/90     WRCS-FM
                                                                    TOTAL
          MOOD   ENERGY  TYPE    ERA  PATTERN   BPM   TEMPO CONTENT  RUNTIME  TIME
================================================================================
12 M       3.1    3.1    1.5    3.7    0.0    114.6    MM    0.0%     3:59   59:43
 1 A       3.1    3.1    1.3    3.6    0.0     91.7    MS    0.0%     4:00   59:58
 2 A       3.1    3.1    1.3    3.6    0.0     98.3    MS    0.0%     3:56   58:54
 3 A       3.1    3.1    1.9    3.6    0.0    108.3    MM    0.0%     4:00   60:00
 4 A       3.1    3.1    1.6    3.5    0.0    104.6    MM    0.0%     3:42   59:15
 5 A       3.2    3.2    1.4    4.1    0.0    109.0    MM    0.0%     5:26   59:45
 6 A       3.3    3.3    1.8    4.4    0.0    110.6    MM    0.0%     6:40   60:01
 7 A       3.2    3.2    1.4    4.6    0.0    110.6    MF    0.0%     6:39   59:53
 8 A       3.3    3.3    1.2    4.4    0.0    110.6    MF    0.0%     6:25   57:46
 9 A       3.0    3.0    1.5    3.7    0.0     97.9    MM    0.0%     4:19   60:32
10 A       3.0    3.0    1.4    3.7    0.0    101.4    MS    0.0%     4:12   58:52
11 A       3.1    3.1    1.5    3.8    0.0    107.9    MM    0.0%     3:59   59:39
12 N       2.8    2.8    1.5    3.6    0.0     90.7    MS    0.0%     4:16   59:43
 1 P       3.2    3.2    1.4    3.8    0.0    112.1    MM    0.0%     4:17   59:52
 2 P       2.9    2.9    1.4    3.7    0.0    101.0    MS    0.0%     4:17   59:58
 5 P       3.5    3.5    1.3    3.5    0.0    109.2    MM    0.0%     5:04   60:52
 6 P       2.9    2.9    1.6    3.7    0.0    100.6    MS    0.0%     4:23   61:26
 7 P       3.1    3.1    1.8    3.7    0.0    108.6    MM    0.0%     4:16   59:42
 8 P       4.0    4.0    1.0    7.0    0.0    155.0    FF    0.0%    59:11   59:11
 9 P       3.0    3.0    3.0    7.0    0.0    105.0    MM    0.0%    59:43   59:43
10 P       2.0    2.0    1.0    7.0    0.0     55.0    SS    0.0%    59:44   59:44
11 P       4.0    4.0    1.0    7.0    0.0     55.0    MS    0.0%    59:56   59:56
Total      3.1    3.1    1.5    3.8    0.0    104.2    MM    0.0%     5:54   59:46
```

The Header at the top of the page displays the name of the report, the schedule date that has been analyzed, your Call Letters and the location of the specific information contained in the body of the report.

The report spans the Date/Hour Range you requested in the **FOR WHAT DATE/HOUR RANGE** window. The Combined Schedule Composition Report shows the hourly *averages* for Mood, Energy, Type, Era, Pattern, Beats per Minute ("BPM"), Tempo, Content and Runtime.

The system calculates hourly average Tempos by considering the nine-point Tempo scale as *numbers* from "1" through "9". That is, an "SS" Tempo is "1", an "SM" Tempo is "2", and so on. The system then performs the math on the numbers. If necessary, the result is rounded to the nearest whole number. The report shows the *actual* Tempo that *corresponds* to the average number determined by the calculation.

The "Total Time" column shows the complete duration of each scheduled hour, including Songs *and* Events. Note that the "Total Time" figures are calculated according to your setting in the "Adjust Timing to Exact Time" field in the Station Parameters subdivision of **SELECTOR**. For complete details, see "Adjust Timing to Exact Time" on Page 592 in Section 5 of this Manual.

You might be wondering about the *long* average Runtimes for the 8PM through 11PM hours. In this Database, there are only two Clock positions in these hours. They are a 56-minute Breaknote and *one* Song. Therefore these average Runtimes, although unusually long, are *correct*.

Mood Schedule Composition Report

Here is an example of the printed Mood Schedule Composition Report. The Beats per Minute, Content, Energy, Era, Pattern, Type and Tempo Schedule Composition Reports all employ the same layout as this report.

```
Hourly Composition For Mood  On  5/ 8/90    WRCS-FM
Hour    1    2    3    4    5      None   Songs   Average
========================================================================
12 M    1    4    3    6    1        0     15      3.1
 1 A    0    2   10    2    1        0     15      3.1
 2 A    0    5    5    4    1        0     15      3.1
 3 A    0    6    3    5    1        0     15      3.1
 4 A    1    3    4    6    1        0     15      3.2
 5 A    2    0    6    4    0        0     12      3.0
 6 A    0    1    4    2    1        0      8      3.4
 7 A    0    2    3    3    0        0      8      3.1
 8 A    0    2    2    4    0        0      8      3.3
 9 A    0    3    8    3    0        0     14      3.0
10 A    0    6    3    4    1        0     14      3.0
11 A    1    4    2    7    0        0     14      3.1
12 N    0    7    3    4    0        0     14      2.8
 1 P    0    3    7    2    2        0     14      3.2
 2 P    1    5    4    3    1        0     14      2.9
 5 P    0    3    4    4    2        0     13      3.4
 6 P    2    4    3    4    1        0     14      2.9
 7 P    0    2    8    4    0        0     14      3.1
 8 P    0    0    0    1    0        0      1      4.0
 9 P    0    0    1    0    0        0      1      3.0
10 P    0    1    0    0    0        0      1      2.0
11 P    0    0    0    1    0        0      1      4.0

Total   8   63   83   73   13        0    240      3.1
```

The Header at the top of the page displays the name of the report, the schedule date that has been analyzed, your Call Letters and the location of the specific information contained in the body of the report.

The report spans the Date/Hour Range you requested in the **FOR WHAT DATE/HOUR RANGE** window. The "1" through "5" columns refer to Mood Codes "1" through "5". The numbers in these columns show the number of Songs scheduled each hour that contain the associated Mood Code. The "None" column displays the number of Songs scheduled each hour that contain *no* Mood Code. The "Songs" column shows the *total* number of Songs scheduled each hour. The "Average" column displays the *average* Mood of each hour.

Sound Code Schedule Composition Report

Here is an example of the printed Sound Code Schedule Composition Report. The Artist Group, Opener, Role and Texture Schedule Composition Reports all employ the same layout as this report.

```
Hourly Composition For Sound Code  On  5/ 8/90    WRCS-FM
                     1                          1  1  1                    1  1
                     2  1  2  3  4  5  6  7  8  9  0  1  2  1  2  3  4  5  6  7  8  9  0  1
Sound Code           M  A  A  A  A  A  A  A  A  A  A  N  P  P  P  P  P  P  P  P  P  P  P  P   Total
===============================================================================================
A NEW ADDITIONS      0  1  0  0  0  0  1  0  0  1  0  0  1  0  0  0  0  0  0  0  0  0  1  0      5
B BLACK              3  2  3  5  4  3  2  1  1  4  3  5  3  2  2  0  0  2  4  4  1  0  0  0     54
C COUNTRY            0  0  0  0  0  0  0  0  1  0  0  1  0  1  0  0  0  0  0  0  0  0  0  0      3
D DANCE              0  0  0  0  0  0  0  0  0  0  1  0  0  0  0  0  0  1  0  0  0  0  0  0      2
H HARD               2  2  1  3  2  1  1  1  1  2  2  3  2  0  0  3  1  2  1  0  0  0  0  0     33
I INSTRUMENTAL       1  0  1  0  0  0  1  0  0  0  0  0  1  0  0  1  0  1  0  0  0  0  0  0      6
L LONG               1  1  0  1  0  2  0  1  0  1  1  0  1  0  0  1  0  1  0  0  0  0  0  0     12
M MOTOWN             1  1  0  2  1  0  1  0  1  0  1  0  1  0  0  1  1  0  0  0  0  0  0  0     12
S SAD                0  0  0  1  0  1  0  0  0  0  0  0  1  1  1  0  0  0  0  0  0  0  0  0      5
W WIMPY              1  0  0  1  1  1  0  0  0  0  2  1  2  1  1  0  0  0  1  0  0  0  0  0     12
 No Sound  Code      9  9 11  6  8  4  5  5  6  8  7  6  4  7  6  0  0  6  9  6  0  0  0  1    123

Total Songs In Hour 15 15 15 15 15 12  8  8  8 14 14 14 14 14  0  0 13 14 14  1  1  1  1
```

The Header at the top of the page displays the name of the report, the schedule date that has been analyzed, your Call Letters and the location of the specific information contained in the body of the report.

The report spans the Date/Hour Range you requested in the **FOR WHAT DATE/HOUR RANGE** window. For each Sound Code, the report shows the number of Songs containing the Code that have been scheduled each hour, and the "Total" number for the date. To conserve space, this report shows only those Sound Codes that have been *scheduled*. The report also displays the number of Songs scheduled each hour that contain *no* Sound Code, as well as the "Total" number of "No Sound Code" Songs for the date. The "Total Songs in Hour" row shows the *overall* number of Songs scheduled each hour.

PROJECTED TURNOVERS

In this area of **SELECTOR** you can quickly analyze the Average Turnover of the Songs in all of your Categories/Levels. Projected Turnovers also provides a Rotation Calculator, which allows you to perform "what if" analyses on your existing Categories/Levels, or a hypothetical Category/Level.

When you select Option #2 from the Analysis Menu, the **PROJECTED TURNOVERS** screen appears on your monitor. Here is an example display.

```
--- S E L E C T O R ------------------------------ Projected Turnovers ----
|                                                                          |
|         From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)            |
|                                                                          |
|       |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour | Day  | Days|Hours| Mins|
|H 1  |    9|       0|       0|  0.0 |     9.0 |  1.6 | 37.9 |   0 |   5 |  42 |
|R 1  |   45|       0|       0|  7.2 |    41.8 |  0.7 | 17.7 |   2 |   8 |  34 |
|I 1 R|  134|       0|       0|  2.7 |   130.3 |  1.5 | 35.0 |   3 |  17 |  22 |
|I 2 R|   85|       0|       0|  9.5 |    76.9 |  1.7 | 41.9 |   1 |  20 |   6 |
|I 3 R|   61|       0|       0|  9.6 |    55.1 |  0.5 | 11.4 |   4 |  19 |  47 |
|S 1 R|   35|       0|       0|  8.5 |    32.0 |  0.0 |  0.0 |   0 |   0 |   0 |
|S 2 R|   24|       0|       0|  5.8 |    22.6 |  0.0 |  0.0 |   0 |   0 |   0 |
|S 3 R|   73|       0|       0|  5.5 |    69.0 |  0.4 |  9.9 |   6 |  23 |  59 |
|G 1 R|   94|       7|       2|  9.8 |    80.3 |  0.9 | 21.4 |   3 |  17 |  56 |
|P 1  |   45|       0|       0|  1.6 |    44.3 |  0.0 |  0.0 |   0 |   0 |   0 |
|P 2  |   79|       0|       0|  8.0 |    72.6 |  0.0 |  0.0 |   0 |   0 |   0 |
|P 3  |  108|       0|       0|  2.2 |   105.6 |  0.0 |  0.0 |   0 |   0 |   0 |
|N 1  |  258|       0|       0|  7.2 |   239.5 |  0.0 |  0.0 |   0 |   0 |   0 |
|N 2  |  486|       0|       0|  2.3 |   475.0 |  0.0 |  0.0 |   0 |   0 |   0 |
|N 3  |  349|      38|       1|  1.4 |   307.8 |  0.0 |  0.0 |   0 |   0 |   0 |
|Y 1  |  148|       0|       0|  0.3 |   147.6 |  0.0 |  0.0 |   0 |   0 |   0 |
|Y 2  |  145|       0|       0|  0.5 |   144.3 |  0.0 |  0.0 |   0 |   0 |   0 |
----------------------- Computed  5/ 8/90 at  7:25A -------------------------
```

The **PROJECTED TURNOVERS** screen features a large scrolling region that displays every Category/Level containing at least one Song. The upper region of the screen displays the Date/Hour Range of the current analysis. The "Computed" field in the lower screen border shows the most-recent date and time that the Projected Turnovers were Freshened. For complete details, see "Freshen Projected Turnovers" on Page 708 in this Section of the Manual.

PROJECTED TURNOVERS DATA

The **PROJECTED TURNOVERS** screen devotes one row to each Category/Level in your Database. These rows span eleven columns, containing data fields related to the Category/Level assigned to the row. To help you understand Projected Turnovers, we'll examine each of these data fields, and explain the information they display.

CT/LV

The Categories/Levels are shown in the "CT/LV" column. This column is *also* used to display the Recycling Status of the Category. If the letter "R" appears in a "CT/LV" field, the associated Category is *currently* defined as a Recycled Category on the **RECYCLE** screen in the Schedulers subdivision of **SELECTOR**. The Projected Turnovers Analysis *assumes* 100% Recycling efficiency by *ignoring* all Clock requests for Recycled Categories during the "Recycle Into" time period. For complete information on Recycling, see "Recycle" on Page 412 in Section 4 of this Manual.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
|                                                                            |
|        |# of |Songs in|# of     |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour | Day | Days|Hours| Mins|
|I 1 R|  134|       0|       0|   2.7|   130.3|  1.5| 35.0|    3|   17|   22|
---------------------- Computed  5/ 8/90 at  7:25A -----------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "R" in the "CT/LV" field for Category I Level 1 indicates that the Category/Level is currently defined as a Recycled Category in the Day Scheduler subdivision of the program.

Number of Songs

The number of individual Songs in each Category/Level is displayed in the "# of Songs" column. Note that these numbers *include* Songs that have *Alternate* assignments in each Category/Level.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
|                                                                            |
|        |# of |Songs in|# of     |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour | Day | Days|Hours| Mins|
|I 1 R|  134|       0|       0|   2.7|   130.3|  1.5| 35.0|    3|   17|   22|
---------------------- Computed  5/ 8/90 at  7:25A -----------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "# of Songs" field indicates that there are "134" Songs in Category I Level 1.

Songs in Packets

The number of Packeted Songs in each Category/Level is displayed in the "Songs in Packet" column.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
|                                                                            |
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day  | Days|Hours| Mins|
|G 1 R|   94|       7|       2|  9.8|     80.3|   0.9|   21.4|    3|   17|   56|
---------------------- Computed  5/ 8/90 at  7:25A ------------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "Songs in Packet" field shows that there are "7" Packeted Songs in Category G Level 1.

Number of Packets

The number of Packets in each Category/Level is displayed in the "# of Packets" column.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
|                                                                            |
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day  | Days|Hours| Mins|
|G 1 R|   94|       7|       2|  9.8|     80.3|   0.9|   21.4|    3|   17|   56|
---------------------- Computed  5/ 8/90 at  7:25A ------------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "# of Packets" field indicates that there are "2" Packets in Category G Level 1.

Percent Dayparted

The "% Dayparted" column indicates the amount of total Daypart Restrictions within the associated Category/Level, expressed as a percentage of the Analysis Date/Hour Range.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
|                                                                            |
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day  | Days|Hours| Mins|
|G 1 R|   94|       7|       2|  9.8|     80.3|   0.9|   21.4|    3|   17|   56|
---------------------- Computed  5/ 8/90 at  7:25A ------------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "% Dayparted" field indicates that the Songs in Category G Level 1 are Dayparted out of "9.8" percent of the hours from May 9, 1990 at 12 Midnight through and including May 5, 1990 through 11:59 PM. Note that this figure takes into consideration Alternate Category Dayparting, and the different effects of Standard Dayparting within Diggable and Non-Diggable Packets.

We'll illustrate this calculation with a simple example. Suppose that the Date/Hour Range is a single 24-hour day. There are two Songs in a Category/Level, one of which is Dayparted out of twelve hours of the day. In this case, the Percent Dayparted is 25%, because half of the Songs in the Category/Level are Dayparted out of half of the Analysis Date/Hour Range.

Effective Number of Songs

The number of effective Song *positions* in each Category/Level is displayed in the "Effective # Songs" column. This number will *differ* from the "# of Songs" for those Categories/Levels that contain *Packeted* and/or *Dayparted* Songs.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|            From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)            |
|                                                                            |
|      |# of |Songs in|# of   |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day | Days|Hours| Mins|
|H 1  |    9|       0|       0|  0.0 |     9.0 |  1.6 | 37.9 |    0|    5|   42|
|R 1  |   45|       0|       0|  7.2 |    41.8 |  0.7 | 17.7 |    2|    8|   34|
|G 1 R|   94|       7|       2|  9.8 |    80.3 |  0.9 | 21.4 |    3|   17|   56|
----------------------- Computed  5/ 8/90 at  7:25A -------------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "Effective # Songs" field indicates that there are "9" Song positions in Category H Level 1. Since there are *no* Packeted *or* Dayparted Songs in this Category/Level, the Effective number of Songs is *identical* to the overall number of Songs. On the other hand, the Effective number of Songs in Category R Level 1 is "41.8" positions. Since there are *Dayparted* Songs in this Category/Level, the Effective number of Songs is *less* than the overall number of Songs. In Category G Level 1 there are "80.3" Effective number of Songs. This Category/Level contains both *Packeted* and *Dayparted* Songs, therefore the Effective number of Songs is *less* than the overall number of Songs.

The system calculates the Effective number of Songs by first subtracting the number of Songs in Packets from the overall number of Songs in the Category/Level to determine the number of non-Packeted Songs. The number of Packets in the Category/Level is then added to the number of non-Packeted Songs to derive the number of *actual* Song positions in the Category/Level. This result is then decreased by Percentage Dayparted, expressed as a real number, to yield the *effective* number of Song *positions* in the Category/Level.

To illustrate how the system performs these calculations, we'll use Category G Level 1 as an example, and show a step-by-step dissection of the analysis. First, let's quickly review the pertinent figures from the **PROJECTED TURNOVERS** screen.

```
--- S E L E C T O R -------------------------
|                                            |
|     |# of |Songs in|# of    |% Day-|Effective|
|CT/LV|Songs| Packets| Packets|parted| # Songs |
|G 1 R|   94|       7|       2|   9.8|     80.3|
---------------------------------------------
```

The following table illustrates all of the mathematical steps that **SELECTOR** performs to determine the effective number of Song positions in Category G Level 1.

```
    Overall number of Songs                    94
    - Songs in Packets                        - 7
                                              ---
    = Non-Packeted Songs                       87


    Non-Packeted Songs                         87
    + Number of Packets                       + 2
                                              ---
    = Actual Song positions                    89


    Actual Song positions                      89.0
    x Percentage of Dayparted Songs           x .098
                                              -------
    = Effective Dayparted Songs                8.722


    Actual Song positions                      89.0
    - Effective Dayparted Songs               - 8.7
                                              -----
    = Effective Song positions                 80.3
```

Requests per Hour/Day

The average number of hourly and daily Clock requests for each Category/Level is displayed in the "Requests per Hour" and "Requests per Day" columns.

```
--- S E L E C T O R ---------------------------------- Projected Turnovers ----
|                                                                              |
|          From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)                |
|                                                                              |
|     |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour | Day  | Days|Hours| Mins|
|G 1 R|   94|       7|       2|   9.8|     80.3|  0.9| 21.4|    3|   17|   56|
---------------------- Computed  5/ 8/90 at  7:25A ----------------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "Requests per Hour" field indicates that there is an average of ".9" hourly Clock requests, and "21.4" daily Clock requests, for Category I Level 1. The system displays "0.0" in both the "Requests per Hour" and "Requests per Day" columns of those Categories/Levels with *no* Clock requests during the Date/Hour Range.

When Freshening the Projected Turnovers, **SELECTOR** inspects the Clock Assignment Grid Schedule and Assignment Grids to determine which Clocks it will examine for the Analysis Date/Hour Range. Then **SELECTOR** analyzes these Clocks, to determine the total number of Clock requests during the Date/Hour Range. The system then divides this number by the total number of hours and days in the Date/Hour Range, to derive the average Clock requests per hour and day.

Average Turnover

The Average Turnover of the Songs in each Category/Level is displayed in the "Average Turnover" column. The turnover is expressed in "Days", "Hours" and minutes ("Mins").

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
|                                                                            |
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day | Days|Hours| Mins|
|G 1 R|   94|       7|       2|   9.8|    80.3|   0.9|  21.4|    3|   17|   56|
----------------------- Computed  5/ 8/90 at  7:25A ------------------------
```

In the **PROJECTED TURNOVERS** screen excerpt shown above, the "Average Turnover" of the Songs in Category G Level 1 is "3" days, "17" hours and "56" minutes. The system displays "0" in the "Average Turnover" columns of those Categories/Levels with *no* Clock requests during the Date/Hour Range.

When Freshening the Projected Turnovers, **SELECTOR** divides the Effective number of Song positions within the Date/Hour Range for each Category/Level by the Requests per Hour for each Category/Level to derive Average Turnovers.

AVERAGE TURNOVER CONSIDERATIONS

The interpretation of Average Turnovers for short Date/Hour Ranges can be tricky. You must keep the *range* in mind when analyzing the Turnovers. For example, say you have Freshened the Projected Turnovers, using a Date/Hour Range of Saturday from 7PM to 12 Midnight. This is a five hour Range. Further suppose that the Average Turnover of a Category/Level is shown as seven hours. In this case, the Songs in the Category/Level will, on the average, repeat every seven hours *within* the range. However, this figure does not account for the days and hours that are *not* in the range. Since the Average Turnover in our example is *longer* than the Date/Hour Range, it will actually take an average of one week and two hours for a Song to turn over *within the range*.

Average Turnovers are *approximations*. If you had no Dayparted Songs, used a Search Depth of "1" and did not employ scheduling rules, then the Average Turnovers would be exact. Since you probably employ Daypart Restrictions on your scheduled Songs, and use Search Depths and scheduling rules, some Songs will turn over *faster*, and others *slower*, than the Average Turnovers shown on the screen.

Nonetheless, the Average Turnovers provide strong *reference points*. You can use this information to help you set **SELECTOR**'s Rotation Rules. These rules are:

```
            Minimum Separation
            Maximum Separation
            Play Window
            Yesterday Song
            Yesterday Title
            Yesterday Artist
            Prior Day Song
            Prior Day Title
            Prior Day Artist
            AM/PM Drive Protection
```

Keep in mind that the **PROJECTED TURNOVERS** screen can be accessed in the Music Policy subdivision of **SELECTOR**. For complete details, see "Access Projected Turnovers" on 0 in Section 2 of this Manual.

ROTATION CALCULATOR

You can perform powerful "what if" analyses on the **PROJECTED TURNOVERS** screen. This capability allows you to determine how the turnover of Songs in a Category/Level will be affected by changes you make to the composition of the selected Category/Level. Place the cursor on the row containing the Category/Level you wish to calculate, and press the Enter Key. The **ROTATION CALCULATOR** window will pop over the screen. We'll select Category I Level 1, and press Enter, to access the **ROTATION CALCULATOR** window.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|            From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)            |
------------------------------------------------------------------------------
|       |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day |Days|Hours| Mins|
|I 1 R|  134|       0|       0|   2.7|   130.3|  1.5|    34|   3|   17|   22|
-------------------- F1-Help F2-Analyze F5-Clock Requests --------------------
|I 1 R|  134|       0|       0|   2.7|   130.3|  1.5|  35.0|   3|   17|   22|
|I 2 R|   85|       0|       0|   9.5|    76.9|  1.7|  41.9|   1|   20|    6|
|I 3 R|   61|       0|       0|   9.6|    55.1|  0.5|  11.4|   4|   19|   47|
|S 1 R|   35|       0|       0|   8.5|    32.0|  0.0|   0.0|   0|    0|    0|
|S 2 R|   24|       0|       0|   5.8|    22.6|  0.0|   0.0|   0|    0|    0|
|S 3 R|   73|       0|       0|   5.5|    69.0|  0.4|   9.9|   6|   23|   59|
|G 1 R|   94|       7|       2|   9.8|    80.3|  0.9|  21.4|   3|   17|   56|
|P 1 R|   45|       0|       0|   1.6|    44.3|  0.0|   0.0|   0|    0|    0|
|P 2 R|   79|       0|       0|   8.0|    72.6|  0.0|   0.0|   0|    0|    0|
|P 3 R|  108|       0|       0|   2.2|   105.6|  0.0|   0.0|   0|    0|    0|
|N 1  |  258|       0|       0|   7.2|   239.5|  0.0|   0.0|   0|    0|    0|
|N 2  |  486|       0|       0|   2.3|   475.0|  0.0|   0.0|   0|    0|    0|
|N 3  |  349|      38|       1|   1.4|   307.8|  0.0|   0.0|   0|    0|    0|
|Y 1  |  148|       0|       0|   0.3|   147.6|  0.0|   0.0|   0|    0|    0|
|Y 2  |  145|       0|       0|   0.5|   144.3|  0.0|   0.0|   0|    0|    0|
----------------------- Computed  5/ 8/90 at  7:25A ------------------------
```

The **ROTATION CALCULATOR** window always appears immediately below the Date/Hour Range near the top of the **PROJECTED TURNOVERS** screen. When the window first appears, it contains the current Projected Turnovers data for the selected Category/Level. The cursor is positioned in the "R Recycle" field. Press the Tab Key to access the other fields in the window. To navigate *backward* through these fields, press Shift-Tab or the Left Arrow Key.

You can change the data in various fields to determine how the changes will affect the Average Turnover of the Songs in the Category/Level. The fields you can access in the **ROTATION CALCULATOR** window are:

```
        Recycle
        # of Songs
        Songs in Packets
        # of Packets
        % Dayparted
        Requests per Hour
```

Let's say that we would like to see the effect of adding sixteen Songs to Category I Level 1. We'll enter "150" (134+16=150) in the "# of Songs" field, then press the F2 Key to analyze the effect of the change.

```
--- S E L E C T O R ------------------------------- Projected Turnovers ----
|                                                                           |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)         |
-----------------------------------------------------------------------------
|     |# of |Songs in|# of    |% Day-|Effective|Requests per|Average Turnover |
|CT/LV|Songs| Packets| Packets|parted|# Songs |Hour |  Day |Days|Hours| Mins|
|I 1 R|  150|       0|       0|   2.7|   145.9| 1.5 |    35|   4|    4|    2|
--------------------- F1-Help F2-Analyze F5-Clock Requests -------------------
|I 1 R|  134|       0|       0|   2.7|   130.3| 1.5 |  35.0|   3|   17|   22|
|I 2 R|   85|       0|       0|   9.5|    76.9| 1.7 |  41.9|   1|   20|    6|
|I 3 R|   61|       0|       0|   9.6|    55.1| 0.5 |  11.4|   4|   19|   47|
|S 1 R|   35|       0|       0|   8.5|    32.0| 0.0 |   0.0|   0|    0|    0|
|S 2 R|   24|       0|       0|   5.8|    22.6| 0.0 |   0.0|   0|    0|    0|
|S 3 R|   73|       0|       0|   5.5|    69.0| 0.4 |   9.9|   6|   23|   59|
|G 1 R|   94|       7|       2|   9.8|    80.3| 0.9 |  21.4|   3|   17|   56|
|P 1 R|   45|       0|       0|   1.6|    44.3| 0.0 |   0.0|   0|    0|    0|
|P 2 R|   79|       0|       0|   8.0|    72.6| 0.0 |   0.0|   0|    0|    0|
|P 3 R|  108|       0|       0|   2.2|   105.6| 0.0 |   0.0|   0|    0|    0|
|N 1  |  258|       0|       0|   7.2|   239.5| 0.0 |   0.0|   0|    0|    0|
|N 2  |  486|       0|       0|   2.3|   475.0| 0.0 |   0.0|   0|    0|    0|
|N 3  |  349|      38|       1|   1.4|   307.8| 0.0 |   0.0|   0|    0|    0|
|Y 1  |  148|       0|       0|   0.3|   147.6| 0.0 |   0.0|   0|    0|    0|
|Y 2  |  145|       0|       0|   0.5|   144.3| 0.0 |   0.0|   0|    0|    0|
--------------------- Computed  5/ 8/90 at  7:25A -------------------------
```

The F2 Key instructs the system to update the Average Turnover based on the *current* data in the **ROTATION CALCULATOR** window fields. In the example window shown above, the system has updated the Effective Number of Songs, and recalculated the Average Turnover for Category I Level 1 at 4 days, 4 hours and 2 minutes. This means that the Average Turnover of the Songs in the Category/Level will be *increased* by one day, ten hours and forty minutes, if we add sixteen Songs to the Category/Level.

Of course, you can continue to change data in the available fields of the **ROTATION CALCULATOR** window, and press the F2 Key, to analyze how various changes affect the Average Turnover of the Category/Level. The possibilities for analytical experimentation are almost endless.

Recycle Calculations

The **ROTATION CALCULATOR** window allows you to analyze the effect of Recycling on the Average Turnover of the Category/Level. If the Category/Level is *currently* being Recycled, you can type a blank in the "Recycle" area of the "CT/LV" field to see how the Category/Level would turn over if *not* Recycled. Consider this screen excerpt.

```
--- S E L E C T O R ------------------------------- Projected Turnovers ----
|                                                                           |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)         |
-----------------------------------------------------------------------------
|     |# of |Songs in|# of    |% Day-|Effective|Requests per|Average Turnover |
|CT/LV|Songs| Packets| Packets|parted|# Songs |Hour |  Day |Days|Hours| Mins|
|I 1  |  134|       0|       0|   2.7|   130.3| 1.9 |    46|   2|   19|    1|
--------------------- F1-Help F2-Analyze F5-Clock Requests -------------------
|I 1 R|  134|       0|       0|   2.7|   130.3| 1.5 |  35.0|   3|   17|   22|
--------------------- Computed  5/ 8/90 at  7:25A -------------------------
```

In the **ROTATION CALCULATOR** window shown above, we typed a blank space in the "Recycle" area of the "CT/LV" field and pressed the F2 Key. The system then updated the Average Turnover according to our change. The display indicates that the elimination of Recycling will *reduce* the Average Turnover of Category I Level 1 by 22 hours and 21 minutes.

If you type an "R" in the "Recycle" area of any "CT/LV" field in the **ROTATION CALCULATOR** window, the **RECYCLE INTO RANGE** window pops onto the center of the display.

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|          From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)              |
------------------------------------------------------------------------------
|      |# of |Songs in|# o|                          | per |Average Turnover |
|CT/LV|Songs| Packets| Pa|    "Recycle Into" Range?   | Day |Days|Hours| Mins|
|I 1 R| 134 |       0|   |                            |  35 |   3|   17|   22|
-------------------- F1-|            From            |ts --------------------
|I 1 R| 134 |       0|   |                            | 35.0|   3|   17|   22|
|I 2 R|  85 |       0|   |          12:00M            | 41.9|   1|   20|    6|
|I 3 R|  61 |       0|   |                            | 11.4|   4|   19|   47|
|S 1 R|  35 |       0|   |            To              |  0.0|   0|    0|    0|
|S 2 R|  24 |       0|   |                            |  0.0|   0|    0|    0|
|S 3 R|  73 |       0|   |          3:59A             |  9.9|   6|   23|   59|
|G 1 R|  94 |       7|   |                            | 21.4|   3|   17|   56|
|P 1 R|  45 |       0|   |                            |  0.0|   0|    0|    0|
|P 2 R|  79 |       0| ----- F1-Help F2-Analyze ------  0.0|   0|    0|    0|
|P 3 R| 108 |       0|   0|  2.2|   105.6|   0.0|        0.0|   0|    0|    0|
|N 1  | 258 |       0|   0|  7.2|   239.5|   0.0|        0.0|   0|    0|    0|
|N 2  | 486 |       0|   0|  2.3|   475.0|   0.0|        0.0|   0|    0|    0|
|N 3  | 349 |      38|   1|  1.4|   307.8|   0.0|        0.0|   0|    0|    0|
|Y 1  | 148 |       0|   0|  0.3|   147.6|   0.0|        0.0|   0|    0|    0|
|Y 2  | 145 |       0|   0|  0.5|   144.3|   0.0|        0.0|   0|    0|    0|
---------------------- Computed  5/ 8/90 at  7:25A ----------------------
```

The **RECYCLE INTO RANGE** window contains fields that allow you to specify a time period for the "Recycle Into" time period. This allows you to define a time period to study the effect of *implementing* Recycling on a Category/Level, or of *changing* the existing "Recycle Into" time period of a Category/Level that is currently being Recycled.

In the example window shown above, we have defined a "Recycle Into" time period from 12 Midnight through 3:59AM. Since the "Recycle Into" time period defined on the **RECYCLE** screen in the Schedulers area of **SELECTOR** is from 12 Midnight through 5:59AM, we are about to investigate the results if we reduce our "Recycle Into" time period by two hours.

Press the F2 Key to analyze the Recycling reduction. Here's how the information in the **ROTATION CALCULATOR** window has been updated to reflect the change.

```
------------------------------------------------------------------------------
|      |# of |Songs in|# of     |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour | Day |Days|Hours| Mins|
|I 1 R| 134 |       0|       0|   2.7|   130.3|   1.6|   38|   3|    8|   26|
-------------------- F1-Help F2-Analyze F5-Clock Requests --------------------
```

The **ROTATION CALCULATOR** window now displays the Average Turnover for Category I Level 1 *without* Recycling. We can quickly determine that Songs in the Category/Level will turn over, on the average, nine hours and 16 minutes *faster* if the "Recycle Into" time period is reduced by two hours.

Clock Requests

Press the F5 Key from any location in the **ROTATION CALCULATOR** window to access the **CLOCK REQUESTS** window. It will pop over the lower portion of the **PROJECTED TURNOVERS** screen.

```
--- S E L E C T O R ----------------------------- Projected Turnovers ----
|                                                                          |
|           From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)          |
----------------------------------------------------------------------------
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day  | Days|Hours| Mins|
|I 1 R| 134|       0|       0|   2.7|   130.3|  1.5|     35|    3|   17|   22|
----------------------------------------------------------------------------
|                     Songs / Requests = Days Hours Mins     (Hour)        |
|   Fastest Rate of Turnover:   134.0    4.0       1    9   30  Wed  5/ 9/90  7P|
|   Slowest Rate of Turnover:   133.0    0.0       0    0    0  Wed  5/ 9/90  3P|
|                  1                   1 1 1                    1 1         |
|             Hour 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1         |
|                  M A A A A A A A A A A N P P P P P P P P P P P           |
|     Day Date     ------------------------------------------------         |
|     Wed  5/ 9/90 |R|R|R|R|R|R|2|2|2|3|3|3|3|3|0|0|3|3|4|0|0|0|0|          |
|     Thu  5/10/90 |R|R|R|R|R|R|2|2|2|3|3|3|3|3|0|0|3|3|4|0|0|0|0|          |
|     Fri  5/11/90 |R|R|R|R|R|R|2|2|2|3|3|3|3|3|0|0|3|3|4|0|0|0|0|          |
|     Sat  5/12/90 |R|R|R|R|R|R|3|3|3|3|3|3|3|3|3|3|3|3|0|0|0|0|0|          |
|     Sun  5/13/90 |R|R|R|R|R|R|0|0|0|3|3|3|3|3|3|3|3|3|3|0|0|0|          |
|     Mon  5/14/90 |R|R|R|R|R|R|2|2|2|3|3|3|3|3|0|0|3|3|4|0|0|0|0|          |
|     Tue  5/15/90 |R|R|R|R|R|R|2|2|2|3|3|3|3|3|0|0|3|3|4|0|0|0|0|          |
|                  ------------------------------------------------         |
|                                                                          |
------------------ F1-Help F2-Analyze PgUp/PgDn-Earlier/Later -----------------
```

The upper portion of the **CLOCK REQUESTS** window displays data concerning the "Fastest" and "Slowest" Rates of Turnover" within the Date/Hour Range. This information allows you to quickly determine where turnover "spikes" occur. These spikes can be troublesome for your Minimum and Maximum Separation Rules.

For both spikes, the **CLOCK REQUESTS** window shows the number of available "Songs" in the Category/Level, the number of Clock "Requests", the Average Turnover expressed in "Days", "Hours" and minutes ("Mins") and the date and hour where the spike occurs ("Hour"). If there is *more* than one date/hour with the *same* turnover spike, the *earliest* such date/hour is indicated.

Turnover spikes are caused by an increase or decrease in the supply of Songs, due to Daypart Restrictions or Alternate Category/Level assignments, and/or varying Clock requests from hour to hour. The "Slowest Rate of Turnover" is often caused by a Clock with *no* requests for the associated Category/Level.

The lower portion of the **CLOCK REQUESTS** window displays the dates in the Projected Turnovers Date/Hour Range in rows, and the hours of the day in columns. The number of Clock requests for the associated Category/Level is shown at the intersections of the dates and hours. The letter "R" is displayed in all hours of the "Recycle Into" time period. Note that this area of the **CLOCK REQUESTS** window scrolls, if the Projected Turnovers Date/Hour Range is *greater* than one week.

You may change the number of Clock requests for any or all dates and/or hours. Use the Arrow and Paging Keys to move about the **CLOCK REQUESTS** window, and enter a number from "1" through "9", or a blank, in any of the fields. The system automatically saves your **CLOCK REQUESTS** window changes until you *leave* the **ROTATION CALCULATOR** window, so you can continue to modify and analyze your changes. Here's how our example window appeared, after we changed *all* non-Recycled Clock requests to "1".

```
--- S E L E C T O R -------------------------------- Projected Turnovers ----
|                                                                            |
|            From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)            |
------------------------------------------------------------------------------
|     |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day  |Days|Hours| Mins|
|I 1 R|  134|       0|       0|   2.7|    130.3|  1.5 |    34 |  3 |  17 |   22|
------------------------------------------------------------------------------
|                    Songs / Requests = Days Hours Mins     (Hour)           |
|  Fastest Rate of Turnover:   134.0    4.0      1     9    30  Wed  5/ 9/90 7P|
|  Slowest Rate of Turnover:   133.0    0.0      0     0     0  Wed  5/ 9/90 3P|
|                    1            1 1 1                          1 1          |
|               Hour 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1          |
|                    M A A A A A A A A A A A N P P P P P P P P P P P          |
|        Day Date    ------------------------------------------------        |
|        Wed  5/ 9/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|        Thu  5/10/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|        Fri  5/11/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|        Sat  5/12/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|        Sun  5/13/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|        Mon  5/14/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|        Tue  5/15/90 |R|R|R|R|R|R|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|         |
|                    ------------------------------------------------        |
|                                                                            |
----------------- F1-Help F2-Analyze PgUp/PgDn-Earlier/Later -----------------
```

To analyze the effect of changes you make in the **CLOCK REQUESTS** window, simply press the F2 Key. The **CLOCK REQUESTS** window will close, and the Average Turnover fields in the **ROTATION CALCULATOR** window will update to reflect your changes. Here is how the **ROTATION CALCULATOR** appeared after we pressed the F2 Key from the **CLOCK REQUESTS** window shown above.

```
------------------------------------------------------------------------------
|     |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour |  Day  |Days|Hours| Mins|
|I 1 R|  134|       0|       0|   2.7|    130.3|  0.8 |    18 |  7 |   5 |   47|
-------------------- F1-Help F2-Analyze F5-Clock Requests --------------------
```

The **ROTATION CALCULATOR** window shown above indicates that the Average Turnover of the Songs in the Category I Level 1 will be *increased* by three days, twelve hours and 25 minutes, if we design and assign Clocks that employ the number of Clock requests specified in the **CLOCK REQUESTS** window.

The **CLOCK REQUESTS** window employs several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of this Manual.

Keep in mind that the data you enter into the **ROTATION CALCULATOR** window, the **RECYCLE INTO RANGE** window and the **CLOCK REQUESTS** window are used in this area of **SELECTOR** *only*. You are merely supplying data for speculation. There are *no* changes being made to any settings *elsewhere* in the system.

Hypothetical Category/Level

If you wish to design a *hypothetical* Category/Level, simply press the F5 Key from any location on the **PROJECTED TURNOVERS** screen. The **ROTATION CALCULATOR** window will pop over the screen.

```
--- S E L E C T O R ------------------------------- Projected Turnovers ----
|                                                                           |
|              From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)         |
-----------------------------------------------------------------------------
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets|parted| # Songs | Hour | Day  | Days |Hours| Mins|
|     |     |        |        |      |         |      |      |      |     |     |
-------------------- F1-Help F2-Analyze F5-Clock Requests --------------------
|I 1 R|  134|       0|       0|  2.7|   130.3|  1.5|  35.0|    3|  17|   22|
|I 2 R|   85|       0|       0|  9.5|    76.9|  1.7|  41.9|    1|  20|    6|
|I 3 R|   61|       0|       0|  9.6|    55.1|  0.5|  11.4|    4|  19|   47|
|S 1 R|   35|       0|       0|  8.5|    32.0|  0.0|   0.0|    0|   0|    0|
|S 2 R|   24|       0|       0|  5.8|    22.6|  0.0|   0.0|    0|   0|    0|
|S 3 R|   73|       0|       0|  5.5|    69.0|  0.4|   9.9|    6|  23|   59|
|G 1 R|   94|       7|       2|  9.8|    80.3|  0.9|  21.4|    3|  17|   56|
|P 1 R|   45|       0|       0|  1.6|    44.3|  0.0|   0.0|    0|   0|    0|
|P 2 R|   79|       0|       0|  8.0|    72.6|  0.0|   0.0|    0|   0|    0|
|P 3 R|  108|       0|       0|  2.2|   105.6|  0.0|   0.0|    0|   0|    0|
|N 1  |  258|       0|       0|  7.2|   239.5|  0.0|   0.0|    0|   0|    0|
|N 2  |  486|       0|       0|  2.3|   475.0|  0.0|   0.0|    0|   0|    0|
|N 3  |  349|      38|       1|  1.4|   307.8|  0.0|   0.0|    0|   0|    0|
|Y 1  |  148|       0|       0|  0.3|   147.6|  0.0|   0.0|    0|   0|    0|
|Y 2  |  145|       0|       0|  0.5|   144.3|  0.0|   0.0|    0|   0|    0|
----------------------- Computed  5/ 8/90 at  7:25A -------------------------
```

When you access the **ROTATION CALCULATOR** window by using the F5 Key, all of its fields are *blank*. This allows you to design your hypothetical Category/Level from the "ground up". Otherwise, all of the features described earlier operate in this version of the **ROTATION CALCULATOR** window.

When you are finished working in the **ROTATION CALCULATOR** window, simply press the Escape Key to return to the **PROJECTED TURNOVERS** screen.

FRESHEN PROJECTED TURNOVERS

The system calculates Projected Turnovers only when requested to do so. When the Projected Turnovers are Freshened, **SELECTOR** stores the results in your Database. This allows you to quickly access the data. If you have made *changes* to Recycling, Standard Daypart assignments, the number of Songs or Packets in your Categories/Levels, the number of Clock requests or your Clock Assignment Grids or Schedules, you *must* Freshen the Projected Turnovers to ensure *correct* calculations.

Press the F7 Key from any location on the **PROJECTED TURNOVERS** screen to Freshen the Projected Turnovers. The **FOR WHAT DATE/HOUR RANGE** window will then pop onto the center of the display.

```
--- S E L E C T O R --------------------------------- Projected Turnovers ----
|                                                                             |
|          From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)               |
|                         ------------------------------                      |
|       |# of |Songs in|# o|                             | per |Average Turnover |
|CT/LV|Songs| Packets| Pa|   For what Date/Hour Range?   | Day | Days|Hours| Mins|
|H 1  |    9|       0|   |                              |37.9|   0|   5|   42|
|R 1  |   45|       0|   |            From              |17.7|   2|   8|   34|
|I 1 R|  134|       0|   |                              |35.0|   3|  17|   22|
|I 2 R|   85|       0|   |   Sat  5/ 9/90 at   9:00A    |41.9|   1|  20|    6|
|I 3 R|   61|       0|   |                              |11.4|   4|  19|   47|
|S 1 R|   35|       0|   |             To               | 0.0|   0|   0|    0|
|S 2 R|   24|       0|   |                              | 0.0|   0|   0|    0|
|S 3 R|   73|       0|   |   Fri  5/15/90 at   4:59P    | 9.9|   6|  23|   59|
|G 1 R|   94|       7|   |                              |21.4|   3|  17|   56|
|P 1 R|   45|       0|   |                              | 0.0|   0|   0|    0|
|P 2 R|   79|       0|   |            Block             | 0.0|   0|   0|    0|
|P 3 R|  108|       0|   |                              | 0.0|   0|   0|    0|
|N 1  |  258|       0|   ----- F1-Help F2-Analyze ------ 0.0|   0|   0|    0|
|N 2  |  486|       0|   0|   2.3|    475.0|    0.0| 0.0|   0|   0|    0|
|N 3  |  349|      38|   1|   1.4|    307.8|    0.0| 0.0|   0|   0|    0|
|Y 1  |  148|       0|   0|   0.3|    147.6|    0.0| 0.0|   0|   0|    0|
|Y 2  |  145|       0|   0|   0.5|    144.3|    0.0| 0.0|   0|   0|    0|
----------------------- Computed  5/ 8/90 at  7:25A ------------------------
```

The **FOR WHAT DATE/HOUR RANGE** window allows you to specify the dates and hours that will be considered when the Projected Turnovers are calculated.

Date/Hour Range

The **FOR WHAT DATE/HOUR RANGE** window automatically suggests settings that, if not changed, instruct the system to calculate the Projected Turnovers for a one-week "Wrap" period starting a day after the current System Date. The suggested "From" and "To" *times* depend on your setting in the "Broadcast Day Starts at" field in the Station Parameters subdivision of the system. For complete details, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

You may change the data in the "From" and "To" fields in the **FOR WHAT DATE/HOUR RANGE** window to a different date and time range. If you do, you *must* enter dates that lie within the Log Window of the Database. Note that you may specify a *maximum* Date Range of 45 days.

The field at the bottom of the **FOR WHAT DATE/HOUR RANGE** window is a Toggle Bar field with choices of "Wrap" and "Block". The setting you choose in this field determines the manner in which the system will *interpret* the related "From" and "To" dates and times. For complete details, see "Wrap/Block" on Page 642 in Section 5 of this Manual.

In the example window shown above, the settings specify that the system should "Block" the 9AM through and including the 4PM hours from Wednesday May 9, 1990 to Tuesday May 15, 1990 when Freshening the Projected Turnovers.

A word of caution is in order here. The dates and hours you specify in the **FOR WHAT DATE/HOUR RANGE** window are *also* used to calculate the data on the **CATEGORY EXPOSURE** screen and the Weighted Percentages on

the Library Statistics windows. If you plan to use these screens and windows *after* working on the **PROJECTED TURNOVERS** screen, you might want to Freshen the Projected Turnovers before *leaving* this section of the system. Use **FOR WHAT DATE/HOUR RANGE** window settings that will be appropriate for your use in these other areas of the system. For complete details, see "Category Exposure" on Page 729 in this Section of the Manual.

When you have set the fields in the **FOR WHAT DATE/HOUR RANGE** window to your satisfaction, press the F2 Key to Freshen the Projected Turnovers.

```
--- S E L E C T O R ------------------------------- Projected Turnovers ----
|                                                                            |
|              From  5/ 9/90 at  9:00A to  5/15/90 at  4:59P (Block)         |
|                                                                            |
|      |# of |Songs in|# of    |% Day-|Effective|Requests per |Average Turnover |
|CT/LV|Songs| Packets| Packets |parted| # Songs |Hour |  Day  |Days|Hours| Mins|
|H 1  |    9|       0|       0 |  0.0 |     9.0 | 1.6 | 13.1  |  0 |   5 |  28 |
|R 1  |   45|       0|       0 |  0.0 |    45.0 | 0.8 |  6.6  |  6 |   6 |  46 |
|I 1  |  134|       0|       0 |  1.1 |   132.5 | 2.5 | 19.7  |  6 |   5 |  45 |
|I 2  |   85|       0|       0 |  0.2 |    84.9 | 3.3 | 26.3  |  3 |   1 |  49 |
|I 3  |   61|       0|       0 |  1.8 |    59.9 | 0.8 |  6.6  |  9 |   0 |  57 |
|S 1  |   35|       0|       0 |  0.0 |    35.0 | 0.0 |  0.0  |  0 |   0 |   0 |
|S 2  |   24|       0|       0 |  0.0 |    24.0 | 0.0 |  0.0  |  0 |   0 |   0 |
|S 3  |   73|       0|       0 |  5.6 |    68.9 | 0.8 |  6.6  | 10 |   3 |  52 |
|G 1  |   94|       7|       2 |  0.0 |    89.0 | 1.6 | 13.1  |  6 |   6 |  10 |
|P 1  |   45|       0|       0 |  0.0 |    45.0 | 0.0 |  0.0  |  0 |   0 |   0 |
|P 2  |   79|       0|       0 |  0.9 |    78.3 | 0.0 |  0.0  |  0 |   0 |   0 |
|P 3  |  108|       0|       0 |  2.6 |   105.2 | 0.0 |  0.0  |  0 |   0 |   0 |
|N 1  |  258|       0|       0 |  2.0 |   252.8 | 0.0 |  0.0  |  0 |   0 |   0 |
|N 2  |  486|       0|       0 |  0.7 |   482.4 | 0.0 |  0.0  |  0 |   0 |   0 |
|N 3  |  349|      38|       1 |  0.9 |   309.1 | 0.0 |  0.0  |  0 |   0 |   0 |
|Y 1  |  148|       0|       0 |  0.0 |   148.0 | 0.0 |  0.0  |  0 |   0 |   0 |
|Y 2  |  145|       0|       0 |  0.7 |   143.9 | 0.0 |  0.0  |  0 |   0 |   0 |
----------------------- Computed  5/ 8/90 at  1:56P -------------------------
```

Here is how the **PROJECTED TURNOVERS** screen appeared after we Freshened the calculations. Note that the "Requests" and "Average Turnover" data are dramatically *different* from the previous screens. This is due to the fact that we are now analyzing a *Block* of times. The Projected Turnovers have been *Freshened* to provide an analysis of Category/Level turnovers from a "work week" perspective. Also, the letter "R" does *not* appear in any of the "CT/LV" fields due to the fact that the Date/Hour Range does not any include any hours of our "Recycle Into" time period.

Note that when you Freshen the Projected Turnovers, *all* Library Statistics Computations are automatically Freshened at the same time.

LIBRARY STATISTICS

In this area of the Analysis subdivision, you can easily determine how you have coded the Songs in your Database with respect to various scheduling rules. These statistics are most useful when you are establishing rule settings in the Music Policy subdivision of **SELECTOR**. Because you can see the totals, percentages and weighted percentages of rule Characteristics in your Song library, you can easily determine what can - and what cannot - be accomplished with the various rules. When you choose Option #3 from the Analysis Menu, the Library Statistics Menu appears on your monitor.

```
---- S E L E C T O R (R) ---------------------- Library Statistics ----
_                                                                      _
_                                                                      _
_                                                                      _
_                                                                      _
_         1. Segue Coding              3. Characteristic Coding        _
_                                                                      _
_         2. Artist Distribution       4. Freshen Computations         _
_                                                                      _
_                         Esc - Analysis Menu                          _
_                                                                      _
_                                                                      _
_                                                                      _
_                                                                      _
_ WRCS-FM   12.00                          The Songs You Love!         _
---------------- (C) 1979-1990 Radio Computing Services ----------------
```

Here is an overview of the functions available from the Library Statistics Menu:

Option #1 - **SEGUE CODING** allows you to analyze the coding of your Song library with respect to the rules that control music flow in the system. These rules are:

```
        Energy
        Mood
        Tempo
        Texture
        Beats per Minute
```

Option #2 - **ARTIST DISTRIBUTION** permits you to ascertain the number of Songs by selected Artists in your Categories/Levels, and to analyze the Artist Group Codes in your music library.

Option #3 - **CHARACTERISTIC CODING** allows you to analyze the coding of your Song library with respect to the rules that control scheduling based on Song Characteristics like:

```
        Sound Code
        Role
        Type
        Era
        Content
        Opener
        Runtime
```

Option #4 - **FRESHEN COMPUTATIONS** instructs the system to update the calculations for *all* of the Library Statistics windows and screens. If you have made *changes* to the coding of your Songs, be *sure* that you Freshen the Computations *before* using the Library Statistics information. Note that the Computations can *also* be Freshened from the *individual* Library Statistics windows and screens.

LIBRARY STATISTICS OVERVIEW

Although there are a variety of windows and screens in this area of **SELECTOR**, they all operate similarly and display the *same* type of information. Before we see examples of *all* the specific Analysis windows, let's take a moment to describe the information and features that are common to all of them.

Rule Analysis Windows

We'll use the **ENERGY ANALYSIS** window to illustrate the data shown in **SELECTOR**'s Rule Analysis windows. Although some of the other rule windows are structured a bit differently, they all essentially display the same information.

```
---- S E L E C T O R ----- Energy Analysis ----
|                                                |
|                                     Weighted   |
|   Energy Designates        Count    %     %    |
|        1 DEAD               172     7%    7%    |
|        2 SOFT               469    21%   32%    |
|        3 MEDIUM             671    30%   32%    |
|        4 HARD               642    29%   23%    |
|        5 CHAINSAW           250    11%    6%    |
|          No Energy            0     0%    0%    |
|                                                |
|        Total Songs in Library  2204            |
|                                                |
--------- Computed 11/ 8/90 at  8:03A ---------
```

The example **ENERGY ANALYSIS** window shown above, although small, contains an abundance of information. Note that the data shown in the Analysis windows are "display only", meaning you cannot *directly* change the information in the window. Let's take a close look at all of the data columns and fields.

The **Energy** column shows the five point Energy scale, numbered from "1" through "5".

The **Designates** column indicates the names you have assigned to the scale numbers on the **ENERGY** screen in the Music Policy section of **SELECTOR**. Note that the column contains an entry for "No Energy". This allows you to quickly determine how many Songs do *not* contain an Energy Code.

The **Count** column shows the actual *number* of Songs that have been assigned each Energy Code.

The **Percentage** (%) column shows the *percentage* of Songs in your library that have been assigned each Energy Characteristic.

The **Weighted %** column takes into account the percentage of time each Category/Level is *requested* on your Clocks. These figures are calculated according to the *current* data contained on the **CATEGORY EXPOSURE** screen. For complete information, see "Rule Analysis Windows" on Page 730 in this Section of the Manual. This is an *important* data column. In our example **ENERGY ANALYSIS** window, for instance, 21% of the Library contains the "Soft" Energy Code. Yet the *Weighted* Percentage shows that approximately 32% of the Songs *available to be scheduled* contains the "Soft" Energy Code!

Total Songs in Library is self-explanatory. This is the *overall* number of Songs contained in your Database. Note that Songs that employ Alternate Category/Level assignments are counted *twice*, once for each of their two assignments.

The **Computed** field in the lower window border shows the most-recent date and time that *all* Library Statistics Computations were Freshened.

Category/Level Distribution

You can quickly determine how a particular Code or Characteristic shown in any of the Library Statistics windows is *distributed* through your Categories/Levels. Simply use the Arrow Keys to place the window cursor on the Code or Characteristic whose distribution you wish to analyze, and press the Enter Key. The **CATEGORY/LEVEL DISTRIBUTION** screen will appear on your monitor. To illustrate, we'll select the "Soft" Energy Characteristic from the **ENERGY ANALYSIS** window.

```
   ---- S E L E C T O R ------------------------- Category/Level Distribution ----
   |                          | -Codes in Level-    Codes   Songs   % of               |
   |CAT  Category Name         |  1     2     3   in CAT  in CAT    CAT                 |
   | H   HOT CURRENTS          |  4                    4       9    44%  Energy         |
   | R   RECURRENTS            | 18                   18      45    40%  2 SOFT         |
   | I   IMAGE GOLD            | 29    31    17       77     279    28%                 |
   | S   SECONDARY GOLD        |  7     2    12       21     132    16%                 |
   | G   GREAT EIGHTIES        | 28                   28      94    30%                 |
   | P   PRIME OLDIES          |  7    29    16       52     232    22%                 |
   | N   NO PLAY               | 70    92    45      207    1093    19%                 |
   | Y   YESTERDAY HOLD        | 25    29     8       62     320    19%                 |
   | X   CONTROL               |                       0       0     0%                 |
   |                          |                                 %  Codes in Library:   |
   |                          |                                 %               469    |
   |                          |                                 %                      |
   |                          |                                 %  Songs in Library:   |
   |                          |                                 %              2204    |
   |                          |                                 %                      |
   |                          |                                 %  Code% of Library:   |
   |                          |                                 %               21%    |
   |                          |                                 %                      |
   |                          |                                 %                      |
   |                          |                                 %                      |
   ----------------------- Computed 11/ 8/90 at  8:03A -------------------------
```

The **CATEGORY/LEVEL DISTRIBUTION** screen contains data in columns and fields. This information cannot be *directly* changed on the screen. We'll describe all of the data shown on this screen.

     The particular **Characteristic** being analyzed is displayed in the upper-right area of the screen.

     The **CAT** and **Category Name** columns on the left-hand side of the screen list all of your Category Codes and Names.

     The three **Codes in Level** columns, labelled "1", "2" and "3", show the number of Songs containing the selected Characteristic in each Level of the associated Category.

     The **Codes in Cat** column indicates the total number of Songs in each Category that contain the selected Characteristic.

     The **Songs in Cat** column displays the overall number of Songs in each Category.

     The **% of Cat** column shows the percentage of each Category's Songs that is coded with the selected Characteristic.

     The **Codes in Library** field indicates the overall *number* of Songs that are coded with the selected Characteristic.

     The **Songs in Library** field displays the *total* number of Songs in your Database.

     The **Code % of Library** field shows the overall library *percentage* of Songs that are coded with the selected Characteristic.

When you are finished using the **CATEGORY/LEVEL DISTRIBUTION** screen, press the Escape Key to return to the Library Statistics window in which you were previously working.

Library Statistics and Music Policy

Keep in mind that you can easily access *all* of the Library Statistics windows and screens in Music Policy. For an example of this feature, see "Energy Analysis" on Page 265 in Section 2 of this Manual. This capability allows you to quickly ascertain if you are making *reasonable* rule settings, based on the actual *composition* of your Song library.

Print/File Library Statistics

You can obtain a printed copy of any of the windows or screens in the Library Statistics area of the system. Simply press the F9 Key from the window or screen you wish to print. The **PRINT OPTIONS** window will pop onto the center of your display. After choosing one of the Print options, the current window or screen will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Freshen Computations

You can Freshen *all* of the Library Statistics Computations from any window or screen in this area of the system. Simply press the F7 Key, and **SELECTOR** will display this message in the upper-left corner of the screen: "*Freshening Computations*". Depending on the size of your Database and the speed of your computer, this process will take anywhere from a few seconds to well over a minute or more. Keep in mind that you *only* need to freshen after you have *added* Songs to your Database, or after you have *changed* the coding of the Songs in your system.

Now that you have a solid feel for the data and functions available in the windows and screens in Library Statistics, we'll show you how to use the Menus to access the various windows, and show examples of each.

SEGUE CODING

When you select Option #1 from the Library Statistics Menu, the Segue Coding Analysis Menu appears on your monitor. In this area of **SELECTOR**, you analyze the coding of your Song library with respect to the rules that control music flow.

```
---- S E L E C T O R (R) ---------------- Segue Coding Analysis ----
_                                                                    _
_                                                                    _
_           1. Energy              4. Texture                        _
_                                                                    _
_           2. Mood                5. Beats per Minute               _
_                                                                    _
_           3. Tempo             Esc - Statistics Menu               _
_                                                                    _
_                                                                    _
_ WRCS-FM   12.00                       The Songs You Love!          _
-------------- (C) 1979-1990 Radio Computing Services --------------
```

Energy Analysis

If you choose Option #1 from the Segue Coding Analysis Menu, the **ENERGY ANALYSIS** window will pop over the Menu. We used this window as an example of all the Library Statistics windows in this area of **SELECTOR**. For complete information, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Mood Analysis

To access the **MOOD ANALYSIS** window, choose Option #2 from the Segue Coding Analysis Menu.

```
                ---- S E L E C T O R ----- Mood Analysis ----
    ---- S E L E|                                         |alysis ----
    _           |                              Weighted   |          _
    _           | Mood Designates     Count     %     %   |          _
    _           |     1 SUICIDAL        172     8%     7%  |          _
    _           |     2 SAD            465     21%    32%  |          _
    _           |     3 NEUTRAL        677     31%    31%  |          _
    _           |     4 HAPPY          641     29%    23%  |          _
    _           |     5 ECSTATIC       249     11%     6%  |          _
    _           |       No Mood          0      0%     0%  |          _
    _           |                                         |          _
    _ WRCS-FM   |     Total Songs in Library   2204       |ove!      _
    ------------|                                         |----------
                -------- Computed 11/ 8/90 at  8:03A --------
```

For complete information about working in the **MOOD ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Tempo Analysis

If you select Option #3 from the Segue Coding Analysis Menu, the **TEMPO ANALYSIS** window will pop over the Menu. You will see a display more or less like this.

```
        ---- S E L E C T O R ------------------- Tempo Analysis ----
       |                                                            |
       |                    Weighted                                |
    ---|         Count     %      %                                 |----
    _  | SS       638     28%    39%                      Weighted  |  _
    _  | SM       165      7%    12%            Count     %     %    |  _
    _  | SF        67      3%     2%   Open S    870     39%    53%  |  _
    _  | MS         9      0%     2%   Open M    648     29%    24%  |  _
    _  | MM       497     22%    18%   Open F    686     31%    22%  |  _
    _  | MF       142      6%     4%                                |  _
    _  | FS         3      0%     0%   Close S   650     29%    93%  |  _
    _  | FM         3      0%     0%   Close M   665     30%    23%  |  _
    _  | FF       680     30%    22%   Close F   889     40%     9%  |  _
    _ W| No Tempo    0     0%     0%                                 |  _
    ---|                                                            |----
       |            Total Songs in Library   2204                   |
       |                                                            |
       ---------------- Computed 11/ 8/90 at  8:03A ----------------
```

The **TEMPO ANALYSIS** window shows the Tempo coding of your Song library in two different ways. The left-hand side of the window shows an analysis of the nine Tempo Codes available in **SELECTOR**. The right-hand side of the window shows an analysis of the *individual* "Open" and "Close" Tempos of your Songs.

Note that *only* the Up Arrow and Down Arrow Keys operate in this window. These two Keys allow you to select *any* of the Tempo Characteristics for the **CATEGORY/LEVEL DISTRIBUTION** screen.

For complete information about working in the **TEMPO ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Texture Analysis

To access the **TEXTURE ANALYSIS** window, choose Option #4 from the Segue Coding Analysis Menu.

```
                 ---- S E L E C T O R ------- Texture Analysis ----
                |                                                   |
                |                                   Weighted        |
                |  Texture Designates       Count     %       %     |
                |  Open: 1 VERY THIN          873    40%    54%     |
                |        2 THIN                 9     0%     1%     |
---- S E       |        3 MEDIUM             664    30%    25%     |ysis ----
_               |        4 THICK                9     0%     0%     |         _
_               |        5 VERY THICK         649    29%    20%     |         _
_               |          No Texture           0     0%     0%     |         _
_               |                                                   |         _
_               |                                   Weighted        |         _
_               |  Texture Designates       Count     %       %     |         _
_               |  Close:1 VERY THIN          577    26%    36%     |         _
_               |        2 THIN                77     3%     6%     |         _
_               |        3 MEDIUM             664    30%    30%     |         _
_  WRCS-FM      |        4 THICK               20     0%     2%     |e!       _
---------       |        5 VERY THICK         866    39%    26%     |---------
                |          No Texture           0     0%     0%     |
                |                                                   |
                |                                                   |
                |          Total Songs in Library   2204            |
                |                                                   |
                 ---------- Computed 11/ 8/90 at  8:03A -----------
```

The **TEXTURE ANALYSIS** window allows you to analyze the coding of your Songs with respect to their "Open" and "Close" Texture Codes.

For complete information about working in the **TEXTURE ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Beats per Minute Analysis

If you choose Option #5 from the Segue Coding Analysis Menu, the **BPM ANALYSIS** window will pop over the Menu.

```
                 ---- S E L E C T O R ------ BPM Analysis ----
---- S E L E  |                                             |alysis ----
_             |                                  Weighted   |          _
_             |    Ranges            Count     %      %      |          _
_             |      1 to   49         172     8%     7%     |          _
_             |     50 to   99         614    28%    51%     |          _
_             |    100 to  149         532    24%    72%     |          _
_             |    150 to  199         658    30%    94%     |          _
_             |    200 to  250         228    10%   100%     |          _
_             |    No BPM                0     0%   100%     |          _
_             |                                             |          _
_  WRCS-FM    |     Total Songs in Library   2204           |ove!      _
-----------   |                                             |----------
               -------- Computed 11/ 8/90 at  8:03A --------
```

The **BPM ANALYSIS** window allows you to analyze how the Songs in your Database have been coded for the Beats per Minute *Ranges* that you have defined in the Music Policy section of **SELECTOR**.

For complete information about working in the **BPM ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

ARTIST DISTRIBUTION

In this subdivision of the system, you can determine how selected Artists are distributed through your Categories/Levels, and you can analyze the coding of your music library with respect to Artist Group Codes. When you select Option #2 from the Library Statistics Menu, the Artist Distribution Menu appears on your screen. The display appears more or less like this.

```
     ---- S E L E C T O R (R) ----------------- Artist Distribution ----
     _                                                                  _
     _                                                                  _
     _                           1. Artist                              _
     _                                                                  _
     _                           2. Artist Group                        _
     _                                                                  _
     _                                                                  _
     _                        Esc - Statistics Menu                     _
     _                                                                  _
     _ WRCS-FM   12.00                        The Songs You Love!       _
     -------------- (C) 1979-1990 Radio Computing Services -------------
```

Artist Distribution Analysis

When you select Option #1 from the Artist Distribution Menu, the **ARTIST** window pops onto the right hand side of your screen. Here is an example display.

```
     ---- S E L E C T O R -------------------------------------------------
     |                                            |?_&_MYSTERIANS         |
     |                                            |A-HA                   |
     |                                            |ABBA                   |
     |                                            |GREGORY ABBOTT         |
     |                                            |ACE                    |
     |                                            |BRYAN ADAMS            |
     |                                            |AD_LIBS                |
     |         Use the Arrow & Paging Keys to get to|AFTER_7              |
     |                                            |AIR_SUPPLY             |
     |         the Artist you're interested in and|STEVE ALAIMO          |
     |                                            |ALAN_PARSONS_PROJECT   |
     |         press Enter.  You'll see a Category/|MORRIS ALBERT        |
     |                                            |ALIAS                  |
     |         Level Distribution of their Songs. |ALIVE_&_KICKING       |
     |                                            |ALLMAN_BROTHERS        |
     |                                            |ALL_STARS              |
     |                                            |HERB ALPERT            |
     |                                            |AMBOY_DUKES            |
     |                                            |AMBROSIA               |
     |                                            |AMERICA                |
     |                                            |AMERICAN_BREED         |
     |                                            |CARL ANDERSON          |
     ------------------------------------------------------ F1-Help ----------
```

The **ARTIST** window contains a scrolling, alphabetical list of all the Artists in the system. Position the cursor on the Artist whose distribution you wish to analyze, then press the Enter Key. The **CATEGORY/LEVEL DISTRIBUTION** screen for the selected Artist will appear on your monitor.

We selected the Artist "America" in the example window shown above. Here's the **CATEGORY/LEVEL DISTRIBUTION** screen for "America" that appeared when we pressed the Enter Key.

```
---- S E L E C T O R ----------------------- Category/Level Distribution ----
|                        | -Codes in Level-  Codes  Songs   % of           |
|CAT Category Name       |  1    2    3     in CAT in CAT   CAT             |
| H  HOT CURRENTS        |                     0      9      0%  Artist      |
| R  RECURRENTS          |                     0     45      0%  AMERICA     |
| I  IMAGE GOLD          |       3             3    279      1%             |
| S  SECONDARY GOLD      |                     0    132      0%             |
| G  GREAT EIGHTIES      |  1                  1     94      1%             |
| P  PRIME OLDIES        |       2             2    232      1%             |
| N  NO PLAY             |       1             1   1093      0%             |
| Y  YESTERDAY HOLD      |                     0    320      0%             |
| X  CONTROL             |                     0      0      0%             |
|                        |                                  % Codes in Library: |
|                        |                                  %              7  |
|                        |                                  %                 |
|                        |                                  % Songs in Library: |
|                        |                                  %           2204  |
|                        |                                  %                 |
|                        |                                  % Code% of Library: |
|                        |                                  %             0%  |
|                        |                                  %                 |
|                        |                                  %                 |
|                        |                                  %                 |
----------------------- Computed 11/ 8/90 at  8:03A -------------------------
```

The **CATEGORY/LEVEL DISTRIBUTION** screen contains data in columns and fields. This information cannot be *directly* changed on the screen. For complete details on the data, see "Category/Level Distribution" on Page 712 in this Section of the Manual.

Note that the "Songs in Cat" and "Songs in Library" data is calculated whenever the Computations are Freshened. For details, see "Freshen Computations" on Page 724 in this Section of the Manual. The "Codes in Level", "Codes in Cat", "% of Cat", "Codes in Library" and "Code % of Library" information is calculated each time you select a specific Artist from the **ARTIST** window.

When you are finished using the **CATEGORY/LEVEL DISTRIBUTION** screen, press the Escape Key to return to the **ARTIST** window.   The cursor in the **ARTIST** window will be located on the Artist that you previously analyzed. This is a great "bookmark" feature. It allows you to resume from your previous location in the **ARTIST** window. This means that you can gradually work your way through *all* of the Artists in your Database, stopping to analyze any desired Artist.

Artist Group Distribution Analysis

When you select Option #2 from the Artist Distribution Menu, the **ARTIST GROUP ANALYSIS** window will pop onto the center of the screen. You will see a display more or less like this.

```
            ---- S E L E C T O R ------ Artist Group ----
            |                                Weighted |
            | Code Designates      Count    %      %  |
            |   A ANIMALS             6     0%     0% |
            |   B BEATLES           119     5%     7% |
            |   C C S N & Y          10     0%     1% |
---- S E L E|   D FIFTH DIMENSION     6     0%     0% |bution ----
 _          |   E EAGLES             17     1%     1% |           _
 _          |   F FLEETWOOD MAC      14     1%     0% |           _
 _          |   G BEE GEES           30     1%     1% |           _
 _          |   H HEART               6     0%     0% |           _
 _          |   I PAUL REVERE         7     0%     0% |           _
 _          |   J STARSHIP            8     0%     0% |           _
 _          |   K KENNY ROGERS       11     0%     0% |           _
 _          |   L RIGHTEOUS BROS.     6     0%     1% |           _
 _          |   M MICHAEL JACKSON    18     1%     0% |           _
 _ WRCS-FM  |   N PHIL COLLINS       14     1%     3% |ove!       _
-----------||   O ERIC CLAPTON        6     0%     0% |-----------
            |   P STEVE PERRY         6     0%     0% |
            |   Q BENJAMIN ORR        1     0%     0% |
            |                                         |
            |   Total Songs in Library  2204          |
            |                                         |
            -------- Computed 11/ 8/90 at  8:03A --------
```

The **ARTIST GROUP ANALYSIS** window contains a scrolling list of **SELECTOR**'s 52 Artist Group Codes. Use the Arrow and Paging Keys to move through the list. The system displays the names that you have assigned to the various Artist Group Codes.

For complete information about working in the **ARTIST GROUP ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

CHARACTERISTIC CODING

When you select Option #3 from the Library Statistics Menu, the Characteristic Coding Analysis Menu appears on your monitor. In this area of **SELECTOR**, you analyze the coding of your Song library with respect to the rules that control scheduling based on Song Characteristics.

```
      ---- S E L E C T O R (R) ------- Characteristic Coding Analysis ----
_                                                                        _
_           1. Sound Code               5. Content                       _
_                                                                        _
_           2. Role                     6. Opener                        _
_                                                                        _
_           3. Type                     7. Runtime                       _
_                                                                        _
_           4. Era                      Esc - Statistics Menu            _
_                                                                        _
_ WRCS-FM    12.00                          The Songs You Love!          _
      ------------- (C) 1979-1990 Radio Computing Services --------------
```

Sound Code Analysis

When you select Option #1 from the Characteristic Coding Analysis Menu, the **SOUND CODES ANALYSIS** window will pop over the Menu. You will see a display somewhat like this.

```
             ---- S E L E C T O R ------- Sound Codes ----
            | Sound                              Weighted |
            | Code Designates      Count    %       %     |
            |    A NEW ADDITIONS       1    0%      2%     |
            |    B BLACK             527   24%     20%     |
            |    C COUNTRY            51    2%      1%     |
---- S E L E|    D DANCE             29     1%      2%     |alysis ----
_           |    E                    0    0%      0%     |           _
_        1. |    F                    0    0%      0%     |           _
_           |    G                    0    0%      0%     |           _
_        2. |    H HARD              175    8%     15%     |           _
_           |    I INSTRUMENTAL      53     2%      2%     |           _
_        3. |    J                    0    0%      0%     |           _
_           |    K                    0    0%      0%     |           _
_        4. |    L LONG              98     4%      7%     |nu         _
_           |    M MOTOWN            67     3%      5%     |           _
_ WRCS-FM   |    N NOVELTY           37     2%      0%     |ove!       _
------------|    O                    0    0%      0%     |----------
            |    P                    0    0%      0%     |
            |    Q                    0    0%      0%     |
            |                                             |
            |            Total Songs  2204                |
            |                                             |
             -------- Computed 11/ 8/90 at  8:03A --------
```

The **SOUND CODES ANALYSIS** window contains a scrolling list of **SELECTOR**'s 52 Sound Codes. Use the Arrow and Paging Keys to move through the list. The system displays the names that you have assigned to the various Sound Codes.

For complete information about working in the **SOUND CODES ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Role Analysis

To access the **ROLE ANALYSIS** window, choose Option #2 from the Characteristic Coding Analysis Menu.

```
                  ---- S E L E C T O R ----- Role Analysis ----
                  |                          Weighted  |
                  | Role Designates    Count   %    %  |
                  |   A                  0    0%   0%  |
                  |   B                  0    0%   0%  |
                  |   C                  0    0%   0%  |
---- S E L E|   D DUET                49    2%   3%  |alysis ----
  _          |   E                  0    0%   0%  |            _
  _      1.  |   F FEMALE             310   14%  11%  |            _
  _          |   G GROUP               93    4%   4%  |            _
  _      2.  |   H                  0    0%   0%  |            _
  _          |   I INSTRUMENTAL        53    2%   2%  |            _
  _      3.  |   J                  0    0%   0%  |            _
  _          |   K                  0    0%   0%  |            _
  _      4.  |   L                  0    0%   0%  |nu          _
  _          |   M MALE             1707   77%  80%  |            _
  _ WRCS-FM  |   N                  0    0%   0%  |ove!        _
  -----------|   O                  0    0%   0%  |-----------
             |   P                  0    0%   0%  |
             |   Q                  0    0%   0%  |
             |                                     |
             |      Total Songs in Library  2204   |
             |                                     |
             --------- Computed 11/ 8/90 at  8:03A --------
```

The **ROLE ANALYSIS** window contains a scrolling list of the system's 26 Role Codes. Use the Arrow and Paging Keys to move through the list. The system displays the names that you have assigned to the various Role Codes.

For complete information about working in the **ROLE ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Type Analysis

If you select Option #3 from the Characteristic Coding Analysis Menu, the **TYPE ANALYSIS** window will pop over the Menu. You will see a display somewhat like this.

```
                  ---- S E L E C T O R ----- Type Analysis ----
                  |                          Weighted  |
                  | Type Designates    Count   %    %  |
---- S E L E|   1 VANILLA           1457   66%  67%  |alysis ----
  _          |   2 CROSSOVER          371   17%  18%  |            _
  _      1.  |   3 URBAN              376   17%  15%  |            _
  _          |   4                  0    0%   0%  |            _
  _      2.  |   5                  0    0%   0%  |            _
  _          |   6                  0    0%   0%  |            _
  _      3.  |   7                  0    0%   0%  |            _
  _          |   8                  0    0%   0%  |            _
  _      4.  |   9                  0    0%   0%  |nu          _
  _          |     No Type           0    0%   0%  |            _
  _ WRCS-FM  |                                     |ove!        _
  -----------|      Total Songs in Library  2204   |-----------
             |                                     |
             --------- Computed 11/ 8/90 at  8:03A --------
```

For complete information about working in the **TYPE ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Era Analysis

To access the **ERA ANALYSIS** window, choose Option #4 from the Characteristic Coding Analysis Menu.

```
              ---- S E L E C T O R ------ Era Analysis ----
             |                                           |
             |                               Weighted    |
---- S E L E| Era Designates       Count    %      %     |alysis ----
_            |   1 1955 - 1963       362    16%     2%    |          _
        1.   |   2 1964 - 1969       657    30%    29%    |          _
_            |   3 1970 - 1974       409    19%    26%    |          _
        2.   |   4 1975 - 1979       330    15%     6%    |          _
_            |   5 1980 - 1984       253    11%    11%    |          _
        3.   |   6 1985 - 1989       164     7%    10%    |          _
_            |   7 1990 - FORWARD     29     1%    16%    |          _
        4.   |   8                     0     0%     0%    |nu        _
_            |   9                     0     0%     0%    |          _
_ WRCS-FM    |     No Era              0     0%     0%    |ove!      _
-----------  |                                           |----------
             |      Total Songs in Library  2204         |
             |                                           |
              ------- Computed 11/ 8/90 at  8:03A ---------
```

For complete information about working in the **ERA ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Content Analysis

If you select Option #5 from the Characteristic Coding Analysis Menu, the **CONTENT ANALYSIS** window will pop over the Menu. You will see a display more or less like this.

```
---- S E L E---- S E L E C T O R -- Content Analysis ----alysis ----
_            |                                          |          _
_        1.  |                         Weighted         |          _
_            |       Content Count    %      %          |          _
_        2.  |       Yes        0    0%     0%          |          _
_            |       No      2204  100%   100%          |          _
_        3.  |                                          |          _
_            |       Total Songs in Library  2204       |          _
_        4.  |                                          |nu        _
_            -------- Computed 11/ 8/90 at  8:03A --------          _
_ WRCS-FM    12.00                        The Songs You Love!       _
------------- (C) 1979-1990 Radio Computing Services --------------
```

For complete information about working in the **CONTENT ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Opener Analysis

To access the **OPENER ANALYSIS** window, choose Option #6 from the Characteristic Coding Analysis Menu.

```
                 ---- S E L E C T O R --- Opener Analysis ----
                 |                          Weighted    |
                 |      Opener    Count    %      %      |
                 |      A            0     0%     0%     |
                 |      B            0     0%     0%     |
                 |      C            0     0%     0%     |
  ---- S E L E   |      D            0     0%     0%     |alysis ----
  _              |      E            0     0%     0%     |          _
  _         1.   |      F            0     0%     0%     |          _
  _              |      G            0     0%     0%     |          _
  _         2.   |      H            0     0%     0%     |          _
  _              |      I            0     0%     0%     |          _
  _         3.   |      J            0     0%     0%     |          _
  _              |      K            0     0%     0%     |          _
  _         4.   |      L            0     0%     0%     |nu        _
  _              |      M            0     0%     0%     |          _
  _ WRCS-FM      |      N            3     0%     5%     |ove!      _
  -----------    |      O         1195    54%    49%     |----------
                 |      P            0     0%     0%     |
                 |                                       |
                 |      Total Songs                      |
                 |       in Library  2204                |
                 |                                       |
                 -------- Computed 11/ 8/90 at  8:03A --------
```

The **OPENER ANALYSIS** window contains a scrolling list of UPPER CASE letters from "A" through "Z". These are the valid Opener Codes that may be used in **SELECTOR**. Use the Arrow and Paging Keys to move through the list of letters.

For complete information about working in the **OPENER ANALYSIS** window, see "Rule Analysis Windows" on Page 711 in this Section of the Manual.

Runtime Analysis

When you select Option #7 from the Characteristic Coding Analysis Menu, the **RUNTIME ANALYSIS** screen appears on your display.

```
---- S E L E C T O R ----------------------------------- Runtime Analysis ----
|                 ------ Average  Runtimes ------  |                          |
| CAT   Category Name    Level 1     Level 2     Level 3 |                    |
|  H   HOT CURRENTS       4:08                     |                          |
|  R   RECURRENTS         4:10                     |                          |
|  I   IMAGE GOLD         2:42       3:34        3:49 |                        |
|  S   SECONDARY GOLD     3:45       3:38        2:43 |       Average          |
|  G   GREAT EIGHTIES     3:58                     |       Runtime:           |
|  P   PRIME OLDIES       2:19       3:29        2:46 |                        |
|  N   NO PLAY            3:38       3:36        2:45 |        3:11            |
|  Y   YESTERDAY HOLD     2:25       2:25        2:48 |                        |
|  X   CONTROL                                     |                          |
|                                                  |   Weighted Average       |
|                                                  |      Runtime:            |
|                                                  |                          |
|                                                  |        3:31              |
|                                                  |                          |
|                                                  |                          |
|                                                  |                          |
|                                                  |                          |
|                                                  |                          |
|                                                  |                          |
|                                                  |                          |
------------------------- Computed 11/ 8/90 at  8:03A -------------------------
```

The **RUNTIME ANALYSIS** screen is a bit different from the other Library Statistics windows. Here is an explanation of the information displayed on this screen.

> The **CAT** and **Category Name** columns on the left-hand side of the screen list all of your Category Codes and Names.

> The three **Average Runtime** columns, labelled "Level 1", "Level 2" and "Level 3", show the *average* Runtime of Songs in each Level of the associated Category.

> The **Average Runtime** field on the right-hand side of the screen shows the average runtime of *all* the Songs in the Database.

> The **Weighted Average Runtime** field on the right-hand side of the screen takes into account the percentage of time each Category/Level is *scheduled* on your station. This figure represents the *average* Runtime of the Songs available to be scheduled, according to the data contained on the **CATEGORY EXPOSURE** screen. For further information, see "Category Exposure" on Page 729 in this Section of the Manual.

> The **Computed** field in the lower screen border shows the most-recent date and time that *all* Library Statistics Computations were Freshened.

The average Runtimes displayed here are used in the Clocks subdivision of **SELECTOR** to display Runtimes on the **EZ SCREEN** and the **POWER SCREEN**. These Runtimes are also used by the Day Scheduler to determine the duration of Unscheduled Song Positions.

Note that the **CATEGORY/LEVEL DISTRIBUTION** screen is *not* available from the **RUNTIME ANALYSIS** screen.

FRESHEN COMPUTATIONS

When you choose Option #4 from the Library Statistics Menu, **SELECTOR** will Freshen *all* of the Library Statistics Computations. This is an important concept. The system calculates the Library Statistics *only* when *requested* to do so. Each time the Computations are Freshened, the results are automatically stored in your Database.

After making this Menu selection, the system displays this message in the upper-left corner of the screen: "*Freshening Computations*". Depending on the size of your Database and the speed of your computer, this process will take anywhere from a few seconds to well over a minute or more. Keep in mind that you should Freshen the Computations after you have *added* Songs to your Database, or after you have *changed* the coding of the Songs in your system.

CATEGORY PLAY ANALYSIS

The Category Play Analysis provides two separate analyses. The Category Composition Analysis shows Level-specific information about the coding of the Songs in your Database with respect to various scheduling rules. The Supply/Request Analysis compares hourly Clock Requests to the supply of available Songs for any Date Range you specify. When you choose Option #4 from the Analysis Menu, the **SELECT CATEGORY/ANALYSIS** window pops onto the center of the Menu. You see a display somewhat like this.

```
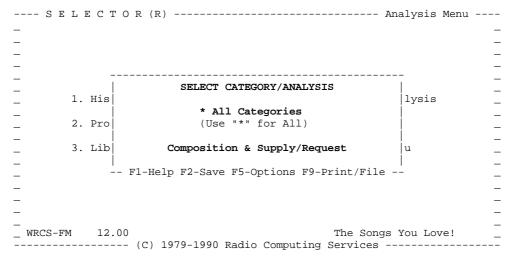---- S E L E C T O R (R) ------------------------------ Analysis Menu ----
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_              -------------------------------------------               _
_             |          SELECT CATEGORY/ANALYSIS         |              _
_    1. His|                                              |lysis         _
_             |             * All Categories               |              _
_    2. Pro|            (Use "*" for All)                 |              _
_             |                                           |               _
_    3. Lib|     Composition & Supply/Request             |u             _
_             |                                           |               _
_           -- F1-Help F2-Save F5-Options F9-Print/File --                _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM   12.00                              The Songs You Love!        _
----------------- (C) 1979-1990 Radio Computing Services -----------------
```

The **SELECT CATEGORY/ANALYSIS** window contains two fields. The upper field is used to designate the Category that will be analyzed. The lower field in the window allows you to specify which of the analyses will be generated.

Specify Category

Type a Category Code in the upper field of the **SELECT CATEGORY/ANALYSIS** window. When you enter a valid Category Code, the system posts the Name of the designated Category to the right of the Code. You may designate all Categories by entering an asterisk (*) in the upper field. If you do, **SELECTOR** will display "All Categories" to the right of the asterisk (*). This setting means that *all* Songs in the Database will be analyzed.

Select Category

When the **SELECT CATEGORY/ANALYSIS** window cursor is located in the upper field, you can press the F5 Key to access the **CATEGORIES** window. It will appear on the right-hand side of the display.

```
                                                ---------------------
---- S E L E C T O R (R) ---------------------------|   CATEGORIES   |-
_                                                  |H HOT CURRENTS    |_
_                                                  |R RECURRENTS      |_
_                                                  |I IMAGE GOLD      |_
_                                                  |S SECONDARY GOLD  |_
_              ---------------------------------------|G GREAT EIGHTIES  |_
_              |          SELECT CATEGORY/ANALYSIS  |P PRIME OLDIES    |_
_    1. His|                                      |N NO PLAY         |_
_              |            * All Categories        |Y YESTERDAY HOLD  |_
_    2. Pro|              (Use "*" for All)       |X CONTROL         |_
_              |                                      |                  |_
_    3. Lib|       Composition & Supply/Request  |                  |_
_              |                                      |                  |_
_              -- F1-Help F2-Save F5-Options F9-Print/|                  |_
_                                                  |                  |_
_                                                  |                  |_
_                                                  |                  |_
_                                                  |                  |_
_ WRCS-FM   12.00                           The |                  |_
------------------ (C) 1979-1990 Radio Computing Servi|                  |-
                                                  |                  |
                                                ---------------------
```

The **CATEGORIES** window contains a list of all the Categories in your Database. Use the Arrow Keys to move the cursor until it highlights the Category you wish to analyze, then press the Enter Key. The **CATEGORIES** window will close, and the selected Category will be placed in the **SELECT CATEGORY/ANALYSIS** window.

Specify Analysis

This lower field in the **SELECT CATEGORY/ANALYSIS** window is a Toggle Bar field with choices of "Composition", "Supply/Request" and "Composition & Supply/Request". These choices allow you to select *either* or *both* analysis options.

Save Window Settings

Note that you may press the F2 Key from any location in the **SELECT CATEGORY/ANALYSIS** window to Save the current settings. This is a useful option if you regularly use the *same* Category Play Analysis settings. After you Save you settings, the system will suggest your settings the *next* time you access the **SELECT CATEGORY/ANALYSIS** window.

Date Range

After you have set the fields in the **SELECT CATEGORY/ANALYSIS** window to your satisfaction, press the F9 Key. If you selected the Supply/Request Analysis, the **FOR WHAT DATE RANGE** window will pop onto the center of the screen. This window allows you to specify the dates the system will consider for the analysis.

```
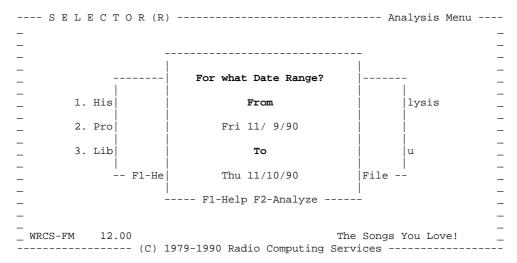---- S E L E C T O R (R) ------------------------------- Analysis Menu ----
_                                                                        _
_                                                                        _
_                    ----------------------------                        _
_                    |                          |                        _
_            --------|  For what Date Range?    |-------                 _
_           |        |                          |       |                _
_   1. His| |        |          From            |       | |lysis         _
_           |        |                          |       | |              _
_   2. Pro| |        |      Fri 11/ 9/90        |       | |              _
_           |        |                          |       | |              _
_   3. Lib| |        |           To             |       | |u             _
_           |        |                          |       | |              _
_          -- F1-He| |      Thu 11/10/90        |File --                 _
_                    |                          |                        _
_                    ----- F1-Help F2-Analyze ------                     _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                              The Songs You Love!      _
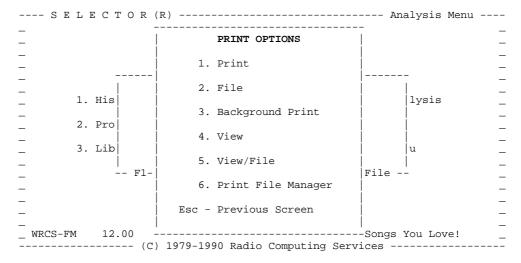------------------ (C) 1979-1990 Radio Computing Services ----------------
```

The **FOR WHAT DATE RANGE** window automatically suggests settings that, if not changed, instruct **SELECTOR** to generate an analysis for the current week. If you wish, you may *change* the data in the "From" and "To" fields in the window to a different date range.

In the example **FOR WHAT DATE RANGE** window shown above, the settings specify an analysis for two days. The system will consider Friday November 11, 1990 and Saturday November 10, 1990.

Print/File Category Play Analysis

When you have set the fields in the **FOR WHAT DATE RANGE** window to your satisfaction, press the F2 Key to Print, File or View the Category Play Analysis. The **PRINT OPTIONS** window will pop onto the center of the screen.

```
---- S E L E C T O R (R) ------------------------------- Analysis Menu ----
_                   -------------------------------                      _
_                   |       PRINT OPTIONS         |                      _
_                   |                             |                      _
_                   |    1. Print                 |                      _
_           ------| |                             |-------               _
_                 | |    2. File                  |      |               _
_   1. His|       | |                             |      | |lysis        _
_                 | |    3. Background Print      |      | |             _
_   2. Pro|       | |                             |      | |             _
_                 | |    4. View                  |      | |             _
_   3. Lib|       | |                             |      | |u            _
_                 | |    5. View/File             |      | |             _
_          -- F1-| |                              |File --               _
_                 | |    6. Print File Manager    |      |               _
_                 | |                             |      |               _
_                 | |  Esc - Previous Screen      |      |               _
_                 | |                             |      |               _
_ WRCS-FM    12.00  -------------------------------Songs You Love!       _
------------------ (C) 1979-1990 Radio Computing Services ----------------
```

After choosing one of the Print options, the selected Category Play Analyses will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Category Play Analysis - Supply/Request

Here is an example of the printed "Supply/Request" Category Play Analysis. This is an analysis of Category I, for a two-day range.

```
----------------------------------------------------------------------------------------------------------------
WRCS-FM                                                                                                 Page:  1

                                           Category Supply/Request Analysis
                                             Computed 11/ 9/90 At  9:40 A
----------------------------------------------------------------------------------------------------------------
   Category I  Friday 11/ 9/90
                         ------------------------------------- H O U R S -------------------------------------
                         12   1   2   3   4   5   6   7   8   9  10  11  12   1   2   3   4   5   6   7   8   9  10  11
                          M  AM  AM  AM  AM  AM  AM  AM  AM  AM  AM  AM   N  PM  PM  PM  PM  PM  PM  PM  PM  PM  PM  PM   Total
Clock Requests  Level 1    4   4   3   3   3   3   2   2   2   3   3   3   3   3   3   0   0   3   3   4   0   0   0   0     54
Category Supply Level 1  134 134 134 134 134 134 102 102 102 132 132 132 132 132 132 133 133 131 131 134 134 134 134 134

Clock Requests  Level 2    4   4   4   4   4   3   1   1   1   4   4   4   4   4   4   0   0   4   4   4   0   0   0   0     62
Category Supply Level 2   85  85  85  85  85  85  45  45  45  85  85  85  85  85  85  85  70  70  84  56  56  56  56

   Category I  Saturday 11/10/90
                         ------------------------------------- H O U R S -------------------------------------
                         12   1   2   3   4   5   6   7   8   9  10  11  12   1   2   3   4   5   6   7   8   9  10  11
                          M  AM  AM  AM  AM  AM  AM  AM  AM  AM  AM  AM   N  PM  PM  PM  PM  PM  PM  PM  PM  PM  PM  PM   Total
Clock Requests  Level 1    3   3   4   4   4   4   3   3   3   3   3   3   3   3   3   3   3   3   0   0   0   0   0   0     61
Category Supply Level 1  134 134 134 134 134 134 134 134 134 133 133 133 133 133 133 133 133 133 133 134 134 134 134 134

Clock Requests  Level 2    4   4   4   4   4   4   2   4   4   4   4   4   4   4   4   4   4   4   0   0   0   0   0   0     74
Category Supply Level 2   85  85  85  85  85  85  85  85  85  85  85  85  85  84  84  84  84  84  84  84  84  84  84  84

Supply/Request Summary From 11/ 9/90 To 11/10/90 Category I Level 1
Number of Songs ...........................  134
Number of Songs in Packets .................    0
Number of Packets ..........................    0
Percentage Dayparted .......................  1.9
Effective Number of Songs ..................  131.3
Average Requests per Hour ..................  2.4
Average Requests per Day ...................  57.5
Average Category/Level Turnover ............   2 Days  6 Hours 50 Minutes


Supply/Request Summary From 11/ 9/90 To 11/10/90 Category I Level 2
Number of Songs ...........................   85
Number of Songs in Packets .................    0
Number of Packets ..........................    0
Percentage Dayparted .......................  6.8
Effective Number of Songs ..................  79.2
Average Requests per Hour ..................  2.8
Average Requests per Day ...................  68.0
Average Category/Level Turnover ............   1 Days  3 Hours 57 Minutes
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title of the analysis and the date and time the information contained in the analysis was computed.

For each date and Category you specified, the analysis shows a Level-specific, hour-by-hour comparison of the "Category Supply" and "Clock Requests". Category Supply is the number of Songs in the Category/Level that are available to be scheduled. Supply can change from hour-to-hour, depending on Songs Daypart Restrictions and Alternate assignments. Clock Requests are the number of times the Category/Level has been designated on the Clock assigned to the associated hour. The "Total" column on the right-hand side of the analysis shows the overall number of *daily* Clock Requests for each date and Category/Level.

The analysis shows the letter "R" in those hours where a Category/Level is Recycled. The analysis assumes 100% Recycling efficiency, by ignoring the Clock Requests for Recycled Category/Levels during the "Recycle Into" time period.

An Analysis Summary is included for every Level that is scheduled. This data is calculated for the *Date Range* of the analysis, and is computed exactly like the information displayed on the **PROJECTED TURNOVERS** screen. For complete details, see "Projected Turnovers Data" on Page 697 in this Section of the Manual.

Category Play Analysis - Category Composition

Here is an excerpt of the printed "Category Composition" Category Play Analysis. To conserve space, we have *eliminated* most of the Song Characteristics that normally appear in the analysis. The information for the Characteristics that have not been included is *similar* to the Mood and Sound Code sections of the analysis.

```
--------------------------------------------------------------------------------
WRCS-FM                                                             Page:  1

                          Category Composition Analysis
                          Computed  11/ 9/90 at  1:41 P

--------------------------------------------------------------------------------


                          Category I Analysis
                           Sound Code Analysis
                     --Level 1--   --Level 2--  --Level 3--   --Total I--
Code / Definition       #     %      #     %      #     %      #      %
==================   =========== ===========  =========== ===========
C COUNTRY               1    1%     4    5%     0    0%      5     2%
H HARD                 30   22%     6    7%     6   10%     42    15%
L LONG                  1    1%     6    7%     7   11%     14     5%
M MOTOWN               22   16%     1    1%     0    0%     23     8%
W WIMPY                 9    7%    11   13%    11   18%     31    11%
No Sound Code          60   45%    40   47%    35   57%    135    48%


                          Category I Analysis
                            Mood Analysis
                     --Level 1--   --Level 2--  --Level 3--   --Total I--
Code / Definition       #     %      #     %      #     %      #      %
==================   =========== ===========  =========== ===========
1 SUICIDAL              9    7%    10   12%     7   11%     26     9%
2 SAD                  29   22%    31   36%    17   28%     77    28%
3 NEUTRAL              42   31%    31   36%    23   38%     96    34%
4 HAPPY                39   29%    12   14%    13   21%     64    23%
5 ECSTATIC             15   11%     1    1%     1    2%     17     6%
No Mood                 0    0%     0    0%     0    0%      0     0%


                          Category I Analysis
                          Average Runtime Analysis
              --Level 1--   --Level 2--  --Level 3--     --Total I--
              ===========   ===========  ===========     ===========
                 2:41          3:34          3:49            3:12
```

The Header at the top of the page shows your Call Letters, the Page Number, the Title of the analysis and the date and time the information contained in the analysis was computed.

The analysis contains information pertaining to the coding of the Songs in your Database for these Characteristics:

Sound Code	Role	Type
Era	Content	Opener
Energy	Mood	Beats per Minute
Texture	Tempo	Runtime

For each Category you specified, the analysis shows the number and percentage of the Characteristic Codes you have assigned to the Songs in the various Levels of the Category, as well as the Category overall. Note that Songs which employ Alternate Category/Level assignments are included in the analyses of *both* their regular *and* Alternate Categories/Levels.

The Runtime section of this analysis simply shows the *average* Runtime of the Songs in each Level of the selected Category, as well as the average Runtime of the Category overall.

CATEGORY EXPOSURE

In this area of Analysis, you can easily determine the percentage of time each Category/Level is scheduled. When you choose Option #5 from the Analysis Menu, the **CATEGORY EXPOSURE** screen appears on your monitor. The display appears more or less like this.

```
---- S E L E C T O R ------------------------------- Category Exposure ----
|         From  5/ 9/90 at 12:00M to  5/15/90 at 11:59P (Wrap)            |
|    CAT Category Name      Level 1     Level 2     Level 3      Total     |
|     H  HOT CURRENTS       15.91%       0.00%       0.00%      15.91%     |
|     R  RECURRENTS          7.44%       0.00%       0.00%       7.44%     |
|     I  IMAGE GOLD         22.69%      26.29%       6.42%      55.40%     |
|     S  SECONDARY GOLD      0.00%       0.00%       7.68%       7.68%     |
|     G  GREAT EIGHTIES     13.57%       0.00%       0.00%      13.57%     |
|     P  PRIME OLDIES        0.00%       0.00%       0.00%       0.00%     |
|     N  NO PLAY             0.00%       0.00%       0.00%       0.00%     |
|     Y  YESTERDAY HOLD      0.00%       0.00%       0.00%       0.00%     |
|     X  CONTROL             0.00%       0.00%       0.00%       0.00%     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
|                               %           %           %           %     |
------------------------- Computed 11/ 8/90 at  8:03A -------------------------
```

The upper-most line of the **CATEGORY EXPOSURE** screen shows the Date/Hour Range of the analysis. This Range changes in accordance with the Date/Hour Range you specify when you Freshen the Computations on the **PROJECTED TURNOVERS** screen. If you wish to analyze a different Date/Hour Range *here*, you must do so on the **PROJECTED TURNOVERS** screen. For complete details, see "Date/Hour Range" on Page 708 in this Section of the Manual.

There are five columns of information on the **CATEGORY EXPOSURE** screen. The "CAT" and "Category Name" columns list the Codes and Names respectively of all the Categories in your Database. The columns labelled "Level 1" through "Level 3" show the percentage of time each Category/Level is requested on the Clocks that are assigned during the analysis Date/Hour Range. The "Total" column indicates the *overall* percentage of time each *Category* is requested on the same Clocks. For example, if a Category's "Total" Category Exposure is 10%, it means that, on the average, one out of every ten Songs scheduled is assigned to that Category.

On the example **CATEGORY EXPOSURE** screen shown above, Level 1 of Category I is requested 22.69% of the time during the analysis Date/Hour Range. Level 2 of the same Category is requested 26.29% of the time, while Level 3 is requested only 6.42% of the time. Overall, Category I is requested 55.40% of the time. In this example, Category I is *very* important. It is scheduled more *often* than any of the other Categories on this station, and accounts for *over half* of the Clock Category requests.

Keep in mind that Category Exposure has *nothing* to do with the number *or* turnover of the Songs in the Categories/Levels. The calculations are based *solely* on the number of Clock *requests*.

Note that you can *add* percentages to check the *ratios* of Category or Song "types" that are scheduled. For example, if you wish to determine your station's "Current" to "Recurrent" to "Gold" ratio, you simply *add* the Weighted Percentages of the appropriate Categories that fall into each of the three "types".

Rule Analysis Windows

The **CATEGORY EXPOSURE** screen plays an *essential* role in the system's computation of the "Weighted %" fields in the various Rule Analysis windows. **SELECTOR** uses the Category Exposure figures to calculate *all* Weighted Percentages. This means that the Characteristics of the Songs in a "Power" Category, which is scheduled *often*, will count for much *more* than the Characteristics of the Songs in a "Flavor" Category, which is scheduled *infrequently*. Similarly, the Characteristics of the Songs in Categories which are *not* requested on the Clocks, such as "Hold" or "Christmas", are *not* considered *at all* when the Weighted Percentages are calculated.

Let's illustrate these important concepts by using the **ERA ANALYSIS** window as an example.

```
---- S E L E C T O R ------ Era Analysis ----
|                                              |
|                                   Weighted   |
|  Era Designates        Count    %      %     |
|   1 1955 - 1963         362    16%     2%    |
|   2 1964 - 1969         657    30%    29%    |
|   3 1970 - 1974         409    19%    26%    |
|   4 1975 - 1979         330    15%     6%    |
|   5 1980 - 1984         253    11%    11%    |
|   6 1985 - 1989         164     7%    10%    |
|   7 1990 - FORWARD       29     1%    16%    |
|   8                       0     0%     0%    |
|   9                       0     0%     0%    |
|     No Era                0     0%     0%    |
|                                              |
|      Total Songs in Library  2204            |
|                                              |
------- Computed 11/ 8/90 at  8:03A ---------
```

Note that there are significant *differences* between the actual and Weighted Percentages in the **ERA ANALYSIS** window shown above. For example, 16% of the Songs in this *Database* contain Era Code "1", yet the *Weighted* Percentage of the *same* Era Code is only 2%. Similarly, only 1% of the Songs in the Database contain Era Code "7", yet the Weighted Percentage of the same Code is a full 16%.

When using the Rule Analysis windows to make important decisions about setting **SELECTOR**'s scheduling rules, you should focus on the *Weighted* Percentages. These figures paint a much more accurate picture about the percentage of Songs that contain the various Characteristics you are analyzing.

Before making any important rule settings based on Weighted Percentages, remember to *check* the Date/Hour Range on the **CATEGORY EXPOSURE** screen. For example, if you're defining rules for your "Morning Drive" Policy, and the **CATEGORY EXPOSURE** screen is currently set to a "Block" Date/Hour Range for "Overnight", you will *not* be analyzing *valid* Weighted Percentages, relative to the time period of the Policy whose rules you are defining.

Also remember that your Clocks can be *different* from day-to-day and/or week-to-week. If they are, make *sure* that the **CATEGORY EXPOSURE** screen's Date/Hour Range is set to consider *all* of the *relevant* Clocks for the Policy whose rules you are setting.

PRINT THE LOG

The Print the Log section of **SELECTOR** allows you to obtain a printed Log or Work Sheet for any scheduled date in the system's Log Window. In this section of the program, you can also design custom Log and Work Sheet Formats. These Formats allow you to create a Work Sheet and Logs that are completely customized for your radio station. If you are using more than one Log Format, you can instruct **SELECTOR** which Log Format to use on different days and/or times. If you are using an automation system, the Print the Log section of the program provides the ability to create and generate Automation Log Files to control that system.

When you select Option #7 from the **SELECTOR** Main Menu, the Print the Log screen appears on your monitor. The display appears more or less like this.

```
---- S E L E C T O R ----------------------------- Print the Log ----
|                                                                    |
|                                                                    |
|                         LOG WINDOW                                 |
|              From                      To                          |
|                                                                    |
|           Tue   4/24/90          Mon   6/18/90                     |
|                                                                    |
|                                                                    |
|--------------------------------------------------------------------|
|                                  |                                 |
|                                  |                                 |
|                 From             |                                 |
|       Tue   5/15/90 at 12:00M    |    F1 - Help                    |
|                                  |    F3 - Log Format Assignments  |
|                 To               |    F4 - Edit Log Formats        |
|       Tue   5/15/90 at 11:59P    |    F9 - Print/File/View Log      |
|                                  |                                 |
|                Wrap              |                                 |
|                                  |                                 |
|       Log Format Assignment Grid |                                 |
|                                  |                                 |
---------------------------------------------------------------------
```

The **PRINT THE LOG** screen is divided into three sections. The upper portion of the screen displays the dates within the system's Log Window. These fields are for display only. You *cannot* change the information displayed in this area of the **PRINT THE LOG** screen. The date of the Log you print *must* lie within the Log Window. For complete details, see "Log Window" on Page 594 in Section 5 of this Manual.

The lower-left section of the **PRINT THE LOG** screen contains a group of fields that allow you to specify the date and time range of the Logs that will be printed. Here's the area of our example screen that controls these functions.

```
------------------------------------
|                                  |
|                                  |
|               From               |
|       Tue   5/15/90 at 12:00M    |
|                                  |
|                To                |
|       Tue   5/15/90 at 11:59P    |
|                                  |
|               Wrap               |
|                                  |
|     Log Format Assignment Grid   |
|                                  |
------------------------------------
```

The system automatically suggests settings that, if not changed, will print a Log of all 24 hours of the last scheduled date. The suggested "From" and "To" times are controlled by a setting that you make in the Station Parameters section of **SELECTOR**. For complete details on changing the times that the system suggests, see "Broadcast Day Starts At" on Page 591 in Section 5 of this Manual.

If you wish, you may change the data in the "From" and "To" fields on the **PRINT THE LOG** screen to a different date and time range. If you do, you *must* enter dates that lie within the Log Window of the Database.

In the example **PRINT THE LOG** screen excerpt shown above, the settings specify that a Log of all 24 hours of Tuesday May 15th, 1990 should be printed.

The field immediately below the "From" and "To" fields is a Toggle Bar field with choices of "Wrap" and "Block". The setting you choose in this field determines the manner in which the system will *interpret* the related "From" and "To" dates and times. For complete details, see "Wrap/Block" on Page 642 in Section 5 of this Manual.

The field at the very bottom of this section of the **PRINT THE LOG** screen is a Toggle Bar field. You use this field to select which Log or Work Sheet Format will be used for printing. This field provides five choices:

> **Log Format Assignment Grid** instructs the system to use the Log Formats assigned on the **LOG FORMAT ASSIGNMENT** screen. This is the "normal" setting, and it allows you to designate different Log Formats for use on various days and/or at different times. For complete details see "Log Format Assignments" on Page 737 in this Section of the Manual.

> **Work Sheet** instructs the system to print a Work Sheet for the specified "From" and "To" dates and times. The Work Sheet allows you to obtain a "pre-Log" that shows all of the Songs and Events that have been scheduled by the Day Scheduler and in the Manual Scheduler. It can be used to examine the actual layout of the scheduled period, or to plan changes that you wish to make.

> **Format 1** instructs the system to use Log Format 1 for printing a Log for the specified "From" and "To" dates and times.

> **Format 2** instructs the system to use Log Format 2 for printing a Log for the specified "From" and "To" dates and times.

> **Format 3** instructs the system to use Log Format 3 for printing a Log for the specified "From" and "To" dates and times.

The lower-right section of the **PRINT THE LOG** screen contains a display of Function Keys that are active on the screen. These Keys control additional functions related to the system's Logs.

```
-------------------------------------
|                                   |
|   F1 - Help                       |
|   F3 - Log Format Assignments     |
|   F4 - Edit Log Formats           |
|   F9 - Print/File/View Log        |
|                                   |
-------------------------------------
```

The Help function is self explanatory. We'll discuss all of the other options, starting with the Print/File/View function which you will probably use most often.

PRINT/FILE/VIEW LOG

After you have set all of the fields in the lower-left section of the **PRINT THE LOG** screen, press the F9 Key. The
PRINT OPTIONS window will pop onto the center of the screen. Your display will appear somewhat like this.

```
---- S E L E C T O R ----------------------------- Print the Log ----
|                                                                    |
|                   ---------------------------------                |
|                   |          PRINT OPTIONS        |                |
|                   |                               |                |
|                   |      1. Print                 |                |
|                   |                               |                |
|                   |      2. File                  |                |
|                   |                               |                |
|-------------------|      3. Background Print      |-------------------|
|                   |                               |                |
|                   |      4. View                  |                |
|               Fro |                               |                |
|      Tue  5/15/90 |      5. View/File             |                |
|                   |                               |mat Assignments |
|                To |      6. Print File Manager    |g Formats       |
|      Tue  5/15/90 |                               |ile/View Log    |
|                   |      Esc - Previous Screen    |                |
|              Wrap |                               |                |
|                   ---------------------------------                |
|      Log Format Assignment Grid   |                                |
|                                   |                                |
---------------------------------------------------------------------
```

After choosing one of the Print options, the designated Log will be Printed, Filed or Viewed, depending on your
choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on
Page 109 in Section 1 of this Manual.

In the example **PRINT THE LOG** screen shown above, we have requested the Log for Tuesday May 15th, 1990. The
"Log Format Assignment Grid" option has been selected, so each hour will be printed using the Log Format
designated for that hour on the **LOG FORMAT ASSIGNMENT** screen.

SELECTOR comes equipped with complete layout settings in Log Formats 1 and 2. Here is an excerpt of the printed Log as it appears when standard Format 1 is used.

```
                           Sonny Walker
                  ******************************
                  *         WRCS-FM           *
                  * 12 MM  Tuesday   05-15-90  *
                  ******************************
    CART      T I T L E              A R T I S T         PM/PY IN/RTIME/E  C
 ===============================================================================


 -------------------------------------------------------------------------------
 _ 00:00  STATION I.D.                                                     :10
 -------------------------------------------------------------------------------


 2022-    SURFIN' U.S.A.           BEACH BOYS            /63 02/ 2:19/   I

 1337-    GOODBYE YELLOW BRICK ROA  ELTON JOHN           /73 08/ 3:08/   I

 2342-    DANCING IN THE DARK       BRUCE SPRINGSTEEN    /84 13/ 3:46/   G

 3097-    BROWN EYED GIRL           VAN MORRISON         /67 14/ 2:56/   I

 2265-    WHEN I'M WITH YOU         SHERIFF              /89 19/ 3:44/   H

 1391-    I FEEL FINE               BEATLES              /64 16/ 2:11/   S

 1039-    I'LL HAVE TO SAY I LOVE   JIM CROCE            /74 14/ 2:25/   I

 ------------------------------------------------------------------------
  20:39  SPOTS / JINGLE                                            3:00
 ------------------------------------------------------------------------

 3048-    STEPPIN' OUT              JOE JACKSON          /82 15/ 3:29/   G

 1192-    TEACH YOUR CHILDREN       C S N & Y.           /70 12/ 2:47/   I

 2193-    FRIENDS AND LOVERS        GLORIA LORING        /86 07/ 3:35/   R
                                    CARL ANDERSON

 1294-    MIDNIGHT CONFESSIONS      GRASS ROOTS          /68 13/ 2:42/   I

 ------------------------------------------------------------------------
  36:12  P S A / SPOTS / JINGLE                                    3:00
 ------------------------------------------------------------------------

 2175-    SILHOUETTE                KENNY G.             /89 27/ 5:07/   H

 1069-    COME SEE ABOUT ME         SUPREMES             /64 10/ 2:31/   I

 3058-    IN THE AIR TONIGHT        PHIL COLLINS         /81 30/ 5:02/   G

 ------------------------------------------------------------------------
  51:52  SPOTS / WEATHER                                           3:00
 ------------------------------------------------------------------------

 1321-    BRANDY                    LOOKING GLASS        /72 12/ 2:51/   I

 3170-    WHEN THE GOING GETS TOUG  BILLY OCEAN          /86 00/ 3:44/   R

 Total Time for Hour is 61:27                                    WRCS-FM
```

The Header of standard Format 1 Log shows the name of the Talent assigned to work during the hour. A "box" of asterisks (*) contains your Call Letters and the schedule hour, day and date. The Footer displays the "Total Time" of all the scheduled Songs and Events in the hour.

The Header also shows the location of specific Song information that appears on the Log. "CART" indicates the position of Song IDs. "TITLE" and "ARTIST" are displayed to indicate the location of each Song's "Title", "Artist 1" and "Artist 2". Notice that "Artist 2" prints *below* "Artist 1". "PM/PY" shows the location of Chart

"Peak Month and "Peak Year" data on the Log. "IN/RTIME"/E" shows the location of Songs' "Intro 3", "Runtime" and "Ending" information. "C" stands for "Category", and each Song's Category is displayed under this portion of the Header. Standard Log Format 1 also prints Song and Artist Notes.

The Songs in our example Log do *not* contain Peak Month information, Ending Codes, Song Notes and Artist Notes, so the Log does not display data for these Items.

The Breaknotes are separated by two lines, one before and after each Breaknote. The "Air Time" of each Breaknote is displayed to the left of the Breaknote text. The "Runtime" of each Breaknote is displayed to the right of the Breaknote text.

You can use either standard Log Format 1 or Log Format 2 as they have been defined, or you may modify them. You may also use Log Format 3 to create a new and different Log design. For complete details, see "Edit Log Formats" on Page 738 in this Section of the Manual.

Work Sheet

The Work Sheet is a "pre-Log" showing all of the Songs that have been scheduled by the Day Scheduler. It is most often used to examine the actual layout of the scheduled period, or to plan changes that you wish to make in the Manual Scheduler. The Work Sheet may be printed at *any* time, even *after* the schedule has been edited in the Manual Scheduler. Here is an excerpt of the printed standard Work Sheet.

```
12MM Tuesday                      WRCS-FM                        Clock: O0
     05/15/90              W O R K   S H E E T

  CLPack ID                        Gr  Ty  M    Tx  Yr
Gap/Swp        Title     Artist    Ro  Tm  SC   Op   Highest Dropped  Time  Dur
--------------------------------------------------------------------------------
    00:00        STATION I.D.                                        00:00   :10
--------------------------------------------------------------------------------
 1. I 1  0 2022- SURFIN' U.S.A.  BEACH BOYS      M   FF 4  H     O 63 Manual Edit  00:10  2:19
 2. I 2  0 1337- GOODBYE YELLOW BRI ELTON JOHN    M   SS 2        73            02:29  3:08
 3. G 1  0 2342- DANCING IN THE DAR BRUCE SPRINGSTEEN M  FF 5 H    O 84 Juggled     05:37  3:46
 4. I 1  0 3097- BROWN EYED GIRL  VAN MORRISON    M   MF 4        O 67 Juggled      09:23  2:56
 5. H 1  0 2265- WHEN I'M WITH YOU SHERIFF        M   SS 2  A  22 N 89            12:19  3:44
 6. S 3  0 1391- I FEEL FINE      BEATLES       B M   MF 5  H    O 64            16:03  2:11
 7. I 2  0 1039- I'LL HAVE TO SAY I JIM CROCE     M   SS 2        74            18:14  2:25
--------------------------------------------------------------------------------
    20:39        SPOTS / JINGLE                                      20:39  3:00
--------------------------------------------------------------------------------
 8. G 1  0 3048- STEPPIN' OUT     JOE JACKSON     M   FF 4        O 82 Daypart Rot. (2 Other) 23:39 3:29
 9. I 2  0 1192- TEACH YOUR CHILDRE C S N & Y   C M   MM 3  C    O 70            27:08  2:47
10. R 1  0 2193- FRIENDS AND LOVERS GLORIA LO/CARL ANDER D SS 2 BW O 86            29:55  3:35
11. I 1  0 1294- MIDNIGHT CONFESSIO GRASS ROOTS   M   MF 5  H    O 68            33:30  2:42
--------------------------------------------------------------------------------
    12:33        P S A / SPOTS / JINGLE                              36:12  3:00
--------------------------------------------------------------------------------
12. H 1  0 2175- SILHOUETTE       KENNY G.     I   SS 2  LI 12 89            39:12  5:07
13. I 1  0 1069- COME SEE ABOUT ME SUPREMES     S F   FF 4  MB   O 64            44:19  2:31
14. G 1 22 3058- IN THE AIR TONIGHT PHIL COLLINS N M   SM 3  L    81            46:50  5:02
--------------------------------------------------------------------------------
    12:40        SPOTS / WEATHER                                     51:52  3:00
--------------------------------------------------------------------------------
15. I 2  0 1321- BRANDY         LOOKING GLASS   M   FF 4  H    O 72            54:52  2:51
16. R 1  0 3170- WHEN THE GOING GET BILLY OCEAN   M   FF 5  BH   O 86            57:43  3:44
Total Time in Hour: 61:27                                                  WRCS-FM
```

The Header on the standard Work Sheet displays the schedule hour, day and date. Your Call Letters appear in the middle of the first Header line. The Code of the Clock used to schedule the hour is displayed in the upper-right corner. The Footer displays the "Total Time" of all the scheduled Songs and Events in the hour.

The numbers in the left-hand margin show the Music Position Number of each Song. This helps you locate Songs when you are working in the Manual Scheduler. The Work Sheet lists the Category ("C"), Level ("L"), Packet ("Pack"), Song "ID", "Title", "Artist", Artist Group Codes ("Gr"), Role Codes ("Ro"), Type Code ("Ty"), Tempo ("Tm"), Mood Code ("M"), Sound Codes ("SC"), Texture Code ("Tx"), Opener ("Op") and Peak Year ("Yr") of each scheduled Song.

The "Highest Dropped" column lists the highest rule on the Priority List that had to be dropped when the associated Song was scheduled, and notations for those Songs or Events that were edited in the Manual Scheduler. The "Time" column displays the scheduled Air Time of every position. The "Dur" column displays the Runtime of each scheduled Song and Event.

Breaknotes are offset by two lines, one before and one after each Breaknote. The "Sweep Time" of the group of Songs *before* each *Stopset* Breaknote is displayed to the left of the Breaknote text. If you are using Clock Exact Times, the "Gap Time" will be displayed to the immediate left of the "Sweep Time".

LOG FORMAT ASSIGNMENTS

The system allows you to specify which of three Log Formats will be used when Logs are printed for various days and/or times. This feature comes into play *only* if you select the "Log Format Assignment Grid" option in the lower-left division of the screen. Press the F3 Key from any location on the **PRINT THE LOG** screen to access the **LOG FORMAT ASSIGNMENT** screen. You will see a display somewhat like this.

```
---- S E L E C T O R ----------------------------- Log Format Assignment ----
|                                                                            |
|          ----------------------------------------------                    |
|   HOURS |1                       1 1 1                      1 1|           |
|      of |2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1|                  |
|     DAY |M A A A A A A A A A A A N P P P P P P P P P P P|                   |
|         ----------------------------------------------                     |
|  | Mon  |1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|2|2|2|2|2|                 |
|         ----------------------------------------------                     |
|  | Tue  |1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|2|2|2|2|2|                 |
|         ----------------------------------------------                     |
|  | Wed  |1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|2|2|2|2|2|                 |
|         ----------------------------------------------                     |
|  | Thu  |1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|2|2|2|2|2|                 |
|         ----------------------------------------------                     |
|  | Fri  |1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|2|2|2|2|2|                 |
|         ----------------------------------------------                     |
|  | Sat  |1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|1|                 |
|         ----------------------------------------------                     |
|  | Sun  | | | | |1|1|1|3|3|3|3|1|1|1|1|1|1|1|1|1|1|1|1|1|                   |
|         ----------------------------------------------                     |
|                                                                            |
|                                                                            |
---------- F1-Help F2-Save F5-Automation File Name Alt C-Copy Format ----------
```

The **LOG FORMAT ASSIGNMENT** screen is a grid with the days of the week assigned to rows, and the hours of the day assigned to columns. You specify which of the three Log Formats will be used by entering numbers between "1" and "3" into the blocks of the grid. The specified Log Format will be used when a Log is printed for those days and hours.

You may enter a blank by typing the Spacebar in any grid position to indicate that the associated day and hour is completely unscheduled. **SELECTOR** will *not* print a Log for those hours that are blank on the **LOG FORMAT ASSIGNMENT** screen. This is a good choice for those hours where you broadcast non-music or syndicated programming.

The example **LOG FORMAT ASSIGNMENT** screen shown above, utilizes several different Log Formats. This station uses Log Format 1 for its regular music programming. Notice that "1" is assigned to most of the days and hours on the grid. Log Format 2 is used for a special programming feature that airs from 7PM through 11PM on Monday through Friday. Log Format 3 is for the Sunday morning "Countdown" show, from 8AM through 11AM. No log will be printed for the station's Public Affairs programming which is broadcast on Sunday from 12 Midnight through and including the 3AM hour. Notice that those hours in the Sunday row are blank on the screen.

All of **SELECTOR**'s grid screens are equipped with several handy functions that can save you considerable time. Function Keys are used to activate these features. For complete information see "Grid Screen Speed Keys" on Page 257 in Section 2 of this Manual.

Copy Formats

You can Copy your Log and Work Sheet Formats. This is a useful option if you are creating a new Format that will be similar to an existing Format. From any location on the **LOG FORMAT ASSIGNMENT** screen, press Alt-C. The **COPY ONE LOG FORMAT TO OTHER FORMATS** window will pop onto the center of the display. Your screen will look somewhat like this.

```
---- S E L E C T O R ----------------------------- Log Format Assignment ----
|                                                                             |
|               ------------------------------------------                    |
|     HOURS   |------------------------------------     1 1|                   |
|       of    ||      COPY ONE LOG FORMAT TO       |8 9 0 1|                   |
|      DAY    ||          OTHER FORMATS           |P P P P|                   |
|    ---------|                                   |--------                   |
|    | Mon  ||                      You can copy |2|2|2|2|                    |
|    ---------|    Format  From To | one Log     |--------                    |
|    | Tue  ||     ------  ---- -- | Format to   |2|2|2|2|                    |
|    ---------|      1      ´      | another     |--------                    |
|    | Wed  ||       2         ´   | Format.     |2|2|2|2|                    |
|    ---------|      3             |             |--------                    |
|    | Thu  || Work Sheet          | Press Enter |2|2|2|2|                    |
|    ---------|                    | to mark a   |--------                    |
|    | Fri  ||                     | Format, Tab |2|2|2|2|                    |
|    ---------|                    | to skip one.|--------                    |
|    | Sat  |------------------------------------1|1|1|1|                     |
|    ---------|    F2-Copy  Esc-Previous Screen    |--------                  |
|    | Sun  |------------------------------------1|1|1|1|                     |
|    -------------------------------------------------------                   |
|                                                                             |
|                                                                             |
---------- F1-Help F2-Save F5-Automation File Name Alt C-Copy Format ----------
```

You use the **COPY ONE LOG FORMAT TO OTHER FORMATS** window to specify the source and destination Formats. There are two columns in the window, labelled "From" and "To". When the window first appears, the cursor is located in the "From" column. Use the Up and Down Arrow Keys to position the cursor on the row of the Format you wish to Copy *from*, and press the Enter Key. The system marks the selected Format with a check mark (´), and the cursor moves into the "To" column. Again, use the Up and Down Arrow Keys to position the cursor on the row of the Format you wish to Copy *to*, then press the Enter Key. The system marks the selected destination Format with a check mark (´). You can select more than one "To" Format. When you are finished selecting, press the F2 Key to Copy the Formats according to your instructions.

In the example **COPY ONE LOG FORMAT TO OTHER FORMATS** window shown above, *all* of the settings in Log Format 1 will be Copied to Log Format 2 when the F2 Key is pressed.

EDIT LOG FORMATS

This area of the system allows you to design Music Logs and a Work Sheet specifically tailored for your unique needs. **SELECTOR**'s Work Sheet and Log Formats enable you to specify *which* Log information will be printed, and *where* and *how* it will be printed. The system comes equipped with complete layout settings in Log Formats 1 and 2 and the Work Sheet Format. Chances are these standard formats will provide satisfactory results. But you can *edit* the standard Log and Work Sheet Formats, or create a *new* Log design in Format 3, to provide a Work Sheet and Log that contain the *exact* information you want, in layouts that are customized to your operation.

Since there are three Log Formats, you can create separate Log Formats to be used at different times, or for various situations. For example, if you regularly schedule Theme Weekends, you might want to create a "Theme Weekend" Log Format. You would then use that Format to print the Log for your special Weekend programming.

Although it takes some time to design attractive and usable Work Sheet and Log Formats, the results are well worth the effort. Effective custom Log Formats contain the schedule information your Air Talent need, in a functional and logical arrangement. It enables your Talent to focus on their show's content and performance, rather than the mechanics of Song selection. A well-designed Work Sheet provides the exact data you need for verifying the work of the Day Scheduler, or for checking *your* work in the Manual Scheduler.

Press the F4 Key from any location on the **PRINT THE LOG** screen and the Log Formats Menu will be displayed on your monitor. This Menu allows you to select any of the three Log Formats, or the Work Sheet Format. Each choice leads to a sub-Menu where you create or change the settings of the selected Format. Here is how the Log Formats Menu appears.

```
         ---- S E L E C T O R (C) --------------------------- Log Formats Menu ----
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _                 1. Format 1              3. Format 3                     _
         _                                                                         _
         _                 2. Format 2              4. Work Sheet                   _
         _                                                                         _
         _                             Esc - Log Screen                            _
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _                                                                         _
         _ WRCS-FM    12.00                              The Songs You Love!        _
         ----------------- (C) 1979-1990 Radio Computing Services -----------------
```

All of **SELECTOR**'s Log Formats, and the Work Sheet Format, can be changed. We'll illustrate Format editing by selecting Format 1 from the Log Formats Menu shown above. Keep in mind that *all* of the editing features, functions and examples that we'll illustrate for Format 1 are available for the Work Sheet Format, or any of the other Log Formats. After making a selection from the Log Formats Menu, the Edit Log Menu immediately appears on the screen.

```
         ---- S E L E C T O R (R) ----------------------- Edit Log Format 1 ----
         _                                                                       _
         _                                                                       _
         _                                                                       _
         _                                                                       _
         _          1. Song Design             3. Header/Footer Design           _
         _                                                                       _
         _          2. Breaknote Design        4. Log Parameters                 _
         _                                                                       _
         _                                                                       _
         _                          Esc - Previous Screen                        _
         _                                                                       _
         _                                                                       _
         _                                                                       _
         _ WRCS-FM    12.00                              The Songs You Love!      _
         --------------- (C) 1979-1990 Radio Computing Services ----------------
```

The Edit Log Menu allows you to select which aspect of the Log or Work Sheet you wish to create or change. The Song Design section allows you to customize the Song data that will be printed on your Logs. The Breaknote Design feature permits you to design or change the manner in which Breaknotes will be printed on your Logs. The Header/Footer Design area allows you to specify data that will be printed at the top and bottom of each Log or Work Sheet page. The Log Parameters section contains settings that determine the overall operation and appearance of your Work Sheet or Logs. We'll cover each area in detail, in the order in which they appear on the Menu.

Note that the upper-right corner of the Menu displays "Edit Log Format 1". Of course, if we were working with a different Log Format, or the Work Sheet Format, this area of the Menu would display the appropriate information. Keep in mind that *all* of the editing features and functions that we'll illustrate for Format 1 are available for the other Log Formats and the Work Sheet Format.

SONG DESIGN

When you select Option #1 from the Edit Log Menu, the **SONG DESIGN** screen will appear on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R ----------------------- Song Design for Log Format 1 ----
|                                                                             |
|   FIELD NAME                    ABREV   LINE   COLUMN   LENGTH     FONT      |
|   Song ID····················   ID       1       1         7        P        |
|   Artist·····················   AR                                           |
|   Artist 1···················   A1       1      37        24        P        |
|   Artist 1 Number············   AN                                          |
|   Artist 2···················   A2       2      37        24        P        |
|   Artist 2 Number············   AU                                          |
|   Title······················   TI       1      10        24        P        |
|   Category···················   CA       1      80         1        P        |
|   Category Name··············   CM                                          |
|   Level······················   LV                                           |
|   Packet·····················   PA                                           |
|   Album Title················   AT       2      10        24        P        |
-------------------------------------------------------------------------------
1    5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
IDIDIDI  TITITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
         ATATATATATATATATATATATAT   A2A2A2A2A2A2A2A2A2A2A2A2
              STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


--------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

The **SONG DESIGN** screen displays the name of the Format you are editing in the upper-right border of the screen. Our example screen displays "Song Design for Log Format 1" in this area. If we were working with a different Log Format or the Work Sheet Format, the screen would display the appropriate information here.

Song Information

The **SONG DESIGN** screen is divided into two sections. The upper-half of the screen is a scrolling region that contains six columns. Use the Arrow and Paging Keys to move through the information displayed here. The "Field Name" and "Abrev" (Abbreviation) columns are for display only. You *cannot* move the cursor into these columns to change the information. The "Field Name" column displays Items pertaining to Song and Log information which can be printed on the Log or Work Sheet. The "Abbreviation" column contains abbreviations used to represent each Item on the mockup in the lower-half of the screen.

Enter numbers in the "Line" and "Column" columns to define *where* an Item will be printed. Type a number in the "Length" field to specify the number of Item characters that will be printed. Enter a valid Font Code in the "Font" column to designate the *type face* that will be used when the associated Item is printed. If you wish that an Item *not* be printed, leave its fields in all of the columns *blank*. You can easily blank *all* of the fields of any Item by typing the Spacebar over the existing number in the "Line" field of that Item.

Song and Artist Notes

The "Field Name" column of the **SONG DESIGN** screen contains an Item labelled "NOTES:Song & Artist Notes". This Item operates in a unique manner. Consider this **SONG DESIGN** screen excerpt.

```
---- S E L E C T O R ----------------------- Song Design for Log Format 1 ----
|                                                                            |
|   FIELD NAME                     ABREV    LINE    COLUMN   LENGTH    FONT   |
|   NOTES:Song & Artist Notes····  ST        3       15        76       N     |
|                                                                            |
------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
------------------------------------------------------------------------------
IDIDIDI  TITITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
         ATATATATATATATATATATATAT   A2A2A2A2A2A2A2A2A2A2A2
         STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


--------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

The example **SONG DESIGN** screen excerpt shown above specifies the "NOTES:Song & Artist Notes" Item for the third line of the Log Format. If a scheduled Song contains *more* than one Note that is eligible to be printed, then *all* such Song Notes will be printed on the Log. Say that a Song contains three "Always Print" Notes. In this case all *three* Notes will be printed on the Log wherever the Song is scheduled. Each Note will be printed on a *separate* line of the Log, directly underneath the previous Note.

Depending on a setting you make in the Log Parameters section of **SELECTOR**, Artist Notes will *also* be printed according to the your settings for the "NOTES:Song & Artist Notes" Item. If you have set the Log Parameter to print Artist Notes, and if a scheduled Song is performed by an Artist with Artist Notes that are eligible to be printed, then *all* such Artist Notes will appear on *separate* lines of the Log. If a Song contains Song Notes, *and* is performed by an Artist that contains Artist Notes, then *all* eligible Song *and* Artist Notes will be printed on *separate* lines. For complete information on the Log Parameters setting that controls the printing of Artist Notes, see "Artist Notes" on Page 760 in this Section of the Manual.

The important point is this. Even though you are designating *one* Item (NOTES:Song & Artist Notes) on the **SONG DESIGN** screen, *multiple* Notes can and *will* be printed, depending on the circumstances. The "NOTES:Song & Artist Notes" Item controls the formatting and printing of *multiple* Song *and* Artist Notes. All *eligible* Song Notes are printed first, followed by all *eligible* Artist Notes.

The settings you specify in the "Print Status" fields of the **SONG NOTES** and **ARTIST NOTES** windows determine if and/or when the Notes are eligible to be printed. For complete details, see "Print Status" on Page 102 in Section 1 of this Manual.

Log Information

Most of the information that you designate for your Logs or Work Sheet on the **SONG DESIGN** screen relates to Song data. However, there are several Items that pertain to the *schedule* that will be printed. Consider this **SONG DESIGN** screen excerpt.

```
---- S E L E C T O R ----------------------- Song Design for Log Format 1 ----
|                                                                             |
|   FIELD NAME                 ABREV    LINE     COLUMN    LENGTH     FONT     |
|   LOG:Air Time Hour············ LT                                          |
|   LOG:Air Time Min/Sec········· AH                                          |
|   LOG:Exact Time Min/Sec······· ET                                          |
|   LOG:Overall Position········· PO                                          |
|   LOG:Music Position··········· MP                                          |
|   LOG:Highest Rule Dropped····· HP                                          |
|                                                                             |
 -----------------------------------------------------------------------------
```

We've scrolled the upper-half of the **SONG DESIGN** screen shown above to display the Log information Items. We'll explain each of these Items in the order in which they appear on the screen.

Air Time Hour is a data Item that instructs the system to print the scheduled hour of the associated Song or Event. This Item is most-often used in conjunction with "Air Time Min/Sec" or "Exact Time Min/Sec" to construct the *complete* schedule time for the associated Song or Event. The manner in which the system prints "Air Time Hour" is determined by the setting of the "Time Style" field in the Global Parameters subdivision of the **RCS System**. For example, if you specify the full "Length" of "2" for this data Item, and the schedule hour is 3PM, the Log or Work Sheet will display " 3" if the Time Style is set to "11:59PM". The Log or Work Sheet will show "15" if the Time Style is set to "23:59". For complete details, see "Time Style" on Page 47 in the Introduction Section of this Manual.

Air Time Min/Sec is a data Item that instructs the system to print the scheduled minutes and seconds of the associated Song or Event. If you specify the full "Length" of "5", and the schedule time is 10:05:08AM or 10:05:08PM, the system will print "05:08" on the Log or Work Sheet. Note that the system determines Air Time by adding the Runtimes of all the schedule Items *before* the Song or Event for which Air Time Minutes and Seconds will be printed. If your Clock Event Exact Times are *approximate* "hit" times, use this Item in the Formats.

Exact Time Min/Sec is a data Item that instructs the system to print the scheduled minutes and seconds of the associated Song or Event. If you specify the full "Length" of "5", and the schedule Exact Time is 10:05:08AM or 10:05:08PM, the system will print "05:08" on the Log or Work Sheet. Note that this Item differs from Air Time in that the time is *adjusted* to all Exact Times specified on your Clocks. If your Clock Event Exact Times are *absolute*, you should use this Item in your Formats. For more information on Clock Event Exact Times, see "Event Exact Time" on Page 344 in Section 3 of this Manual.

Overall Position is a data Item that instructs the system to print the Clock Overall Position Number for scheduled Songs or Events on the Log or Work Sheet.

Music Position is a data Item that instructs the system to print the Clock Music Position Number for scheduled Songs on the Log or Work Sheet.

Highest Rule Dropped is a data Item that instructs the system to print the Highest Rule Dropped for scheduled Songs and Events. This Item is most useful for designing Work Sheet Formats.

Empty Field Suppression

Many of the data Items that you will assign for your Work Sheet and Log Formats will print *nothing* if the associated Song fields are *empty*. For example, if you specify the "Song & Artist Notes" Item for a line of your Log Format, **SELECTOR** will print *nothing* for those Songs that do not *contain* Song or Artist Notes. Rather than printing blank *spaces* for the non-existent data, the system automatically *suppresses* the printing of the Item entirely. It acts as if the empty data Item was not even specified in the Format. This intelligent adjustment is designed to conserve paper and allow each hour to "fit" on a single page.

Song Design Mockup

The lower-half of the **SONG DESIGN** screen contains a mockup that represents how the Log or Work Sheet will appear when printed. As you make settings in the upper-half of the **SONG DESIGN** screen, the mockup *changes* to show how your settings will affect the printing of Song information on the Log or Work Sheet you are designing.

The ruler-like tick marks and numbers above the mockup indicate the print positions of the Items you have specified in the upper-half of the **SONG DESIGN** screen. **SELECTOR**'s Work Sheet and Log Formats provide a maximum of five Song and Log information lines, with 80 print positions per line. The letters displayed within the mockup are the abbreviations from the upper-half of the **SONG DESIGN** screen. Consider this example mockup.

```
1   5   10  15  20  25  30  35  40  45  50  55  60  65  70  75  80
----------------------------------------------------------------------
IDIDIDI  TITITITITITITITITITITITI  A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
         ATATATATATATATATATATATAT  A2A2A2A2A2A2A2A2A2A2A2A2
               STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ----------------
```

The "TI" abbreviation is repeated in columns 10 through 33 in the first line of the mockup. Since "TI" is the Song Title abbreviation, you can now easily discern the location and length specified for the Song Title in the Format. Here's an excerpt from the upper-half of the **SONG DESIGN** screen showing the fields that specify where and how the Song Titles will be printed on the Log or Work Sheet when this Format is used.

```
---- S E L E C T O R ------------------------ Song Design for Log Format 1 ----
|                                                                              |
|   FIELD NAME                ABREV    LINE    COLUMN    LENGTH      FONT       |
|   Title······················  TI      1       10        24          P        |
|                                                                              |
--------------------------------------------------------------------------------
```

The **SONG DESIGN** screen excerpt shown above contains the Item that controls the printing of each Song's "Title" information. The Title abbreviation is "TI", meaning that these letters are repeated in the mockup to indicate the location of Song Titles within the Format. The "Line" setting of "1" specifies that the Song Titles should be printed on the first Song line. The "Column" setting of "10" informs the system to begin printing the Title in the tenth column. The "Length" setting of "24" specifies that the *first* 24 characters of each Song's Title should be printed. The "Font" setting of "P" means the information should be printed in the Pica type face.

The way you design Log and Work Sheet Formats is very similar to the manner in which you define Report Formats in **SELECTOR**. For more information about working on the **SONG DESIGN** screen, see "Format" on Page 796 in Section 8 of this Manual.

Clear Song Design Format

If you wish to completely *erase* all of the data on the **SONG DESIGN** screen, press the F6 Key. This is a good choice if you are creating a brand new Song Design, and wish to start with a "clean slate". Before the Clear command is executed, you are given the opportunity to change your mind.

```
---- S E L E C T O R ----------------------- Song Design for Log Format 1 ----
|                                                                             |
|    FIELD NAME                    ABREV    LINE     COLUMN    LENGTH    FONT  |
|    Song ID···················    ID        1         1         7        P    |
|    Artist····················    AR                                          |
|    Artist 1··················    A1        1         37        24       P    |
|    Artist 1 Number···········    AN                                          |
|    Artist 2··················    A2        2         37        24       P    |
|    Artist 2 Number···········    AU                                          |
|                  -------------------------------------------------- P        |
|    Category|    You are about to Clear this Song Design Format    |  P       |
|    Category| Are you SURE ?  Press F2 to Confirm, or Escape to Quit |         |
|    Level···-------------------------------------------------------           |
|    Packet···················     PA                                          |
|    Album Title···············    AT        2         10        24       P    |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
IDIDIDI  TITITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
         ATATATATATATATATATATATAT   A2A2A2A2A2A2A2A2A2A2A2A2
             STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

The message you see above is asking you to confirm your Clear command. If you press the F2 Key when you see this message, *all* of the fields on the **SONG DESIGN** screen, *including* those fields that you cannot see, will be *erased*. If you want to cancel the Clear command, press the Escape Key.

Song Punctuation

You can specify that any keyboard character be placed at any position within the Song and Log data. This feature is most often used to fix specific *punctuation* characters at designated locations within the Format, although it can be used to designate *any* character for use in the Format. Press the F7 Key while located on the **SONG DESIGN** screen to access the **SONG PUNCTUATION** screen. You will see a display more or less like this.

```
---- S E L E C T O R -------------------- Song Punctuation for Log Format 1 ----
|                                                                             |
|          PUNCTUATION      LINE      COLUMN      LENGTH      FONT             |
|              /             1          64          1          P              |
|              /             1          70          1          P              |
|              /             1          76          1          P              |
|                                                                             |
|                                                                             |
|                                                                             |
|                                                                             |
|                                                                             |
|                                                                             |
|                                                                             |
|                                                                             |
|                                                                             |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
IDIDIDI  TITITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
         ATATATATATATATATATATATAT   A2A2A2A2A2A2A2A2A2A2A2A2
             STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


----------- F1-Help F2-Save F6-Clear all Punctuation Esc-Song Design -----------
```

The **SONG PUNCTUATION** screen displays the name of the Format you are editing in the upper-right border of the screen. Our example screen displays "Song Punctuation for Log Format 1" in this area. Obviously, if we were working with a different Log Format, or the Work Sheet Format, the screen would display the appropriate information here.

The upper-half of the screen is a scrolling region that contains five columns. Use the Arrow and Paging Keys to move through the data displayed here. You may type *any* keyboard character in the "Punctuation" column to specify *which* character will be printed. Enter numbers in the "Line" and "Column" columns to define *where* the character will be printed. Type a number in the "Length" field to specify the number of times the character will be printed. Enter a valid Font Code in the "Font" column to designate the type face that will be used when the associated character or characters are printed. You may enter a *maximum* of 50 punctuation characters on the screen.

The lower-half of the **SONG PUNCTUATION** screen displays the Log mockup. As you make settings in the upper-half of the **SONG PUNCTUATION** screen, the mockup *changes* to show how your settings will affect the printing of punctuation on the Log or Work Sheet you are designing.

```
1   5   10  15  20  25  30  35  40  45  50  55  60  65  70  75  80
----------------------------------------------------------------------
IDIDIDI  TITITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
         ATATATATATATATATATATATAT   A2A2A2A2A2A2A2A2A2A2A2A2
            STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


----------- F1-Help F2-Save F6-Clear all Punctuation Esc-Song Design -----------
```

There are three punctuation characters in the example mockup shown above. They are the slashes (/) in columns 64, 70 and 76. Here is an excerpt from the upper-half of the **SONG PUNCTUATION** screen showing the fields that specify where and how these punctuation characters will be printed when this Log Format is used.

```
---- S E L E C T O R -------------------- Song Punctuation for Log Format 1 ----
|                                                                              |
|       PUNCTUATION      LINE       COLUMN      LENGTH      FONT               |
|            /            1           64          1          P                 |
|            /            1           70          1          P                 |
|            /            1           76          1          P                 |
|                                                                              |
--------------------------------------------------------------------------------
```

The "Punctuation" column of the **SONG PUNCTUATION** screen excerpt shown above contains the three punctuation marks displayed in the mockup. For all three punctuation marks, the "Line" settings specify that the characters should be printed on the *first* line. The "Column" settings specify the *locations* within the line where the characters will be printed. The "Length" settings of "1" for all three characters specify that they should be printed only *once*. The "Font" settings designate that all three characters should be printed in the *Pica* type face.

The way you design Song Punctuation is very similar to the manner in which you define Report Punctuation in **SELECTOR**. For more information about working on the **SONG PUNCTUATION** screen, see "Edit Report Punctuation" on Page 816 in Section 8 of this Manual.

Clear Song Punctuation

If you wish to completely *erase* all of the data on the **SONG PUNCTUATION** screen, press the F6 Key. This is a good choice if you are creating a brand new Song Design, and wish to start with a "clean slate".

```
---- S E L E C T O R ------------------- Song Punctuation for Log Format 1 ----
|                                                                              |
|            PUNCTUATION     LINE      COLUMN     LENGTH     FONT              |
|                /            1          64          1         P              |
|                /            1          70          1         P              |
|                /            1          76          1         P              |
|                                                                              |
|                                                                              |
|                                                                              |
|            ----------------------------------------------------            |
|            |   You are about to Clear all of the Song Punctuation   |       |
|            | Are you SURE ?  Press F2 to Confirm, or Escape to Quit |       |
|            ----------------------------------------------------            |
|                                                                              |
|                                                                              |
|------------------------------------------------------------------------------
1   5   10  15  20  25  30  35  40  45  50  55  60  65  70  75  80
-------------------------------------------------------------------------------

IDIDIDI  TITITITITITITITITITITI    A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3 RTRTR/E  C
         ATATATATATATATATATATAT    A2A2A2A2A2A2A2A2A2A2A2A2
               STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


----------- F1-Help F2-Save F6-Clear all Punctuation Esc-Song Design ----------
```

Before all Song Punctuation is Cleared, you are given the opportunity to change your mind. The message you see above is asking you to confirm your Clear command. If you press the F2 Key when you see this message, *all* of the fields on the **SONG PUNCTUATION** screen, *including* any fields that you cannot see, will be *erased*. If you want to cancel the Clear command, press the Escape Key.

BREAKNOTE DESIGN

When you select Option #2 from the Edit Log Menu, the **BREAKNOTE DESIGN** screen will appear on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R -------------------- Breaknote Design for Log Format 1 ----
|                                                                               |
|   FIELD NAME                     ABREV   LINE    COLUMN   LENGTH    FONT       |
|   Title (Breaknote)············· TI      2       9        64        P          |
|   Run Time····················· RT      2       75       5         P          |
|   Stopset······················ SS                                             |
|   LOG:Air Time Hour············ AH                                             |
|   LOG:Air Time Min/Sec ········ LT      2       2        5         P          |
|   LOG:Clock Exact Time ········ CT                                             |
|   LOG:Exact Time Min/Sec······· ET                                            |
|   LOG:Gap Time················· GT                                             |
|   LOG:Air Sweep Time··········· SM                                            |
|   LOG:Exact Sweep Time········· ES                                            |
|   LOG:Overall Position········· PO                                            |
|                                                                               |
-------------------------------------------------------------------------------
1   5   10  15  20  25  30  35  40  45  50  55  60  65  70  75  80
-------------------------------------------------------------------------------
-------------------------------------------------------------------------------
 LTLTL   TITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITI  RTRTR
-------------------------------------------------------------------------------


--------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

The **BREAKNOTE DESIGN** screen displays the name of the Format you are editing in the upper-right border of the screen. Our example screen displays "Breaknote Design for Log Format 1" in this area. Of course, if we were working with a different Log Format or the Work Sheet Format, the screen would display the appropriate information here.

Breaknote Information

The **BREAKNOTE DESIGN** screen is similar to the **SONG DESIGN** screen, except that the "Field Name" fields display the names of *Breaknote* and Log information that can be printed. This screen operates exactly like the **SONG DESIGN** screen.

The Breaknote Items that you may designate for printing on your Logs or Work Sheet are "Title", "Runtime" and "Stopset". "Title" and "Runtime" are used to print Breaknote text and Runtimes at their scheduled locations on your Log or Work Sheet. "Stopset" is a three-character Item. If you use "Stopset" in a Log or Work Sheet Format, the system will print "Yes" or "No" for each Breaknote, depending on whether it has been defined as a "Stopset" Breaknote. In the Clocks section of the system, you can define whether a Breaknote should be considered a Stopset. For complete information on this feature, see "Edit Breaknote" on Page 332 in Section 3 of this Manual.

Log Information

Most of the Items on the **BREAKNOTE DESIGN** screen pertain to the *schedule* that will be printed. Consider this screen excerpt.

```
---- S E L E C T O R -------------------- Breaknote Design for Log Format 1 ----
|                                                                              |
|    FIELD NAME                ABREV    LINE    COLUMN   LENGTH     FONT        |
|    LOG:Air Time Hour············· AH                                         |
|    LOG:Air Time Min/Sec ········ LT       2       2        5         P        |
|    LOG:Clock Exact Time ········ CT                                          |
|    LOG:Exact Time Min/Sec······· ET                                         |
|    LOG:Gap Time················ GT                                           |
|    LOG:Air Sweep Time··········· SM                                          |
|    LOG:Exact Sweep Time········· ES                                          |
|    LOG:Overall Position········· PO                                          |
|                                                                              |
 ------------------------------------------------------------------------------
```

The **BREAKNOTE DESIGN** screen excerpt shown above displays the Log information Items. We'll explain each Item in the order in which it appears on the screen.

Air Time Hour instructs the system to print the scheduled hour of the associated Breaknote. This Item is most-often used in conjunction with "Air Time Min/Sec" or "Exact Time Min/Sec" to derive the *complete* schedule time for the associated Breaknote. The manner in which the system prints "Air Time Hour" is determined by the setting of the "Time Style" field in the Global Parameters subdivision of the **RCS System**. For example, if you specify the full "Length" of "2" for this data Item, and the schedule hour is 3PM, the Log or Work Sheet will display " 3" if the Time Style is set to "11:59PM". The Log or Work Sheet will show "15" if the Time Style is set to "23:59". For complete details, see "Time Style" on Page 47 in the Introduction Section of this Manual.

Air Time Min/Sec instructs the system to print the scheduled minutes and seconds of the associated Breaknote. If you specify the full "Length" of "5", and the schedule time is 10:05:08AM or 10:05:08PM, the system will print "05:08" on the Log or Work Sheet. Note that the system determines Air Time by adding the Runtimes of all the schedule Items *before* the Breaknote for which Air Time Minutes and Seconds will be printed. If you use Clock Event Exact Times for *approximate* "hit" times, use this Item in your Formats.

Clock Exact Time instructs the system to print the Event Exact Time of the scheduled Breaknotes, as specified on the Clock **POWER SCREEN**. If you specify the full "Length" of "5", and a Breaknote contains a Clock Event Exact Time of 17:30, the system will print "17:30" on the Log or Work Sheet.

Exact Time Min/Sec instructs the system to print the scheduled minutes and seconds of the associated Breaknote. If you specify the full "Length" of "5", and the schedule Exact Time is 10:05:08AM or 10:05:08PM, the system will print "05:08" on the Log or Work Sheet. Note that this Item differs from Air Time in that the time is *adjusted* to all Exact Times specified on your Clocks. If your Clock Event Exact Times are *absolute*, you should use this Item in your Formats.

Gap Time instructs the system to print the number of minutes and seconds that a Breaknote missed it's Clock Exact Time, or the end of the hour. If you specify the full "Length" of "6", and the Breaknote scheduled at 10:33:30AM, when its Clock Exact Time is 10:35:00AM, the system will print "-01:30" on the Log or Work Sheet. This shows that the Breaknote scheduled "1" minute and "30" seconds *early*. Similarly, if the Breaknote scheduled at 10:36:40AM when its Clock Exact Time is 10:35:00AM, the system will print "+01:40" on the Log or Work Sheet. This indicates that the Breaknote scheduled "1" minute and "40" seconds *late*. This Item is often used in Log Formats to alert the Air Talent to "stretch" or "condense" their presentations to adjust for the "short" or "long" schedule Items.

Air Sweep Time instructs the system to print the total Runtime of all the Songs *between* Stopsets. If you specify the full "Length" of "5", and the total Runtime of all the Songs between the end of the previous Stopset (or the top of the hour) and the current Stopset is 10 minutes and 37 seconds, the system will print "10:37" on the Log or Work Sheet. If you use Clock Event Exact Times for *approximate* "hit" times, use this Item in your Formats.

Exact Sweep Time works similarly to "Air Sweep Time" except the time is *adjusted* to Clock Event Exact Times. If your Clock Event Exact Times are *absolute*, you should use this Item in your Formats. For complete information on Clock Event Exact Times, see "Event Exact Time" on Page 344 in Section 3 of this Manual.

Overall Position instructs the system to print the Clock Overall Position Number for the Breaknotes on the Log or Work Sheet.

Breaknote Mockup

The lower-half of the **BREAKNOTE DESIGN** screen contains a mockup that represents how the Log or Work Sheet will appear when printed. As you make settings in the upper-half of the **BREAKNOTE DESIGN** screen, the mockup *changes* to show how your settings will affect the printing of Breaknote information on the Log or Work Sheet you are designing. Here is an example mockup.

```
 1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
   --------------------------------------------------------------------------------
   --------------------------------------------------------------------------------
    LTLTL  TITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITI  RTRTR
   --------------------------------------------------------------------------------


   ---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ----------------
```

The ruler-like tick marks and numbers above the mockup indicate the print positions of the Items you have specified in the upper-half of the **BREAKNOTE DESIGN** screen. **SELECTOR**'s Work Sheet and Log Formats provide a maximum of five Breaknote lines, with 80 print positions per line. The letters displayed within the mockup are the abbreviations from the upper-half of the screen. The **BREAKNOTE DESIGN** screen mockup works exactly like the **SONG DESIGN** screen mockup. For complete details, see "Song Design Mockup" on Page 743 in this Section of the Manual.

Clear Breaknote Design Format

If you wish to completely *erase* all of the data on the **BREAKNOTE DESIGN** screen, press the F6 Key. This is a good choice if you are creating a brand new Song Design, and wish to start with a "clean slate". The Clear Format command on the **BREAKNOTE DESIGN** screen works exactly like that available on the **SONG DESIGN** screen. For complete details, see "Clear Song Design Format" on Page 744 in this Section of the Manual.

Breaknote Punctuation

From any location on the **BREAKNOTE DESIGN** screen, press the F7 Key to access the **BREAKNOTE PUNCTUATION** screen. In this area of the system you can specify that any keyboard character be placed at any location within the Breaknote data. This feature is most often used to specify punctuation characters that will offset Breaknotes. Consider this **BREAKNOTE DESIGN** screen excerpt.

```
---- S E L E C T O R --------------- Breaknote Punctuation for Log Format 1 ----
|                                                                              |
|            PUNCTUATION      LINE     COLUMN     LENGTH     FONT              |
|                .             1         1          80        P               |
|                .             3         1          80        P               |
|                                                                              |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
 ..............................................................................
 LTLTL   TITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITI   RTRTR
 ..............................................................................


---------- F1-Help F2-Save F6-Clear all Punctuation Esc-Breaknote Design --------
```

In the **BREAKNOTE PUNCTUATION** screen excerpt shown above, the period (.) punctuation character has been specified for the *entire* first and third lines of the Breaknote. In this example, each Breaknote will occupy three lines of the Log or Work Sheet, two lines for the "offset" periods and one line for the Breaknote information. This design is similar to the Breaknote design provided with standard Log Format 1.

If you use *many* Breaknotes, you might discover that this approach causes each hour of the Log to "spill over" to a second page. In this case you might want to *modify* the Format, so that each Breaknote will occupy only *one* line of the Log or Work Sheet. Here's one way this could be accomplished.

```
---- S E L E C T O R --------------- Breaknote Punctuation for Log Format 1 ----
|                                                                              |
|            PUNCTUATION      LINE     COLUMN     LENGTH     FONT              |
|                *             1         1           5        P               |
|                *             1        76           5        P               |
|                                                                              |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
***** LTL            TITITITITITITITITITITITITITITITITITITI           RTR *****


---------- F1-Help F2-Save F6-Clear all Punctuation Esc-Breaknote Design --------
```

The **BREAKNOTE PUNCTUATION** screen excerpt shown above provides a different approach for using punctuation characters to offset Breaknotes. The asterisk (*) punctuation character has been specified for the first and last five columns of the first line of the Breaknote. This allows each Breaknote to be easily seen on the Log or Work Sheet. Of course, the Breaknote information has been slightly adjusted, and moved to line 1 of the Format, using the **BREAKNOTE DESIGN** screen. In this example, each Breaknote will occupy only *one* line of the Log or Work Sheet.

The **BREAKNOTE PUNCTUATION** screen looks and works exactly like the **SONG PUNCTUATION** screen. For complete details on working in this area of the system, see "Song Punctuation" on Page 744 in this Section of the Manual.

Clear Breaknote Punctuation

If you wish to completely *erase* all of the data on the **BREAKNOTE PUNCTUATION** screen, press the F6 Key. This is a good choice if you are creating a brand new Song Design, and wish to start with a "clean slate". The Clear Format command on the **BREAKNOTE PUNCTUATION** screen works exactly like that available on the **SONG PUNCTUATION** screen. For complete details, see "Clear Song Punctuation" on Page 746 in this Section of the Manual.

Access Printer Fonts Screen

When the cursor is located in the "Font" column of the **SONG DESIGN** screen, the **SONG PUNCTUATION** screen, the **BREAKNOTE DESIGN** screen or the **BREAKNOTE PUNCTUATION** screen, you may press the F5 Key to access the **PRINTER FONTS** screen from the **RCS System**. There you may view or change the fonts used by *all* RCS programs installed on your computer. For complete information, see "Printer Font Definitions" on Page 49 in the Introduction Section of this Manual.

HEADER/FOOTER DESIGN

In this area of the system, you design the information that will be printed at the top and bottom of each page of the Log or Work Sheet. When you select Option #3 from the Edit Log Menu, the **HEADER/FOOTER** screen is displayed on your monitor. The screen appears more or less like this.

```
        --- S E L E C T O R ---------------------- Header/Footer for Log Format 1 ----
        (Header)


                          @TTTTTTTTTTTTTTTTTTTTTTTT
                          *****************************
                          *          @KKKKKKK           *
                          * @H @A   @WWWWWWWW  @M-@D-@Y  *
                          *****************************
          CART      T I T L E                    A R T I S T           PM/PY IN/RTIME/E  C
        =============================================================================
        (Song/Breaknote Mockups)
        IDIDIDI  TITITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E  C
                 ATATATATATATATATATATAT    A2A2A2A2A2A2A2A2A2A2A2A2
                   STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


        -----------------------------------------------------------------------------
          LTLTL   TITITITITITITITITITITITITITITITITITITITITITITITITITITITITITI   RTRTR
        -----------------------------------------------------------------------------


        (Footer)
        Total Time for Hour is @IIII                                        WRCS-FM
        -------------------- F1-Help F2-Save Alt F10-Erase Line ---------------------
```

The **HEADER/FOOTER** screen displays the name of the Format you are editing in the upper-right border of the screen. Our example screen displays "Header/Footer for Log Format 1" in this area. If we were working with a different Log Format or the Work Sheet Format, the screen would display the appropriate information here.

There are three major divisions of the **HEADER/FOOTER** screen. The Arrow Keys allow you to move about the screen. You use the first eight rows below the (Header) indicator to define the information that will be printed at the top of each Log or Work Sheet page. If you wish to use only some of the available Header lines, start with the *lower* lines and leave the *upper* lines *blank*. The system will print *nothing* for blank upper lines.

The information displayed below the (Song/Breaknote Mockups) indicator is for display only. The system uses this area of the screen to post the Song Design and Breaknote mockups. You *cannot* move the cursor into this portion of the display.

You use the row below the (Footer) indicator to design the information that will be printed at the bottom of each Log or Work Sheet page. Note that the Call Letters of the current Database are *automatically* included at the right-hand side of the (Footer) row. You *cannot* move the cursor into the last eight character spaces in this row.

There are two different types of data that you may enter in the (Header) and (Footer) portions of the screen, text and variables. We'll explain each type.

Header/Footer Text

Any text that you type in the (Header) portion of the **HEADER/FOOTER** screen will be printed at the top of each Log or Work Sheet page. Likewise, any text that you type in the (Footer) portion of the **HEADER/FOOTER** screen will be printed at the bottom of each Log or Work Sheet page. Consider this **HEADER/FOOTER** screen.

```
        --- S E L E C T O R ---------------------- Header/Footer for Log Format 1 ----
        (Header)

                              @TTTTTTTTTTTTTTTTTTTTTTTT
                        ******************************
                        *            @KKKKKKK            *
                        * @H @A   @WWWWWWWW   @M-@D-@Y   *
                        ******************************
     CART       T I T L E                    A R T I S T           PM/PY IN/RTIME/E  C
     =============================================================================
     (Song/Breaknote Mockups)
     IDIDIDI  TITITITITITITITITITITI   A1A1A1A1A1A1A1A1A1A1A1 PM/PY I3/RTRTR/E   C
              ATATATATATATATATATATAT   A2A2A2A2A2A2A2A2A2A2A2
                STSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTSTST


        --------------------------------------------------------------------------
      LTLTL   TITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITITI   RTRTR
        --------------------------------------------------------------------------


     (Footer)
     Total Time for Hour is @IIII                                       WRCS-FM
     -------------------- F1-Help F2-Save Alt F10-Erase Line --------------------
```

All of the regular text that has been typed into the (Header) and (Footer) areas of the **HEADER/FOOTER** screen shown above is highlighted. This includes the asterisk characters (*) used to create the "box" and the equal sign characters (=) used to draw a double line in the (Header) area.

You can directly type any keyboard character, *including* punctuation characters, at any location in the Header or Footer. Use the data displayed in the (Song/Breaknote Mockups) portion of the screen to align your Header text. Notice, for example, that the text "PM/PY" has been entered immediately above the Peak Month and Peak Year abbreviations in the (Song/Breaknote Mockups) area of the screen. Thus the text entry in the Header will appear immediately above the Song information to which it refers on the printed Log.

Header/Footer Variables

The system provides special "variables" that are used to print specific data at the top or bottom of each Log or Work Sheet page. The variables you enter in the (Header) area of the **HEADER/FOOTER** screen will be interpreted, and the resulting information will be printed at the top of each Log or Work Sheet page. Similarly, the specific information related to the variables you enter in the (Footer) portion of the screen will be interpreted, and the resulting information will be printed at the bottom of each Log or Work Sheet page. Consider this **HEADER/FOOTER** screen excerpt.

```
--- S E L E C T O R ---------------------- Header/Footer for Log Format 1 ----
(Header)


                        @TTTTTTTTTTTTTTTTTTTTTTTT
                        ******************************
                        *           @KKKKKKK          *
                        * @H @A   @WWWWWWWW   @M-@D-@Y  *
                        ******************************
   CART      T I T L E                 A R T I S T          PM/PY IN/RTIME/E  C
   ============================================================================
(Footer)
Total Time for Hour is @IIII                                      WRCS-FM
--------------------- F1-Help F2-Save Alt F10-Erase Line ---------------------
```

All of the variables that have been specified in the (Header) and (Footer) areas of the **HEADER/FOOTER** screen excerpt shown above are highlighted. We'll now describe all of the variables that are available for use in the Header and Footer of your Log and Work Sheet Formats.

@H is a two-character variable that instructs the system to print the schedule hour at the variable's location in the Header or Footer. The manner in which the system interprets and prints this variable is determined by the setting of the "Time Style" field in the Global Parameters subdivision of the **RCS System**. For complete details, see "Time Style" on Page 47 in the Introduction Section of this Manual. If the Time Style is set to "11:59PM", the "@H" variable in the Format will be replaced by " 3" when the 3PM hour of the Log or Work Sheet is printed. If the Time Style is set to "23:59", the variable in the format will be replaced by "15" when the 3PM hour of the Log or Work Sheet is printed.

@A is a two-character variable that instructs the system to print the time division of the schedule hour at the variable's location in the Header or Footer. For example, if the schedule hour is 12 Midnight, the variable "@A" will be replaced by the characters "MM" when the Log or Work Sheet is printed. If the schedule hour is 12 Noon, "NM" will be printed. If the schedule hour is 10AM, "AM" will be printed. If the schedule hour is 5PM, "PM" will be printed.

@M is a two-character variable that instructs the system to print the month number of the schedule date at the variable's location in the Header or Footer. For example, if the schedule date is May 15th, 1990, the "@M" variable in the Format will be replaced by the characters "05" when the Log or Work Sheet is printed.

@D is a two-character variable that instructs the system to print the day number of the schedule date at the variable's location in the Header or Footer. For example, if the schedule date is May 15th, 1990, the "@D" variable in the Format will be replaced by the characters "15" when the Log or Work Sheet is printed.

@Y is a two-character variable that instructs the system to print the last two digits of the year of the schedule date at the variable's location in the Header or Footer. For example, if the schedule date is May 15th, 1990, the "@Y" variable in the Format will be replaced by the characters "90" when the Log or Work Sheet is printed.

@O is a two-character variable that instructs the system to print the Code of the Clock used to schedule the hour in the Header or Footer. For example, if Clock "M0" was used to schedule the 11AM hour, the "@O" variable in the Format will be replaced by the characters "M0" when the 11AM hour of the Log or Work Sheet is printed.

@KKKKKKK is an eight-character variable that instructs the system to print the Database Call Letters at the variable's location in the Header or Footer. For example, if the Call Letters assigned to a Database

are WRCS-FM, the "@KKKKKKK" variable in the Format will be replaced by "WRCS-FM " when the Log or Work Sheet for that Database is printed.

@WWWWWWWWW is a nine-character variable that instructs the system to print the day of the schedule date at the variable's location in the Header or Footer. For example, if the schedule date is Tuesday May 15th, 1990, the "@WWWWWWWWW" variable in the Format will be replaced by "Tuesday" when the Log or Work Sheet is printed.

@TTTTTTTTTTTTTTTTTTTTTTT is a 23-character variable that instructs the system to print the name of the Talent assigned to work during the schedule date and hour. This information is obtained from the **EDIT SCHEDULE** screen in the Talent Planner section of **SELECTOR**. For example, the variable in the Format will be replaced by "Eileen Dover" when the Log or Work Sheet pages covering Eileen Dover's shift are printed. For complete information about designing Talent schedules, see "Edit Talent Schedule" on Page 384 in Section 3 of this Manual.

@CCCCCCCCCCCCCCCCCCCCCCCC is a 24-character variable that instructs the system to print the name of the Clock used to schedule the hour at the variable's location in the Header or Footer. For example, if the Clock named "Midday Basic" was used to schedule the 11AM hour, the variable in the Format will be replaced by "Midday Basic" when the 11AM hour of the Log or Work Sheet is printed.

@SSSSSSSSSSSSSSSSSSSSSSSS is a 24-character variable that instructs the system to print your station's Name or Slogan at the variable's location in the Header or Footer. For example, if your Station Name is X-100, the variable in the Format will be replaced by "X-100" when the Log or Work Sheet is printed. You assign your Station Name or Slogan in the Station Parameters section of the system. For complete details, see "Station Name/Slogan" on Page 591 in Section 5 of this Manual.

@IIII is a five-character variable *reserved* for the Footer *only*. This variable instructs the system to print the total minutes and seconds scheduled in the hour at the variable's location in the Footer. For example, if the total Runtime of all scheduled Songs and Events in an hour is 58 minutes and 35 seconds, the "@IIII" variable will be replaced by "58:35" in the Footer when that hour is printed.

@UUUU is a five-character variable which is also *reserved* for the Footer *only*. This variable instructs the system to print the total *music* minutes and seconds scheduled in the hour at the variable's location in the Footer. For example, if the total Runtime of all scheduled Songs in an hour is 50 minutes and 40 seconds, the "@UUUU" variable will be replaced by "50:40" in the Footer when that hour is printed.

Note that you do *not* have to use the full length of the variable in your Work Sheet and Log Formats. For example, if you specify the Header variable "@KKK", then only the first *four* characters of your Call Letters will appear in the Header or Footer of the Work Sheet or Log.

To demonstrate the use of Header variables, here is the (Header) area of the **HEADER/FOOTER** screen, and the Header portion from the resulting Music Log.

```
      --- S E L E C T O R ----------------------- Header/Footer for Log Format 1 ----
      (Header)


                                  @TTTTTTTTTTTTTTTTTTTTTTTTT
                          *******************************
                          *             @KKKKKKK          *
                          * @H @A   @WWWWWWWW   @M-@D-@Y  *
                          *******************************
         CART      T I T L E                A R T I S T           PM/PY IN/RTIME/E  C
      =============================================================================
      --------------------- F1-Help F2-Save Alt F10-Erase Line ---------------------
```

```
_                       Sonny Walker
                    *******************************
                    *             WRCS-FM           *
                    * 12 MM  Tuesday     05-15-90  *
                    *******************************
  CART      T I T L E                A R T I S T           PM/PY IN/RTIME/E  C
==============================================================================
```

Notice how the variables defined on the **HEADER/FOOTER** screen have been *replaced* by the specific information related to those variables in the Header portion of the printed Music Log.

Erase Header/Footer Lines

The system provides a quick and convenient way to erase the *complete* contents of any line in the Header or Footer. Simply place the **HEADER/FOOTER** screen cursor on the line whose contents you wish to erase, and press Alt-F10. *All* of the data on the current line will be *immediately* deleted.

LOG PARAMETERS

When you select Option #4 from the Edit Log Menu, the **LOG PARAMETERS** window pops over the Menu. The display appears somewhat like this.

```
          ----------------------------------------------
          |                  LOG PARAMETERS            |
          |                                            |
---- S E L E |                                         | Format 1 ----
_            | Font for Entire Header/Footer ······ P  |            _
_            |                                         |            _
_            | # of Lines after Songs ············· 1  |            _
_            |                                         |            _
_        1.| # of Lines after Breaknotes ········ 1   |sign       _
_            |                                         |            _
_        2.| # of Lines after Header ············ 1    |            _
_            |                                         |            _
_            | # of Lines per Page ··············· 60  |            _
_            |                                         |            _
_            | Print Unscheduled Positions? ····· Yes  |            _
_            |                                         |            _
_            | Print "Anniversary" Notes (Days) -3 +2  |            _
_ WRCS-FM    |                                         |Love!      _
----------| Artist Notes ······ Artist 1 & 2 Notes  |------------- _
          |                                            |
          |                                            |
          ----- F1-Help F2-Save Spacebar-Options ------
```

You make settings in the **LOG PARAMETERS** window that affect the layout and operation of the current Log or Work Sheet Format. We'll discuss each field in the order in which it appears in the window.

Header/Footer Font

The "Font for Entire Header/Footer" field allows you to specify the type face that will be used to print the *entire* Header and Footer. You must enter a *valid* Font Code, as defined on the **PRINTER FONTS** screen in the **RCS System**.

```
          ----------------------------------------------
          |               LOG PARAMETERS               |
          |                                            |
          |                                            |
          | Font for Entire Header/Footer ······ P     |
          |                                            |
          | # of Lines after Songs ············· 1     |
          |                                            |
          | # of Lines after Breaknotes ········ 1     |
          |                                            |
          | # of Lines after Header ············ 1     |
          ----------------------------------------------
```

The "Font for Entire Header/Footer" field in the **LOG PARAMETERS** window excerpt shown above has been set to "P". This means that *all* data printed in *both* the Header and Footer of the Log or Work Sheet will be printed in the *Pica* font. Note that *regardless* of the font you specify here, you may print a *maximum* of 80 characters on any row in the Header or Footer. We suggest that you specify the Pica font in this field.

When the cursor is located in the "Font for Entire Header/Footer" field, you may press the F5 Key to access the **PRINTER FONTS** screen from the **RCS System**. There you may view or change the fonts used by *all* RCS programs installed on your computer. For complete information about working in this area of the system, see "Printer Font Definitions" on Page 49 in the Introduction Section of this Manual.

Lines after Songs

The "# of Lines after Songs" field is used to specify the number of blank lines that will be printed after each Song. You may enter a number between "0" and "9" in this field.

```
----------------------------------------------
|              LOG PARAMETERS                |
|                                            |
|                                            |
| Font for Entire Header/Footer ······ P     |
|                                            |
| # of Lines after Songs ············· 1     |
|                                            |
| # of Lines after Breaknotes ········ 1     |
|                                            |
| # of Lines after Header ············ 1     |
----------------------------------------------
```

The "# of Lines after Songs" field in the **LOG PARAMETERS** window excerpt shown above has been set to "1". This means that *one* blank line will be printed after every Song printed on the Log or Work Sheet.

We suggest that you set this field to "0" or "1". Although you *may* enter a number larger than "1", you will probably not be pleased with the results. The profusion of blank spaces will most likely cause each hour of the Log or Work Sheet to span more than a single page of paper.

Lines after Breaknotes

The "# of Lines after Breaknotes" field is used to specify the number of blank lines that will be printed after each Breaknote. You may enter a number between "0" and "9" in this field.

```
----------------------------------------------
|              LOG PARAMETERS                |
|                                            |
|                                            |
| Font for Entire Header/Footer ······ P     |
|                                            |
| # of Lines after Songs ············· 1     |
|                                            |
| # of Lines after Breaknotes ········ 1     |
|                                            |
| # of Lines after Header ············ 1     |
----------------------------------------------
```

The "# of Lines after Breaknotes" field in the **LOG PARAMETERS** window excerpt shown above has been set to "1". This means that *one* blank line will be printed after each Breaknote printed on the Log or Work Sheet.

We suggest that you set this field to "0" or "1". Although you *may* enter a number larger than "1", you will probably not be pleased with the results. The additional blank spaces will most likely cause each hour of the Log or Work Sheet to span more than a single page of paper.

Lines after Header

The "# of Lines after Header" field is used to specify the number of blank lines that will be printed after the Header on each page of the Log or Work Sheet. You may enter a number between "0" and "9" in this field.

```
----------------------------------------------
|                LOG PARAMETERS               |
|                                             |
|                                             |
| Font for Entire Header/Footer ······ P      |
|                                             |
| # of Lines after Songs ············· 1      |
|                                             |
| # of Lines after Breaknotes ········ 1      |
|                                             |
| # of Lines after Header ············ 1      |
----------------------------------------------
```

The "# of Lines after Header" field in the **LOG PARAMETERS** window excerpt shown above has been set to "1". This means that *one* blank line will be printed after the Log or Work Sheet Header on every page.

We suggest that you set this field between "0" and "2". Although you *may* enter a number larger than "2", the appearance of the Log or Work Sheet will most likely suffer if you do.

Lines per Page

The "# of Lines per Page" field is used to specify the total number of lines that will be printed on each page of the Log or Worksheet. In most cases, you should enter a number between "50" and "65" in this field.

```
----------------------------------------------
|                                             |
| # of Lines per Page ··············· 60      |
|                                             |
| Print Unscheduled Positions? ····· Yes      |
|                                             |
| Print "Anniversary" Notes (Days) -3 +2      |
|                                             |
| Artist Notes ······ Artist 1 & 2 Notes      |
|                                             |
----- F1-Help F2-Save Spacebar-Options ------
```

The "# of Lines per Page" field in the **LOG PARAMETERS** window excerpt shown above has been set to "60". This means that a *total* of 60 lines, *including* the Header and Footer, will be printed on each page of the Log or Work Sheet.

If you are designing a Log or Work Sheet format, and find that your layout is *slightly* long and data is spilling over to a second page, try adjusting this field to a higher number.

Print Unscheduled Positions

"Print Unscheduled Positions" is a Toggle Bar field with choices of "Yes" or "No". If set to "Yes" *every* Unscheduled Song *and* Event position will be indicated on the Log or Worksheet.

```
--------------------------------------------
|                                          |
|   # of Lines per Page ·············· 60  |
|                                          |
|   Print Unscheduled Positions? ····· Yes |
|                                          |
|   Print "Anniversary" Notes (Days) -3 +2 |
|                                          |
|   Artist Notes ······ Artist 1 & 2 Notes |
|                                          |
----- F1-Help F2-Save Spacebar-Options ------
```

The "Print Unscheduled Positions" field in the **LOG PARAMETERS** window excerpt shown above has been set to "Yes". This means that Unscheduled Song and Event positions *will* be indicated on the Log or Work Sheet.

If you are creating or revising a *Work Sheet* Format, you should probably set the "Print Unscheduled Positions" field to "Yes". Since the Work Sheet is used to trouble shoot the work of the Day Scheduler, or *your* work in the Manual Scheduler, you will probably *want* a noticeable indication that a Song or Event position is unscheduled.

When this field is set to "Yes", the Log or Work Sheet will contain a notification of each Unscheduled Song position. The system will print the Song Category and Level of the position that was not scheduled, as shown below:

```
       * Unscheduled Song * (Category I, Level 1)
```

Similarly, the Log or Work Sheet will contain a notification of each Unscheduled Event position. The system will print the Event Category and Level of the position that was not scheduled, as shown below:

```
       * Unscheduled Event * (Category b, Level 1)
```

Print Anniversary Notes

There are *two* fields in the **LOG PARAMETERS** window that pertain to Song and Artist Anniversary Notes. These fields are "Print Anniversary Notes (Days) -" and "Print Anniversary Notes (Days) +". The "-" field specifies the number of days *before* the Anniversary Date that a Note will be printed. The "+" field specifies the number of days *after* the Anniversary Date that a Note will be printed.

You may enter a number between "0" and "9" in these fields. You do *not* have to use the same number in both fields. If you enter "0" in *both* fields, Anniversary Notes will *not* be printed.

```
--------------------------------------------
|                                          |
|   # of Lines per Page ·············· 60  |
|                                          |
|   Print Unscheduled Positions? ····· Yes |
|                                          |
|   Print "Anniversary" Notes (Days) -3 +2 |
|                                          |
|   Artist Notes ······ Artist 1 & 2 Notes |
|                                          |
----- F1-Help F2-Save Spacebar-Options ------
```

In the example Log Parameters window excerpt shown above, the "Print Anniversary Notes (Days) -" field has been set to "3" and the "Print Anniversary Notes (Days) +" field has been set to "2". These settings specify that Song and Artist Anniversary Notes should be printed starting "3" days *before* the Anniversary Date, and continue to be printed through "2" days *after* the Anniversary Date.

When an Anniversary Note is printed on the Log, the Anniversary Date is automatically printed at the *end* of the Note text, followed by parentheses containing the number of years since the Anniversary. For further information, see "Anniversary Notes" on Page 101 in Section 1 of this Manual.

Artist Notes

"Artist Notes" is a Toggle Bar field with choices of "No Artist Notes", "Artist 1 Notes" or "Artist 1 & 2 Notes". If set to "No Artist Notes" then Artist Notes will *not* be printed on the Log or Work Sheet. In this case, assuming that the Song Notes Item has been designated on the **SONG DESIGN** screen, *only* Song Notes will be printed. If set to "Artist 1 Notes" then only those Artist Notes pertaining to Artist 1 will be printed. If set to "Artist 1 & 2 Notes" then Artist Notes for *both* Artist 1 *and* Artist 2 will appear on the Log or Work Sheet.

```
  ---------------------------------------------
  |                                           |
  |   # of Lines per Page ·············· 60   |
  |                                           |
  |   Print Unscheduled Positions? ····· Yes  |
  |                                           |
  |   Print "Anniversary" Notes (Days) -3 +2  |
  |                                           |
  |   Artist Notes ······ Artist 1 & 2 Notes  |
  |                                           |
  ----- F1-Help F2-Save Spacebar-Options ------
```

The "Artist Notes" field in the **LOG PARAMETERS** window excerpt shown above has been set to "Artist 1 & 2 Notes". This means that Artist Notes for *both* Artist 1 *and* Artist 2 will be printed.

Note that if you schedule Twofers, *and* use the Artist 2 field to inform **SELECTOR** to consider a Song by a solo Artist's group as an acceptable Twofer for a Song by that solo Artist, then you probably do *not* want the Notes for Artist 2 to appear on your Log. In this case, choose the "Artist 1 Notes" option.

In order for Artist Notes to print on the Log or Work Sheet, the "NOTES:Song & Artist Notes" Item *must* be specified on the **SONG DESIGN** screen. And, of course, only *eligible* Song and Artist Notes will be printed. For complete details, see "Song and Artist Notes" on Page 741 in this Section of the Manual.

When you are finished working in the **LOG PARAMETERS** window, press the F2 Key to Save your changes. You may then return to the Edit Log Menu by pressing the Escape Key.

ONE HOUR PER LOG PAGE

One of the most frequent questions answered by the RCS Support Staff is this, "How can I change my Log Format so that each hour prints on a single page?" There are a variety of techniques that you can apply, either *singly* or in *combination*, to achieve this goal. Here's a checklist that will help you create or modify a Log Format to generate a streamlined layout in which the hours will most likely be constrained to a single page:

> **1.**　　Use the fewest *lines* possible on the **SONG DESIGN** and **BREAKNOTE DESIGN** screens. Use the "Narrow" Font to maximize the use of the space available in each line.

> **2.**　　If you're using the "NOTES:Song & Artist Notes" Item, *sparingly* use the "Print Always" setting on the **SONG NOTES** and **ARTIST NOTES** windows.

> **3.**　　Use the fewest *lines* possible in the Header portion of the **HEADER/FOOTER** screen. Start with the *lower* lines and leave the *upper* lines *blank*. The system will print *nothing* for blank upper Header lines.

> **4.**　　Scrutinize your settings in the **LOG PARAMETERS** window. Set the "Lines after Songs", "Lines after Breaknotes" and Lines after Header" fields to "0". Try *increasing* the "Lines per Page" setting, and set the "Print Unscheduled Positions" field to "No".

AUTOMATION SYSTEM CONTROL

Since **SELECTOR** allows you to customize the data that prints on your Logs, you can use this ability to create a special Automation Log Format. Rather than using this Format to print a Log, you use it to create an "ASCII" Log File, which is then used by your automation system to load and play the scheduled Songs at the proper times. You will need to follow the guidelines in your automation system's instruction manual for successful operation of this feature. The examples we provide in this Section of the **SELECTOR** Manual are generalized to illustrate the *concepts*. They are *not* intended to be followed *specifically*.

There are four basic steps that you must follow to generate ASCII Log Files from within **SELECTOR**:

> **1.**   Add the automation system's Song identification numbers to each Song in your **SELECTOR** Database.
>
> **2.**   Create a special Log Format that will be used to generate ASCII Log Files.
>
> **3.**   Define a naming scheme for your ASCII Log Files.
>
> **4.**   Generate ASCII Log Files.

The first three steps *prepare* **SELECTOR** for the task of generating ASCII Log Files. Once you have completed these steps, you can easily instruct the system to generate an ASCII File, for any date in the Log Window. We'll discuss each step in the order it appears on the list above.

Automation Song Identification Numbers

Most automation systems use a *numbering* scheme for identifying Songs. Since **SELECTOR** will be preparing files that control the automation system, *it* needs to know your *automation system's* Song identification number for each Song that is scheduled. You must add these numbers in your **SELECTOR** Database to every Song that will be scheduled.

If your automation system uses Song identification numbers that consist of seven characters or less, the *best* approach is to use the automation system's Song identification numbers as your Song IDs in **SELECTOR**. In this case, the Song identification numbers in *both* systems will be *identical*. This is a logical and convenient arrangement.

If your automation system's Song identification numbers are *longer* than seven characters, or *different* from **SELECTOR**'s Song IDs, you should use the "Address" field in the **ADDITIONAL SONG INFORMATION** window to store them. You can customize the "Address" field for use with your particular automation system. For details, see "Address Field Header" on Page 187 in Section 1 of this Manual.

Log Format for an Automation File

Your automation system needs to be informed of the *order* in which **SELECTOR** has scheduled Songs during a particular date and time range. Some system also require *other* information. **SELECTOR** must generate an ASCII Log File that contains the data required by your automation system. This file is then loaded into the automation system, which accesses and plays the Songs according to the schedule generated from within **SELECTOR**.

You must follow the specifications of your automation system when designing a Log Format that will successfully create ASCII Log Files for that system. Here's an example **SONG DESIGN** screen excerpt.

```
---- S E L E C T O R ------------------------ Song Design for Log Format 3 ----
|                                                                            |
|   FIELD NAME                        ABREV    LINE    COLUMN   LENGTH    FONT    |
|   Artist 1·····················  A1       1       6        15        P    |
|   Title·······················  TI       1       21       15        P    |
|   Intro 2·····················  I2       1       48        2        P    |
|   Runtime·····················  RT       1       43        5        P    |
|   LOG:Air Time Min/Sec········  AH       1        1        5        P    |
|   ADDITIONAL:Address··········  AD       1       36        7        P    |
-------------------------------------------------------------------------------
1   5   10  15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
AHAHAA1A1A1A1A1A1A1ATITITITITITITITITADADADARTRTRI2



--------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

In the **SONG DESIGN** screen excerpt shown above, we're showing only those Items that have been designated for the Format. These are the "Artist 1", "Title", "Intro 2", "Runtime", "LOG:Air Time Min/Sec" and "ADDITIONAL:Address" Items. Since the automation system knows the specific *column* location of each Item, we have not provided *spaces* in the design. Each Item appears immediately after the preceding Item.

SELECTOR automatically *suppresses* all printer Control Codes when it generates ASCII Log Files, so you may use *any* valid Font Code in the "Font" field. We suggest that you use the "P" Font Code to designate the Pica type face.

Our example screen has been designed to create an ASCII Log File for a station whose Song identification numbers in **SELECTOR** and the automation system are *different*. The "ADDITIONAL:Address" Item contains the Song identification numbers for the automation system.

Note that there must be *no* settings on the **SONG PUNCTUATION** screen, the **BREAKNOTE DESIGN** screen and the **BREAKNOTE PUNCTUATION** screen in the Format that will be used to generate ASCII Log Files. Also, *all* fields on the **HEADER/FOOTER** screen must be *blank* in the same Log Format. **SELECTOR** automatically *eliminates* the Footer Call Letters when generating ASCII Log Files.

Automation File Names

When **SELECTOR** generates an ASCII Log File, it must *name* the file. Different automation systems have various requirements for ASCII Log File names. **SELECTOR** provides file name "variables" that can be used to create ASCII Log File names that are compatible with your automation system.

Press the F5 Key from any location on the **LOG FORMAT ASSIGNMENT** screen. The **AUTOMATION LOG FILE OUTPUT** window will appear on the center of the display. Your screen will look more or less like this.

```
---- S E L E C ----------------------------------------------signment ----
|           |       AUTOMATION LOG FILE OUTPUT        |         |  |
|           |                                         |    -    |  |
|        HO |              File Name                  ||         |  |
|           |          A:@Y@M@D.MUS                   ||         |  |
|         D |                                         ||         |  |
|           -------------------------------------------|         |  |
|      | M |                                         ||         |  |
|      ----| @D - Day (2)    @KKKKKKK - Call Letters (8)|   -    |  |
|      | T | @M - Month (2)  @WWWWWWW - Day of the Week (8)||     |  |
|      ----| @Y - Year (2)                            |   -    |  |
|      | W |                                         ||         |  |
|      ----| If you choose the F9 "File" option on the main |  -  |  |
|      | T | Log screen, the Log will be sent to a File with ||    |  |
|      ----| the name you type in above. You can specify any |  -  |  |
|      | F | directory you want. All Font Control Codes      ||    |  |
|      ----| are suppressed (<CR>, <LF>, & <FF> are not).    |  -  |  |
|      | S | The Header & Footer will print, so you should   ||    |  |
|      ----| clear them out. The Call Letters in the Footer  |  -  |  |
|      | S | will not show up. If you ask for more than 1 day,||    |  |
|      ----| each day will be in a separate File. Mediatouch  |  -  |  |
|           | clients should use "@Y@M@D.MUS" for the Name.  |         |  |
|           |                                         |         |  |
---------- F1-H-------------------- F2-Save ---------------------t ----------
```

There is only one field in the **AUTOMATION LOG FILE OUTPUT** window. You use the "File Name" field to specify a DOS file name for the ASCII Log File. Valid DOS file names consist of a file name and an optional "extension", separated by a period (.). The maximum length allowed for a file name is eight characters. The maximum length allowed for an extension is three characters. "900515.MUS" and "WRCSWED.LOG" are two examples of valid DOS file names.

SELECTOR's file name "variables" are displayed in the **AUTOMATION LOG FILE OUTPUT** window. You use these variables to define a file name that is compatible with your automation system. Here is a description of the variables that are available:

@M is a two-character variable that instructs the system to replace the variable with the month number of the schedule date in the ASCII Log File name. For example, if you are generating a file for your May 15th, 1990 schedule, the "@M" variable will be replaced by the characters "05" in the file name.

@D is a two-character variable that instructs the system to replace the variable with the day number of the schedule date in the ASCII Log File name. For example, if you are generating a file for your May 15th, 1990 schedule, the "@D" variable will be replaced by the characters "15" in the file name.

@Y is a two-character variable that instructs the system to replace the variable with the last two digits of the year of the schedule date in the ASCII Log File name. For example, if you are generating a file for your May 15th, 1990 schedule, the "@Y" variable will be replaced by the characters "90" in the file name.

@KKKKKKK is an eight-character variable that instructs the system to replace the variable with the Call Letters assigned to the **SELECTOR** Database in the ASCII Log File name. For example, if the Call Letters of the Database are WRCS-FM, the "@KKKKKKK" variable will be replaced by the characters "WRCS-FM_" in the file name. In this example, "WRCS-FM" is only *seven* characters long. Therefore, the system has added an underscore character (_) to the *end* of the Call Letters.

@WWWWWWW is an eight-character variable that instructs the system to replace the variable with the schedule's day of the week in the ASCII Log File name. For example, if you are generating a file for your Wednesday, May 16th schedule, the "@WWWWWWW" variable will be replaced by the characters "THURSDAY" in the file name.

We'll show an example of defining an ASCII Log File Name. Say that your automation system requires file names containing the year number, month number and day number of the schedule, followed by a extension of "MUS". In this case, you should enter "@Y@M@D.MUS" in the "File Name" field of the **AUTOMATION LOG FILE OUTPUT** window. When the ASCII Log File is created and named, **SELECTOR** will replace the "@Y@M@D" variables

with the schedule's year, month and day numbers, and use the period (.) and extension as you entered it. If you were to generate an ASCII Log File for the May 20th, 1990 schedule, the system would name the ASCII Log File "900520.MUS".

Note that you can *optionally* specify a disk drive and/or directory when defining the ASCII Log File name. For example, you could enter "N:\SYSTEM\@Y@M@D.MUS" in the "File Name" field of the **AUTOMATION LOG FILE OUTPUT** window to create the ASCII Log File in the "SYSTEM" directory of Drive "N" on your Computer Network file server. Or you could enter "A:@Y@M@D.MUS" to create the ASCII Log File on a floppy disk in Drive "A". If you do *not* designate a drive and/or directory, the ASCII Log File will be created and stored in the *current* **SELECTOR** Database directory.

Automation File Generation

Once you have completed all of the preceding steps, generating an ASCII Log File is a simple task. We'll begin our illustration of ASCII Log File generation with this **AUTOMATION LOG FILE OUTPUT** window excerpt.

```
----------------------------------------------------
|            AUTOMATION LOG FILE OUTPUT            |
|                                                  |
|                   File Name                      |
|     A:@Y@M@D.MUS                                 |
|                                                  |
----------------------------------------------------
|                                                  |
| @D - Day (2)      @KKKKKKK - Call Letters (8)    |
| @M - Month (2)    @WWWWWWW - Day of the Week (8) |
| @Y - Year (2)                                    |
|                                                  |
-------------------- F2-Save ----------------------
```

The **AUTOMATION LOG FILE OUTPUT** window excerpt shown above specifies that ASCII Log Files are to be created on Drive "A", a floppy disk drive. The files will be named according to the year number, month number and day number of the schedule dates.

Let's say that it's Friday afternoon, and we wish to prepare ASCII Log Files to be used on Saturday through Monday. Our first step is to enter settings on the **PRINT THE LOG** screen.

```
---- S E L E C T O R ----------------------------- Print the Log ----
|                                                                    |
|                                                                    |
|                        LOG WINDOW                                  |
|             From                      To                           |
|                                                                    |
|          Tue   4/24/90          Mon   6/18/90                      |
|                                                                    |
|                                                                    |
----------------------------------------------------------------------
|                                    |                               |
|                                    |                               |
|               From                 |                               |
|      Sat   5/12/90 at 12:00M       |   F1 - Help                   |
|                                    |   F3 - Log Format Assignments |
|                To                  |   F4 - Edit Log Formats       |
|      Mon   5/14/90 at 11:59P       |   F9 - Print/File/View Log    |
|                                    |                               |
|               Wrap                 |                               |
|                                    |                               |
|        Log Format 3                |                               |
|                                    |                               |
----------------------------------------------------------------------
```

The example **PRINT THE LOG** screen shown above contains the "From" and "To" dates and times for the *complete* period for which we wish to generate ASCII Log Files. This period starts at 12 Midnight on Saturday and runs through and including 11:59PM on Monday.

We have set the upper Toggle Bar field at the bottom of the window to "Wrap". **SELECTOR** has thus been instructed to generate ASCII Log Files for *all hours* between the "From" date and time through and including the "To" date and time.

We have set the Toggle Bar field at the bottom of the window to "Format 3", which contains our ASCII Log File Format. This instructs the system to use the Format required by our automation system when it creates the ASCII Log Files.

Now we'll press the F9 Key to access the **PRINT OPTIONS** window. It pops onto the center of the screen.

```
---- S E L E C T O R ----------------------------- Print the Log ----
|                                                                      |
|            ------------------------------                           |
|            |         PRINT OPTIONS       |                          |
|            |                             |                          |
|            |      1. Print               |                          |
|            |                             |                          |
|            |      2. File                |                          |
|            |                             |                          |
------------------|      3. Background Print    |-------------------
|                 |                             |                    |
|            Fro| |      4. View                |                    |
|    Sat  5/12/90 |                             |                    |
|                 |      5. View/File           |                    |
|            To| |                             | mat Assignments    |
|    Mon  5/14/90 |      6. Print File Manager  | g Formats          |
|                 |                             | ile/View Log       |
|            Wrap| |    Esc - Previous Screen    |                    |
|                 |                             |                    |
|    Log Format 3  ------------------------------                    |
|                                  |                                 |
|                                  |                                 |
---------------------------------------------------------------------
```

After a file name has been entered into the **AUTOMATION LOG FILE OUTPUT** window, the "File" and "View and File" options in the **PRINT OPTIONS** window will *not* create a Print File when used from the **PRINT THE LOG** screen. Rather, these options will cause **SELECTOR** to generate ASCII Log Files according to the *file name* you have entered in the **AUTOMATION LOG FILE OUTPUT** window. Remember that the file name we entered specified that ASCII Log Files are to be created on our floppy disk Drive "A". Before proceeding, we place a *blank*, *formatted* disk in the "A" Drive.

Now we simply select the "File" option from the **PRINT OPTIONS** window. **SELECTOR** reads through the schedule and creates *three* ASCII Log Files on the blank disk in Drive "A". The system names the files according to our settings on the **AUTOMATION LOG FILE OUTPUT** window. The files that are created are:

```
                    900512.MUS
                    900513.MUS
                    900514.MUS
```

After **SELECTOR** generates the ASCII Log Files, we remove the floppy disk in Drive "A", and load it into our automation system. Since our automation system's file-naming convention requires the scheduled date to be *encoded* in the file names, it *knows* which file to use on which day.

REPORTS

The Reports section of **SELECTOR** is used to generate Reports about the Songs in your Database. The system comes complete with sixteen standard Report Formats that can be used to generate a variety of useful Reports. You may create custom Report Formats, or edit the standard Formats we provide, to create Reports that contain the *exact* information you need. The system can hold a *maximum* of 100 Report Formats.

When you select Option #8 from the **SELECTOR** Main Menu, the **REPORTS** screen appears on your monitor. The display appears more or less like this.

```
---- S E L E C T O R ------------------------------------- Reports ----
|                                                      1 of 100        |
|Input          Filter                  Report Name                    |
|                    Directory by Category                             |
|                    Directory by Category Packeting                   |
|                    Category Change Report                            |
|                    Directory by Category/Alternate Category          |
|                    Directory by Artists (Brief)                      |
|                    Directory by Artists (Detailed)                   |
|                    Directory by Artist Group                         |
|                    Directory by Title                                |
|                    Directory by Album Title                          |
|                    Directory by ID                                   |
|                    Directory by Sound Code                           |
|                    Directory by Mood                                 |
|                    Directory by Dayparting                           |
|                    Directory by Run Time                             |
|                    Directory by Total Plays                          |
|                    Playlist                                          |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
|                                                                      |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

The **REPORTS** screen contains a scrolling region that displays all of the Report Formats in the Database. You use this screen to select which Report will be printed. You make an entry in the "Input" column to specify *which* Songs will be included in the selected Report.

When you first access the screen, the cursor is located in the "Input" column of the first Report. Use the Arrow and Paging Keys to move the cursor to the row containing the Report that you wish to print.

In the example **REPORTS** screen shown above, the cursor is located in the "Input" field for the "Directory by Category". Notice that the screen displays "*1 of 100*" near the upper-right corner. As you move the cursor, this information is updated to show your present location in the Report list.

SELECTING SONGS

As you might suspect, **SELECTOR** offers a variety of ways to select Songs to be included in a Report. We'll show you all of the ways you can specify Songs when working in the **REPORTS** screen.

Specific Category

You may simply type a Category Code in any Report Input field. If you do, the system will display the Category Name of the selected Category to the right of the Code you enter. Consider this example **REPORTS** screen.

```
---- S E L E C T O R ------------------------------------------ Reports ----
|                                                         8 of 100          |
|Input           Filter                 Report Name                         |
|                     Directory by Category                                 |
|                     Directory by Category Packeting                       |
|                     Category Change Report                                |
|                     Directory by Category/Alternate Category              |
|                     Directory by Artists (Brief)                          |
|                     Directory by Artists (Detailed)                       |
|                     Directory by Artist Group                             |
|P PRIME OLDIES       Directory by Title                                    |
|                     Directory by Album Title                              |
|                     Directory by ID                                       |
|                     Directory by Sound Code                               |
|                     Directory by Mood                                     |
|                     Directory by Dayparting                               |
|                     Directory by Run Time                                 |
|                     Directory by Total Plays                              |
|                     Playlist                                              |
|                                                                          |
|                                                                          |
|                                                                          |
|                                                                          |
|                                                                          |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

We have entered the letter "P" in the Input field for the "Directory by Title". The **REPORTS** screen now displays the selected Category's Name, "Prime Oldies", to the right of the Category Code that we have entered. The specific Category Code instructs **SELECTOR** to include *only* the Songs in Category P when the "Directory by Title" Report is generated. Those Songs that employ an Alternate Category assignment in the Category you specify here will be *included* in the Songs listed in the Report.

Note that the use of a specific Category in the "Input" field here on the **REPORTS** screen *overrides* any criteria specified for the "Category" Item on the **REPORT FILTER** screen. For complete details, see "Filter" on Page 822 in this Section of the Manual.

Select Categories/Levels

You can specify that only Songs assigned to designated Categories/Levels be included in a Report. This allows you to exclude "Hold", "Holiday" or other Categories/Levels whose Songs you do not wish to include in the Report. Place the **REPORTS** screen cursor in the "Input" field of a Report for which you wish to specify Categories/Levels, and type an exclamation point (!). The **SELECT CATEGORIES/LEVELS** screen will appear on your monitor.

```
---- S E L E C T O R ------------------ Select Categories/Levels ----
|    Directory by Title                                              |
|                                        1   2   3                   |
|          CATEGORY H HOT CURRENTS       N   Y   N LEVEL             |
|                   R RECURRENTS         N   N   N                   |
|                   I IMAGE GOLD         N   N   Y                   |
|                   S SECONDARY GOLD     N   N   N                   |
|                   G GREAT EIGHTIES     N   N   N                   |
|                   P PRIME OLDIES       N   N   N                   |
|                   N NO PLAY            N   N   N                   |
|                   Y YESTERDAY HOLD     N   N   N                   |
|                   X CONTROL            N   N   N                   |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
----------------- F1-Help F2-Save Spacebar-Yes/No ------------------
```

The **SELECT CATEGORIES/LEVELS** screen displays the name of the selected Report near the upper-left corner. All of your Categories are listed in the left-hand column. Three columns, labelled "1", "2" and "3", refer to the Levels of the Categories on their left. Each column contains Toggle Bar fields with choices of "Y" or "N".

When you first access this window, the cursor is positioned in the Level 1 column of the upper-most Category. You use the Arrow Keys to move the cursor through the fields that represent all of the Categories/Levels in the Database. Place the cursor on a field you wish to change, and press the Spacebar to Toggle the field to "Y" or "N". An "N" stands for "No", and indicates that Songs from the associated Category/Level will *not* be included in the Report. A "Y" means "Yes", and specifies that Songs from the associated Category/Level *will* be included in the Report. You can continue to move about the screen, setting fields as you go.

The example **SELECT CATEGORIES/LEVELS** screen shown above indicates that *only* Songs from Categories/Levels H2 and I3 will be included in the "Directory by Title" Report.

You may press the F2 Key from any location on the **SELECT CATEGORIES/LEVELS** screen to Save your settings. Saving the screen settings enables you to use the same settings the *next* time you use the Report Format. This is particularly helpful if you regularly select specific Categories/Levels for a particular Report. Press the Escape Key to return to the **REPORTS** screen.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                       8 of 100      |
|Input          Filter               Report Name                     |
|! Selected C/L    Directory by Title                                 |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

In the **REPORTS** screen excerpt shown above, the "Directory by Title" Report will contain *only* those Songs in designated Categories/Levels on the **SELECT CATEGORIES/LEVELS** screen. An exclamation point (!) and the description "Selected C/L" now appear in the "Input" field of the "Directory by Title" Report.

Note that the use of the **SELECT CATEGORIES/LEVELS** screen will *override* any criteria specified for the "Category" and "Level" Items on the **REPORT FILTER** screen. For complete details, see "Filter" on Page 822 in this Section of the Manual.

All Categories

If want a Report to include all of the Songs in your Database, simply type an asterisk (*) in the "Input" field of the Report.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                       8 of 100      |
|Input          Filter               Report Name                     |
|* All Categories   Directory by Title                                |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
|                                                                    |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

In the **REPORTS** screen excerpt shown above, the "Directory by Title" Report will contain *all* Songs in *all* Categories. This means that all of the Songs in the Database will be included in the Report. Notice that the system has posted "All Categories" to the right of the asterisk (*) in the "Input" field.

Enter a List

Use the Arrow Keys to place the **REPORTS** screen cursor in any of the Report Input fields and press the F3 Key. The **LIST FOR REPORT** screen will immediately appear on your monitor. We have entered some Songs on the screen to give you a better feel for how it looks.

```
---- S E L E C T O R ------------------------------ List for Report ----
| Directory by Title                                     12 of   12 |
|  ID   |CLPack|       Title         |       Artist        |Rtime|
|1219-  |N2   0|LITTLE MORE LOVE      |OLIVIA NEWTON-JOHN    | 3:12|
|1011-A |S3   0|WHAT THE WORLD NEEDS NOW|JACKIE DESHANNON    | 2:58|
|1354-  |P2   0|JUST MY IMAGINATION   |TEMPTATIONS          | 3:38|
|1228-  |N2   0|OYE COMO VA           |SANTANA              | 4:12|
|0027-A |N2   0|STUCK IN THE MIDDLE WITH|STEELER'S_WHEEL     | 3:20|
|2047-  |P3   0|AND WHEN I DIE        |BLOOD_SWEAT_&_TEARS  | 4:00|
|3122-  |N3   0|TUESDAY AFTERNOON     |MOODY_BLUES          | 3:59|
|1417-  |P2   0|YOU MAKE LOVING FUN   |FLEETWOOD_MAC        | 3:26|
|2020-  |I1   0|CALIFORNIA GIRLS      |BEACH_BOYS           | 2:26|
|3145-  |N1   0|BILLIE JEAN           |MICHAEL JACKSON      | 6:04|
|1259-  |N2   0|SAIL ON               |COMMODORES           | 5:20|
|3166-  |P2   0|HAVE YOU SEEN HER     |CHI-LITES            | 4:52|
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
|    -  |     |                      |                     |     |
---------------------------- F1-Help F9-Print/File/View ----------------------
```

The the **LIST FOR REPORT** screen displays the name of the selected Report near the upper-left corner. When you first access the screen, the cursor will be positioned in the first row of the "ID" column. Simply enter the ID of a Song you wish to be included in the Report, and press the Tab Key. **SELECTOR** will display the Category ("C"), Level ("L"), Packet ("Pack"), "Title", "Artist" and Runtime ("Rtime") of the Song.

After you enter a valid ID, and the system displays the information described above, the cursor will move down to the next row. Here you can enter another ID. Continue entering Song IDs until you have specified all of the Songs that you wish to be included in the Report. The Song list will scroll if you need more room. Note that you can enter a *maximum* of 100 Songs on the **LIST FOR REPORT** screen.

If you make a mistake entering a Song ID, simply use the Up Arrow Key to return to the field containing the ID you entered incorrectly, and type the proper ID over the erroneous information. Press the Tab Key, and the system will update the other fields on the screen to reflect the information for the Song whose ID you entered.

After entering all the Songs for the Report on the **LIST FOR REPORT** screen, press the F9 Key. The **PRINT OPTIONS** window will pop onto the center of the screen.

```
     ---- S E L E C T O R ------------------------------- List for Report ----
     | Directory by Title                                       12 of   12  |
     |  ID  |CLPack|         Title          |        Artist        |Rtime|
     |1219- |N2   0|LITTLE -------------------------------ON-JOHN    | 3:12|
     |1011-A|S3   0|WHAT TH|        PRINT OPTIONS        |ANNON         | 2:58|
     |1354- |P2   0|JUST MY|                             |              | 3:38|
     |1228- |N2   0|OYE COM|    1. Print                 |              | 4:12|
     |0027-A|N2   0|STUCK I|                             |HEEL          | 3:20|
     |2047- |P3   0|AND WHE|    2. File                  |_&_TEARS      | 4:00|
     |3122- |N3   0|TUESDAY|                             |              | 3:59|
     |1417- |P2   0|YOU MAK|    3. Background Print       |AC            | 3:26|
     |2020- |I1   0|CALIFOR|                             |              | 2:26|
     |3145- |N1   0|BILLIE |    4. View                  |KSON          | 6:04|
     |1259- |N2   0|SAIL ON|                             |              | 5:20|
     |3166- |P2   0|HAVE YO|    5. View/File             |              | 4:52|
     |   -  |      |       |                             |              |     |
     |   -  |      |       |    6. Print File Manager    |              |     |
     |   -  |      |       |                             |              |     |
     |   -  |      |       |    Esc - Previous Screen    |              |     |
     |   -  |      |       |                             |              |     |
     |   -  |      |       ------------------------------ |              |     |
     |   -  |      |                           |                        |     |
     |   -  |      |                           |                        |     |
     -------------------------- F1-Help F9-Print/File/View ----------------------
```

After choosing one of the Print options, the current Report containing the designated Songs will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

Saved List

Use the Arrow Keys to place the **REPORTS** screen cursor in any of the Input fields and press Alt-G. The **GET A BROWSE LIST** window will pop onto the center of the screen. You will see a display more or less like this.

```
     ---- S E L E C T O R ---------------------------------------- Reports ----
     |                  |       GET A BROWSE LIST       |     8 of 100      |
     |Input       Filter| Active Library                |                   |
     |            Dire  | Category S, Level 3           |                   |
     |            Dire  | Dayparted Songs               |                   |
     |            Cate  | Duets                         |                   |
     |            Dire  | Fast Beatles                  |ry                 |
     |            Dire  | Last Browse                   |                   |
     |            Dire  | Long Intros                   |                   |
     |            Dire  | Male Vocals                   |                   |
     |            Dire  | Number One Songs              |                   |
     |            Dire  | Short Fast Females            |                   |
     |            Dire  | Special Beatles List          |                   |
     |            Dire  | Short Songs                   |                   |
     |            Dire  | Slow Female Vocals            |                   |
     |            Dire  |                               |                   |
     |            Dire  |                               |                   |
     |            Dire  |                               |                   |
     |            Play  |                               |                   |
     |                  |                               |                   |
     |                  |                               |                   |
     |                  |                               |                   |
     |                  |                               |                   |
     --- F1-Help F4-Edit Rep----- F1-Help Enter-Get List -----e Alt C-Copy Report ---
```

The **GET A BROWSE LIST** window contains a scrolling, alphabetical list of all Browse Lists that were previously Saved in the system. This means that you can use the power of the Browse function to build a list containing *exactly* those Songs that you wish to be included in a Report. For complete details on creating a Browse List, see "Browse/Conditional Changer" on Page 131 in Section 1 of this Manual.

Simply place the **GET A BROWSE LIST** window cursor on the List containing the Songs for the Report, then press the Enter Key. The **GET A BROWSE LIST** window will close, and the selected Browse List will be placed in the appropriate Input field of the **REPORTS** screen. To illustrate, we'll select the "Duets" Browse List. Here is an example of how the **REPORTS** screen appears after making the selection.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                    8 of 100     |
|Input          Filter                  Report Name              |
|_ Duets          Directory by Title                             |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

In the **REPORTS** screen excerpt shown above, a special double exclamation character (_) appears in the Input field for the "Directory by Title" Report, to indicate that a Browse List has been selected. The screen also displays the name of the Browse List that was selected, "Duets", to the right of the double exclamation character (_). This means that all of the Songs in the "Duets" Browse List will be included in the "Directory by Title" Report.

INPUT OPTIONS

SELECTOR offers help in selecting Input designations for Reports. Place the **REPORTS** screen cursor in the Input field for which you wish to select an option, and press the F5 Key. The **INPUT OPTIONS** window will pop onto the center of the screen. You will see a display somewhat like this.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                    8 of 100     |
|Input          Filter                  Report Name              |
|               Directory by Category                            |
|               Directory by Category Packeting                  |
|               Category Change Report                           |
|               Directory by Category/Alternate Category         |
|               Direct----------------------------              |
|               Direct|      INPUT OPTIONS      |                |
|               Direct|Single Category          |                |
|               Direct|! Selected Categories/Levels |             |
|               Direct|* All Categories         |                |
|               Direct|Enter a List             |                |
|               Direct|Saved List               |                |
|               Direct----------------------------              |
|               Directory by Dayparting                          |
|               Directory by Run Time                            |
|               Directory by Total Plays                         |
|               Playlist                                         |
|                                                                |
|                                                                |
|                                                                |
|                                                                |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

The **INPUT OPTIONS** window offers five choices. To make a selection, use the Arrow Keys to place the window's cursor on the desired option, then press the Enter Key.

Single Category

If you select "Category" from the **INPUT OPTIONS** window, the **CATEGORIES** window will pop onto the right-hand side of the display.

```
---- S E L E C T O R ----------------------------------------- Reports ----
|                                                  -------------------- |
|Input           Filter                 Report Name | CATEGORIES      | |
|                    Directory by Category          |H HOT CURRENTS   | |
|                    Directory by Category Packeting |R RECURRENTS     | |
|                    Category Change Report         |I IMAGE GOLD     | |
|                    Directory by Category/Alternate Categ|S SECONDARY GOLD | |
|                    Directory by Artists (Brief)   |G GREAT EIGHTIES | |
|                    Directory by Artists (Detailed)|P PRIME OLDIES   | |
|                    Directory by Artist Group      |N NO PLAY        | |
|                    Directory by Title             |Y YESTERDAY HOLD | |
|                    Directory by Album Title       |X CONTROL        | |
|                    Directory by ID                |                 | |
|                    Directory by Sound Code        |                 | |
|                    Directory by Mood              |                 | |
|                    Directory by Dayparting        |                 | |
|                    Directory by Run Time          |                 | |
|                    Directory by Total Plays       |                 | |
|                    Playlist                       |                 | |
|                                                   |                 | |
|                                                   |                 | |
|                                                   |                 | |
|                                                   |                 | |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/Fi----------------------
```

The **CATEGORIES** window contains a list of all the Categories in your Database. Use the Arrow Keys to move the cursor until it highlights the Category whose Songs you wish included in the Report, then press the Enter Key. The **CATEGORIES** window will close, and the selected Category will be placed in the appropriate Input field of the **REPORTS** screen.

We described the other **INPUT OPTIONS** window choices, "Selected Categories/Levels", "All Categories", "Enter a List" and "Saved List", earlier in this Section of the Manual.

MULTIPLE REPORT OPTIONS

You can designate *more* than one Report at a time. Consider this example **REPORTS** screen excerpt.

```
---- S E L E C T O R ----------------------------------------- Reports ----
|                                                           12 of 100      |
|Input           Filter                 Report Name                        |
|! Selected C/L   Directory by Category                                    |
|                 Directory by Category Packeting                          |
|                 Category Change Report                                   |
|                 Directory by Category/Alternate Category                 |
|                 Directory by Artists (Brief)                             |
|                 Directory by Artists (Detailed)                          |
|                 Directory by Artist Group                                |
|R RECURRENTS     Directory by Title                                       |
|                 Directory by Album Title                                 |
|                 Directory by ID                                          |
|* All Categories Directory by Sound Code                                  |
|_ MALE VOCALS    Directory by Mood                                        |
|                                                                          |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

Four *different* Reports have been specified on the **REPORTS** screen excerpt shown above. The system has been instructed to generate a "Directory by Category" for Songs in the Categories/Levels specified on the **SELECT CATEGORIES/LEVELS** screen, a "Directory by Title" for the Songs in the R Category, a "Directory by Sound Code" for all Songs in the Database and a "Directory by Mood" for the Songs on the "Male Vocals" Browse List.

GENERATE REPORTS

After you have defined Input Options on the **REPORTS** screen, press the F9 Key to generate the specified Report or Reports. The **PRINT OPTIONS** window will pop onto the center of the screen.

```
---- S E L E C T O R ----------------------------------------- Reports ----
|                                                            8 of 100      |
|Input           Filter                 Report Name                        |
|                Dire------------------------------                        |
|                Dire|      PRINT OPTIONS         |                        |
|                Cate|                            |                        |
|                Dire|    1. Print                |ory                     |
|                Dire|                            |                        |
|                Dire|    2. File                 |                        |
|                Dire|                            |                        |
|R RECURRENTS     Dire|    3. Background Print     |                        |
|                Dire|                            |                        |
|                Dire|    4. View                 |                        |
|                Dire|                            |                        |
|                Dire|    5. View/File            |                        |
|                Dire|                            |                        |
|                Dire|    6. Print File Manager   |                        |
|                Dire|                            |                        |
|                Play|   Esc - Previous Screen    |                        |
|                    |                            |                        |
|                     ----------------------------                         |
|                                                                          |
|                                                                          |
|                                                                          |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

After choosing one of the Print options, the specified Reports will be Printed, Filed or Viewed, depending on your choice. For complete details about the options available in the **PRINT OPTIONS** window, see "Print Options" on Page 109 in Section 1 of this Manual.

REPORTS SCREEN FEATURES

There are several features that are always active on, or available from, the **REPORTS** screen. We'll take a moment here to describe them.

Filter Fields

The fields in the "Filter" column on the **REPORTS** screen alert you to the presence of Filter criteria. When a Report will be Filtered, **SELECTOR** displays a pound sign (#) in the "Filter" field of the associated Report on the **REPORTS** screen. This means that *only* those Songs that match the criteria on the **REPORT FILTER** screen will appear on the Report. Consider this **REPORTS** screen excerpt.

```
---- S E L E C T O R ------------------------------------------ Reports ----
|                                                          1 of 100         |
|Input           Filter                    Report Name                     |
|                    Directory by Category                                 |
|                    Directory by Category Packeting                       |
|                  # Category Change Report                                |
|                    Directory by Category/Alternate Category              |
|                  # Directory by Artists (Brief)                          |
|                                                                          |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

In the **REPORTS** screen excerpt shown above, the pound signs (#) indicate the presence of Filter criteria in both the "Category Change Report" and the Brief "Directory by Artists". For complete information regarding the use of Report Filters, see "Filter" on Page 822 in this Section of the Manual.

Copy Report Format

It is very easy to copy an *existing* Report Format in **SELECTOR**. This is a useful option if you are creating a new Report Format that will be similar to an existing one. Place the **REPORTS** screen cursor on the Report Format you wish to copy, and press Alt-C. A check mark (´) and the text "To be Copied" will appear in the "Input" field of the Report Format you selected. Then the system will post an instruction message in the upper-left corner of the screen.

```
    Move the Cursor to the Line Where this Report will be Copied, press Enter
---- S E L E C T O R ------------------------------------------ Reports ----
|                                                          3 of 100         |
|Input           Filter                    Report Name                     |
|                    Directory by Category                                 |
|                    Directory by Category Packeting                       |
|´ To be Copied      Category Change Report                                |
|                    Directory by Category/Alternate Category              |
|                    Directory by Artists (Brief)                          |
|                                                                          |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

The message instructs you to place the cursor on the line to which the selected Report Format will be copied. Note that if you choose a line that *already* contains a Report Format, that Format will be *overwritten* by the Format that you are copying. When you have placed the cursor at the desired location, press the Enter Key to copy the Report Format.

Note that you cannot copy a *blank* Report Format.

Delete Report Format

You can Delete any Report Format from the system. Place the **REPORTS** screen cursor on the Report Format you wish to Delete, and press the F6 Key. We'll illustrate this feature by Deleting the "Directory by Category Packeting" Report Format from this example **REPORTS** screen.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                          2 of 100           |
|Input          Filter                  Report Name                          |
|               Directory by Category                                        |
|               Directory by Category Packeting                              |
|               Category Change Report                                       |
|               Directory by Category/Alternate Category                     |
|               Directory by Artists (Brief)                                 |
|               Directory by Artists (Detailed)                              |
|          -----------------------------------------------------------       |
|          |        You Are About to Delete an Existing Report       |       |
|          | Are you SURE ?  Press F2 to Confirm, or Escape to Quit  |       |
|          -----------------------------------------------------------       |
|               Directory by Sound Code                                      |
|               Directory by Mood                                            |
|               Directory by Dayparting                                      |
|               Directory by Run Time                                        |
|               Directory by Total Plays                                     |
|               Playlist                                                     |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

Before a Report Format is Deleted, you are given the opportunity to change your mind. The message you see on the **REPORTS** screen shown above is asking you to confirm the Deletion of the selected Report Format. If you press the F2 Key when you see this message, the Report Format will be Deleted. If you want to cancel the Deletion, press the Escape Key.

When a Report Format is Deleted, all of the settings in all of the associated screens are completely *eliminated*, and the Report name is *removed* from the Reports screen.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                          2 of 100           |
|Input          Filter                  Report Name                          |
|               Directory by Category                                        |
|                                                                            |
|               Category Change Report                                       |
|               Directory by Category/Alternate Category                     |
|               Directory by Artists (Brief)                                 |
|               Directory by Artists (Detailed)                              |
|               Directory by Artist Group                                    |
|               Directory by Title                                           |
|               Directory by Album Title                                     |
|               Directory by ID                                              |
|               Directory by Sound Code                                      |
|               Directory by Mood                                            |
|               Directory by Dayparting                                      |
|               Directory by Run Time                                        |
|               Directory by Total Plays                                     |
|               Playlist                                                     |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

The illustration above shows how the **REPORTS** screen appears after the "Directory by Category Packeting" Report was Deleted. The system has eliminated all of the Report Format settings to essentially create a *blank* Report Format.

THE STANDARD REPORTS

When you first install **SELECTOR** on your computer, the system automatically establishes sixteen standard Reports. These Reports are used to generate a variety of useful Song lists. Since the system allows you to *change* the existing Reports and *create* new Reports, your Database may *not* contain the Reports that we are about to describe. If the standard Reports are not listed on your **REPORTS** screen, just call RCS and we'll talk you through the necessary steps to install these Reports on your computer.

Here is a **REPORTS** screen showing all sixteen of the system's standard Reports.

```
---- S E L E C T O R ------------------------------------------ Reports ----
|                                                          1 of 100        |
|Input          Filter               Report Name                          |
|                  Directory by Category                                  |
|                  Directory by Category Packeting                        |
|                  Category Change Report                                 |
|                  Directory by Category/Alternate Category               |
|                  Directory by Artists (Brief)                           |
|                  Directory by Artists (Detailed)                        |
|                  Directory by Artist Group                              |
|                  Directory by Title                                     |
|                  Directory by Album Title                               |
|                  Directory by ID                                        |
|                  Directory by Sound Code                                |
|                  Directory by Mood                                      |
|                  Directory by Dayparting                                |
|                  Directory by Run Time                                  |
|                  Directory by Total Plays                               |
|                  Playlist                                               |
|                                                                         |
|                                                                         |
|                                                                         |
|                                                                         |
    --- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

We're about to describe, and show examples of, all of the standard Reports available in **SELECTOR**. To conserve space in the Manual, we will use small Browse Lists to generate most of our example Reports. These examples, however, will give you a solid feel for the organization, layout and data of the Reports.

Standard Report Headers

Each of the system's standard Reports include a Header that prints at the top of every page. Here is an example Header from the "Directory by Category".

```
================================================================================
08/01/90                        WRCS-FM                            Page:   1

                 D i r e c t o r y    b y    C a t e g o r y

                                    Gr  Md  Te  SC    Peak     Intro/   Date
CLP  ID    Title         Artists    Ro  Op  Tx   Ty        Time  End Entered
================================================================================
```

With the exception of the "Playlist" Report, the Header at the top of each page of **SELECTOR**'s standard Reports are similar. The first line of the Header displays the date the Report was generated, your Call Letters and the page number. The middle line of the Header is used to show the name of the Report. The bottom lines of the Header indicate the location of the specific Song data included in the Report. The Song data in the Header often contains abbreviations. In the descriptions of each standard Report, we'll explain the meaning of the specific abbreviations used in the Header.

Directory by Category

The "Directory by Category" is sorted by Category, Level, Packet, Artist and Title, in that order. This means that the Packeted Songs within each Category/Level are listed *below* the non-Packeted Songs. The printing of each *Level* begins on a new page, and concludes with a "Sub Total" at the bottom of the last page of that Category/Level. The Sub Total indicates the number of Songs in the Category/Level above. Here is an example of the Directory.

```
======================================================================================
08/01/90                              WRCS-FM                             Page:   1

                   D i r e c t o r y    b y    C a t e g o r y


                                        Gr  Md  Te  SC   Peak      Intro/   Date
CLP   ID    Title            Artists    Ro  Op  Tx   Ty        Time   End Entered
======================================================================================
G1    0 3174-  POWER OF LOVE          HUEY LEWIS & NEWS          M  5   O  FF   H       - 85  3:44  13/  /   11/ 8/88
G1    0 3105-  CAN'T FIGHT THIS FEELIN REO SPEEDWAGON            M  3   O  MM           - 85  4:43  19/  /   11/ 8/88
G1    0 1087-  KEEP ON LOVING YOU     REO SPEEDWAGON             M  3   O  SM           - 81  3:15  10/  /    9/17/87
G1    0 2343-  ALL NIGHT LONG         LIONEL RICHIE          R   M  4   O  MF   B       - 83  4:04  11/  /    6/ 3/88
G1    0 2466-  HELLO                  LIONEL RICHIE          R   M  1      SS   WB      - 84  4:02  15/  /   11/16/87
G1    0 2204-  ENDLESS LOVE           DIANA ROSS/LIONEL RICHIE  S  D  2      SS   WB    - 81  4:19  05/  /    9/ 1/88
G1   22 2496-  AGAINST ALL ODDS       PHIL COLLINS           N   M  2      SS           - 84  3:17  08/  /    5/24/90
G1   22 3107-  ONE MORE NIGHT         PHIL COLLINS           N   M  1      SS   W       - 85  4:37  00/  /    7/30/90
G1 2002 1273-  IT'S STILL ROCK 'N' ROL BILLY JOEL                M  4   O  MF   H       - 80  2:47  07/  /    5/24/90
G1 2002 2315-  TELL HER ABOUT IT      BILLY JOEL                 M  4   O  FF   H       - 83  3:42  02/  /    5/24/90

   Sub Total: 10
======================================================================================
08/01/90                              WRCS-FM                             Page:   2

                   D i r e c t o r y    b y    C a t e g o r y


                                        Gr  Md  Te  SC   Peak      Intro/   Date
CLP   ID    Title            Artists    Ro  Op  Tx   Ty        Time   End Entered
======================================================================================
I1    0 2019-  GOOD VIBRATIONS        BEACH BOYS                 M  4   O  SF           - 66  3:31  00/  /   11/11/87
I1    0 2024-  I GET AROUND           BEACH BOYS                 M  4   O  FF           - 64  1:58  00/  /    9/ 1/88
I1    0 1325-  CAN'T BUY ME LOVE      BEATLES                B   M  5   O  FF   H       - 64  2:07  00/  /    8/25/88
I1    0 1181-  YESTERDAY              BEATLES                B   M  1      SS           - 65  2:00  05/  /    7/23/86
I1    0 1108-  MRS. ROBINSON          PAUL SIMON/ART GARFUNKEL   M  3   O  MM           - 68  3:39  10/  /    9/ 1/88
I1    0 1249-  SOUNDS OF SILENCE      PAUL SIMON/ART GARFUNKEL   M  3      SM           - 66  3:00  03/  /    7/23/86
I1    0 2075-  I HEAR A SYMPHONY      SUPREMES               S   F  4   O  SF   MB      - 65  2:35  08/  /   11/17/88
I1    0 2077-  WHERE DID OUR LOVE GO  SUPREMES               S   F  4   O  FF   MB      - 64  2:27  03/  /    7/25/86
I1    0 1262-  YOU KEEP ME HANGIN' ON SUPREMES               S   F  4   O  FF   MB      - 66  2:34  06/  /   10/ 5/87

    Sub Total: 12
======================================================================================
08/01/90                              WRCS-FM                             Page:   3

                   D i r e c t o r y    b y    C a t e g o r y


                                        Gr  Md  Te  SC   Peak      Intro/   Date
CLP   ID    Title            Artists    Ro  Op  Tx   Ty        Time   End Entered
======================================================================================
I2    0 1194-  MY SWEET LORD          GEORGE HARRISON        B   M  2      SS           - 70  4:23  16/  /    5/17/88
I2    0 2156-  CROCODILE ROCK         ELTON JOHN                 M  4   O  FF   H       - 73  3:45  15/  /    8/ 3/87
I2    0 1343-  MY LOVE                PAUL MCCARTNEY/WINGS   B   M  1      SS           - 73  3:57  04/  /   11/ 8/88
I2    0 1308-  BRIDGE OVER TROUBLED WA PAUL SIMON/ART GARFUNKEL  M  1      SS           - 70  4:48  22/  /    4/15/87

    Sub Total: 4
Grand Total: 26
```

For each Song, the Directory includes Category, Level and Packet assignment ("CLP"), the Song's "ID", "Title" and "Artists", Artist Group Codes ("Gr"), Role Codes ("Ro"), Mood Code ("Md"), Opener Code ("Op"), Tempo ("Te"), Texture ("Tx"), Sound Codes ("SC"), Type Code ("Ty"), Chart Peak Month and Peak Year ("Peak"), Runtime ("Time"), Intro 2, Intro 3 and Ending ("Intro/End") and the date that the Song was assigned to its current Category, Level and Packet ("Date Entered").

Our example Directory includes Songs from three different Categories/Levels. Note that each Category/Level begins printing on a separate page. At the bottom of the final page, the "Grand Total" indicates the overall number of Songs appearing in the Directory.

Directory by Category Packeting

The "Directory by Category Packeting" automatically *eliminates* all non-Packeted Songs from the group of Songs you designate. The Directory is sorted by Category, Level, Packet, Title, Artist and Runtime, in that order. The printing of each *Level* begins on a new page, and concludes with a "Sub Total" at the bottom of the last page of that Category/Level. The Sub Total indicates the number of Packeted Songs in the Category/Level above. Here is an example of the Directory.

```
==========================================================================================
08/01/90                            WRCS-FM                              Page:   1

          D i r e c t o r y     b y     C a t e g o r y     P a c k e t i n g


                                    Gr  Md  Te   SC    Chart     Intro/    Date
CLP    ID    Title           Artists   Ro  Op  Tx   Ty       Time  End Entered
==========================================================================================
G1   22 2496-   AGAINST ALL ODDS       PHIL COLLINS     N  M  2      SS           1 - 84  3:17  08/ /    5/24/90
G1   22 3058-   IN THE AIR TONIGHT     PHIL COLLINS     N  M  3      SM   L      19 - 81  5:02  30/ /    5/24/90
G1   22 3107-   ONE MORE NIGHT         PHIL COLLINS     N  M  1      SS   W       1 - 85  4:37  00/ /    7/30/90
G1 2002 1273-   IT'S STILL ROCK 'N' ROLL BILLY JOEL        M  4   O  MF   H       1 - 80  2:47  07/ /    5/24/90
G1 2002 3028-   LONGEST TIME           BILLY JOEL          M  3   O  MM          14 - 84  3:23  00/ /    5/24/90
G1 2002 2315-   TELL HER ABOUT IT      BILLY JOEL          M  4   O  FF   H       1 - 83  3:42  02/ /    5/24/90
G1 2002 2362-   UPTOWN GIRL            BILLY JOEL          M  5   O  FF   H       3 - 83  3:08  00/ /    5/24/90

   Sub Total: 7
==========================================================================================
08/01/90                            WRCS-FM                              Page:   2

          D i r e c t o r y     b y     C a t e g o r y     P a c k e t i n g


                                    Gr  Md  Te   SC    Chart     Intro/    Date
CLP    ID    Title           Artists   Ro  Op  Tx   Ty       Time  End Entered
==========================================================================================
N3 2001 2137-   ACT NATURALLY          BEATLES          B  M  4   O  FF   C      47 - 65  2:25  06/ /    8/ 4/87
N3 2001 1116-A  BACK IN THE U.S.S.R.   BEATLES          B  M  5   O  FF              - 68  2:35  12/ /    7/23/87
N3 2001 0747-A  BALLAD OF JOHN AND YOKO BEATLES         B  M  5   O  FF          8 - 69  2:52  04/ /    8/24/87
N3 2001 1178-   BIRTHDAY               BEATLES          B  M  5   O  FF              - 68  2:39  23/ /    7/24/87
N3 2001 1408-   DRIVE MY CAR           BEATLES          B  M  4   O  FF              - 66  2:19  04/ /    8/ 4/87
N3 2001 0748-A  FROM ME TO YOU         BEATLES          B  M  4   O  FF         41 - 64  1:51  00/ /    9/ 1/88
N3 2001 0013-A  GETTING BETTER         BEATLES          B  M  4   O  FF              - 67  2:39  04/ /    6/11/87
N3 2001 1315-A  GOOD DAY SUNSHINE      BEATLES          B  M  3   O  MM              - 66  2:02  08/ /    9/ 1/88
N3 2001 1398-   HERE THERE AND EVERYWHER BEATLES        B  M  1      SS              - 66  2:19  00/ /    3/ 3/88
N3 2001 0387-A  I DON'T WANT TO SPOIL TH BEATLES        B  M  4   O  FF         39 - 65  2:29  09/ /    9/ 1/88
N3 2001 1277-A  I'LL BE BACK           BEATLES          B  M  3      MM              - 65  2:19  04/ /    5/14/87
N3 2001 0750-A  NO REPLY               BEATLES          B  M  4   O  FF              - 65  2:11  00/ /    5/14/87
N3 2001 0746-A  RAIN                   BEATLES          B  M  4   O  FF         23 - 66  2:47  09/ /    5/14/87
N3 2001 1403-   REVOLUTION             BEATLES          B  M  5   O  FF   H     12 - 68  3:18  05/ /    7/23/87
N3 2001 0017-A  TAXMAN                 BEATLES          B  M  4   O  FF              - 66  2:28  03/ /    8/11/87
N3 2001 1312-A  TELL ME WHY            BEATLES          B  M  5   O  FF              - 64  2:04  06/ /    5/14/87
N3 2001 1313-A  THINGS WE SAID TODAY   BEATLES          B  M  3      MM              - 64  2:30  03/ /    5/14/87
N3 2001 1227-A  THIS BOY               BEATLES          B  M  2      SS         53 - 64  2:09  09/ /    8/ 4/87
N3 2001 0753-A  WHEN I'M 64            BEATLES          B  M  3   O  MM              - 67  2:36  10/ /    5/14/87
N3 2001 1186-   WITH A LITTLE HELP FROM BEATLES         B  M  3   O  MM              - 67  4:29  10/ /    7/23/87
N3 2001 0751-A  YES IT IS              BEATLES          B  M  2      SS         46 - 65  2:38  04/ /    5/14/87

   Sub Total: 21
Grand Total: 28
==========================================================================================
```

For each Song, the Directory includes Category, Level and Packet assignment ("CLP"), the Song's "ID", "Title" and "Artists", Artist Group Codes ("Gr"), Role Codes ("Ro"), Mood Code ("Md"), Opener Code ("Op"), Tempo ("Te"), Texture ("Tx"), Sound Codes ("SC"), Type Code ("Ty"), Chart Peak Position and Peak Year ("Chart"), Runtime ("Time"), Intro 2, Intro 3 and Ending ("Intro/End") and the date the Song was assigned to its current Category, Level and Packet ("Date Entered").

Our example Directory includes Songs assigned to three different Packets. Note that the Songs in each different Category/Level begin printing on a separate page. At the bottom of the final page, the "Grand Total" indicates the overall number of Packeted Songs appearing in the Directory.

Category Change Report

The "Category Change Report" is sorted by Category, Level, Artist and Title, in that order. The printing of each *Category* begins on a new page, and concludes with a "Sub Total" at the bottom of the last page of that Category. The Sub Total indicates the number of Songs in the Category above. Here is an example of the Report.

```
================================================================================
08/01/90                        WRCS-FM                          Page:   1

             C a t e g o r y   C h a n g e   R e p o r t

                                                       Date    # of
CL ID      Artists             Title              CLPack Entered Plays
================================================================================
G1 2496-   PHIL COLLINS        AGAINST ALL ODDS      G1  22  5/24/90    1
                                                     G1   0 11/16/87  176
                                                     R1   0  7/29/86  383

G1 1273-   BILLY JOEL          IT'S STILL ROCK 'N' ROL G12002  5/24/90    2
                                                     G1   0  7/18/88  106
                                                     S1   0  6/13/88    3
                                                     G1   0  6/ 3/88    5
                                                     S1   0  4/20/88   13

G1 2315-   BILLY JOEL          TELL HER ABOUT IT     G12002  5/24/90    1
                                                     G1   0  2/ 9/88  187
                                                     F1   0  7/31/87   15
                                                     S1   0  1/ 7/87   55
                                                     F1   0  9/ 3/86   11

  Sub Total: 3
================================================================================
08/01/90                        WRCS-FM                          Page:   2

             C a t e g o r y   C h a n g e   R e p o r t

                                                       Date    # of
CL ID      Artists             Title              CLPack Entered Plays
================================================================================
S3 1081-   BEATLES             HEY JUDE              S3   0 12/29/88   21
                                                     I1   0  3/27/87  149
                                                     I3   0 10/15/86    8
                                                     C1   0  8/18/86   45
                                                     C1   0  7/21/86   28

  Sub Total: 1
Grand Total: 4
```

For each Song, the Report includes the Category/Level assignment ("CL"), the Song's "ID", "Artists" and "Title". To the right of this information the Report displays the Song's Category, Level and Packet assignment ("CLPack"), the date the Song was assigned to the Category, Level and Packet on the left ("Date Entered") and the number of times the Song has been scheduled while in that assignment ("# of Plays"). This data is shown for the *current* assignment and up to four *previous* Category/Level/Packet assignments of the Song.

Our example Report includes Songs from two different Categories. Note that each Category begins printing on a separate page. At the bottom of the final page, the "Grand Total" indicates the overall number of Songs appearing in the Report.

Directory by Category/Alternate Category

The "Directory by Category/Alternate Category" is sorted by Category, Level, Alternate Category, Alternate Level, Alternate Daypart Grid Name, Artist and Title, in that order. This means that Songs assigned to an Alternate Category are listed *below* the non-Alternate Songs in that Category. Here is an example of the Directory.

```
===============================================================================
08/01/90                           WRCS-FM                           Page:   1

    C a t e g o r y   /   A l t e r n a t e   C a t e g o r y   R e p o r t

CLPack
    Alt Dprt/CLPack    ID    Artists              Title              In2/3  Dur Date
===============================================================================
B1  0                      2162-  WHITNEY HOUSTON      I WANNA DANCE WITH SOMEB  04 /   /  4:40  8/18/87
B1  0                      1264-  ELTON JOHN           CANDLE IN THE WIND        07 /   /  3:46  6/ 3/88
B1  0 No Weekday Daytime A1  0 1527-  GUNS N' ROSES     SWEET CHILD O' MINE      12 /25 /  5:51  7/12/90
G1  0                      2403-  STEVE WINWOOD        FINER THINGS              29 /   /  5:16  7/14/87
N1  0                      2136-  STARSHIP             NOTHING'S GONNA STOP US   22 /   /  4:22  6/ 3/87
N2  0                      2376-  HEART                THESE DREAMS              12 /   /  4:07  7/29/86
N3  0                      1479-  MIAMI SOUND MACHINE  WORDS GET IN THE WAY      13 /   /  3:17  2/12/87
R1  0                      2492-  CHICAGO              WILL YOU STILL LOVE ME    19 /   /  5:34  4/17/87
R1  0                      1088-  GENESIS              INVISIBLE TOUCH           16 /   /  3:18  7/21/87
R1  0                      2389-  GEORGE HARRISON      GOT MY MIND SET ON YOU    05 /   /  3:45  6/ 3/88
R1  0                      1084-  PATRICK SWAYZE       SHE'S LIKE THE WIND       15 /   /  3:41  8/ 5/88
R1  0                      2371-  BILL MEDLEY/JENNIFER WARNES TIME OF MY LIFE    00 /   /  4:33  2/ 9/88
S3  0                      2370-  RICK ASTLEY          TOGETHER FOREVER          19 /   /  3:12  9/13/88
S3  0 Night Play       I1  0 1081-  BEATLES            HEY JUDE                  00 /   /  6:53 12/29/88

  Sub Total: 14
Grand Total: 14
```

For each Song, the Directory includes its Regular Category, Level and Packet assignment ("CLPack"), its Alternate Daypart Grid Name ("Alt Dprt"), Alternate Category, Level and Packet assignment ("CLPack"), its Song "ID", "Artists", "Title", Intro 2 and 3 ("In 2/3"), Runtime ("Dur") and the date it was assigned to its Regular Category, Level and Packet ("Date").

Our example Directory includes Songs from two different Alternate Categories. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs appearing in the Directory.

Directory by Artists (Brief)

The Brief "Directory by Artists" is sorted by Artists and Title, in that order. This Directory makes use of **SELECTOR**'s "grouping" Report function. Each Artist name is printed only *once*, then all the Songs by the Artist are listed below the Artist's name. Here is an example of the Directory.

```
================================================================================
08/01/90                        WRCS-FM                         Page:   1

              D i r e c t o r y    b y    A r t i s t s

Artists            ID    CLPack Title                      AG Pk-Mo/Yr
================================================================================
BEACH_BOYS
                   2019-  I1   0 GOOD VIBRATIONS              1-  /66
                   2024-  I1   0 I GET AROUND                 1-  /64

ART GARFUNKEL/PAUL SIMON
                   1308-  I2   0 BRIDGE OVER TROUBLED WAT     1-  /70
                   1108-  I1   0 MRS. ROBINSON                1-  /68
                   1249-  I1   0 SOUNDS OF SILENCE            1-  /66

BILLY JOEL
                   1273-  G12002 IT'S STILL ROCK 'N' ROLL     1-  /80
                   2315-  G12002 TELL HER ABOUT IT            1-  /83

ELTON JOHN
                   2156-  I2   0 CROCODILE ROCK               1-  /73
                   3110-  I3   0 PHILADELPHIA FREEDOM         1-  /75

REO_SPEEDWAGON
                   3105-  G1   0 CAN'T FIGHT THIS FEELING     1-  /85
                   1087-  G1   0 KEEP ON LOVING YOU           1-  /81

LIONEL RICHIE
                   2343-  G1   0 ALL NIGHT LONG          R    1-  /83
                   2466-  G1   0 HELLO                   R    1-  /84

PAUL SIMON
                   2488-  I2   0 KODACHROME                   2-  /73

PAUL SIMON/ART GARFUNKEL
                   1308-  I2   0 BRIDGE OVER TROUBLED WAT     1-  /70
                   1108-  I1   0 MRS. ROBINSON                1-  /68
                   1249-  I1   0 SOUNDS OF SILENCE            1-  /66

SUPREMES
                   1262-  I1   0 YOU KEEP ME HANGIN' ON  S    1-  /66

  Sub Total: 18
Grand Total: 18
```

For each Artist, the Directory lists information for each Song by that Artist. This data includes "ID", Category, Level and Packet assignment ("CLPack"), "Title", Artist Group Codes ("AG") and Chart Peak Position, Peak Month and Peak Year ("Pk-Mo/Yr").

This Directory makes use of the "Artist" Report Format Item. This Item *combines* Artist 1 and Artist 2 whenever two Artists appear together on one or more Songs. Whenever this Item is used as the *first* Item for sorting, the system creates *two* combinations, with each Artist appearing as the first Artist in one of the two combinations. This means that those Songs by *two* Artists appear in the Directory *twice*. The Songs by Simon and Garfunkel on our example Directory appear twice, grouped under both "Art Garfunkel/Paul Simon" and "Paul Simon/Art Garfunkel". Note that the Song by Paul Simon as a *solo* Artist appears only once.

Our example Directory includes Songs by several different Artists. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs appearing in the Directory.

Directory by Artists (Detailed)

The Detailed "Directory by Artists" is similar to the Brief "Directory by Artists" described on the previous page, except *more* Song information is listed in this Directory. It is sorted by Artists and Title, in that order. This Directory also makes use of **SELECTOR**'s "grouping" Report function. Each Artist name is printed only *once*, then all the Songs by the Artist are listed below the Artist's name. Here is an example of the Directory.

```
================================================================================
08/01/90                        WRCS-FM                          Page:   1

               D i r e c t o r y   b y   A r t i s t s

Artists  Title               ID     CLPack AG Ro M Te Tx S-Code O T Length
================================================================================
BEACH_BOYS
        GOOD VIBRATIONS       2019-   I1   0     M  4 SF 15      O 1  3:31
        I GET AROUND          2024-   I1   0     M  4 FF 55      O 1  1:58

ART GARFUNKEL/PAUL SIMON
        BRIDGE OVER TROUBLED WAT 1308- I2  0     M  1 SS 11        1  4:48
        MRS. ROBINSON         1108-   I1   0     M  3 MM 33      O 1  3:39
        SOUNDS OF SILENCE     1249-   I1   0     M  3 SM 13        1  3:00

BILLY JOEL
        IT'S STILL ROCK 'N' ROLL 1273- G12002   M  4 MF 35 H    O 1  2:47
        TELL HER ABOUT IT     2315-   G12002   M  4 FF 55 H    O 1  3:42

ELTON JOHN
        CROCODILE ROCK        2156-   I2   0     M  4 FF 55 H    O 1  3:45
        PHILADELPHIA FREEDOM  3110-   I3   0     M  4 FF 55 L    O 1  5:08

REO_SPEEDWAGON
        CAN'T FIGHT THIS FEELING 3105- G1  0     M  3 MM 33      O 1  4:43
        KEEP ON LOVING YOU    1087-   G1   0     M  3 SM 13      O 1  3:15

LIONEL RICHIE
        ALL NIGHT LONG        2343-   G1   0 R   M  4 MF 35 B    O 3  4:04
        HELLO                 2466-   G1   0 R   M  1 SS 11 WB     3  4:02

PAUL SIMON
        KODACHROME            2488-   I2   0     M  4 FF 55      O 1  3:20

PAUL SIMON/ART GARFUNKEL
        BRIDGE OVER TROUBLED WAT 1308- I2  0     M  1 SS 11        1  4:48
        MRS. ROBINSON         1108-   I1   0     M  3 MM 33      O 1  3:39
        SOUNDS OF SILENCE     1249-   I1   0     M  3 SM 13        1  3:00

SUPREMES
        YOU KEEP ME HANGIN' ON 1262-  I1   0 S F 4 FF 55 MB    O 3  2:34

  Sub Total: 18
Grand Total: 18
```

For each Artist, the Directory lists information for each Song by that Artist. This data includes "Title", Song "ID", Category, Level and Packet assignment ("CLPack"), Artist Group Codes ("AG"), Role Codes ("Ro"), Mood Code ("M"), Tempo ("Te"), Texture Code ("Tx"), Sound Codes ("S-Code"), Opener Code ("O"), Type Code ("T") and Runtime ("Length").

This Directory also makes use of the "Artist" Report Format Item. For complete information, see the description of the Brief "Directory by Artists", on the previous page.

Our example Directory includes Songs by several different Artists. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs appearing in the Directory.

Directory by Artist Group

The "Directory by Artist Group" automatically *eliminates* all Songs that do not contain at least one Artist Group Code. The Directory is sorted by Artist Group Code, Artist, Title and Category, in that order. This Directory makes use of **SELECTOR**'s "grouping" Report function. Each Artist Group Code and name is printed only *once*, then all the Songs that have been assigned the Artist Group Code are listed below. This means that if a Song contains *two* Artist Group Codes, it will be listed *twice*. Here is an example of the Directory.

```
================================================================================
08/01/90                        WRCS-FM                           PAGE:   1

          D i r e c t o r y   b y   A r t i s t   G r o u p

Artist Group   ID      Artists              Title                CLPack
================================================================================
C  C S N & Y
               2094-   BUFFALO SPRINGFIELD  FOR WHAT IT'S WORTH   I1   0
               2228-   C S & N              JUST A SONG BEFORE I GO P2  0
               2226-   C S & N              MARAKESH EXPRESS     N3   0
               1240-   C S & N              SUITE: JUDY BLUE EYES P3   0
               2430-   C S & N              WASTED ON THE WAY    N1   0
               2289-   C S N & Y            OUR HOUSE            S2   0
               1192-   C S N & Y            TEACH YOUR CHILDREN  I2   0
               1597-A  C S N & Y            WOODSTOCK            N2   0
               1150-   STEPHEN STILLS       LOVE THE ONE YOU'RE WITH I2  0
               2285-   NEIL YOUNG           HEART OF GOLD        N2   0

O  ERIC CLAPTON
               1251-A  ERIC CLAPTON         AFTER MIDNIGHT       N2   0
               0945-A  ERIC CLAPTON         I SHOT THE SHERIFF   N2   0
               0463-A  ERIC CLAPTON         LAY DOWN SALLY       N2   0
               0427-A  CREAM                SUNSHINE OF YOUR LOVE N3   0
               0426-A  CREAM                WHITE ROOM           N3   0
               0901-A  DEREK & DOMINOS      LAYLA                N2   0

T  STEVE WINWOOD
               1512-A  SPENCER DAVIS GROUP  GIMME SOME LOVIN'    N3   0
               0964-A  SPENCER DAVIS GROUP  I'M A MAN            N3   0
               2028-   STEVE WINWOOD        BACK IN THE HIGH LIFE AG R1  0
               1075-   STEVE WINWOOD        DON'T YOU KNOW WHAT THE N1  0
               2403-   STEVE WINWOOD        FINER THINGS         R1   0
               1359-   STEVE WINWOOD        HIGHER LOVE          S1   0
               1363-   STEVE WINWOOD        WHILE YOU SEE A CHANCE G1   0

  Sub Total: 23
Grand Total: 23
```

For each Artist Group Code, the Directory lists the Artist Group name and information for each Song that has been assigned the Artist Group. This data includes "ID", "Artists", "Title" and Category, Level and Packet assignment ("CLPack").

Our example Directory includes three different Artist Groups. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs containing Artist Group Codes that appear in the Directory.

Directory by Title

The "Directory by Title" is sorted by Title, Artist, Runtime, Category and Level, in that order. Here is an example of the Directory.

```
================================================================================
08/01/90                          WRCS-FM                          Page:    1

                    D i r e c t o r y    b y    T i t l e


                                  Gr  Md  Te  SC   Chart      Intro/  Total
Title              Artists        ID   CLP     Ro  Op  Tx   Ty      Time  End    Plays
================================================================================
409                BEACH BOYS     0744-A Y1   0      M  4  O  FF         76-62 1:53  03/ /        2
ACT NATURALLY      BEATLES        2137-  N3 2001  B  M  4  O  FF    C    47-65 2:25  06/ /        1
ALL MY LOVING      BEATLES        2299-  I1   0   B  M  5  O  FF    H    45-64 2:03  00/ /      274
CAN'T GIVE YOU ANYTHING STYLISTICS 2415- N2   0      M  4     MF    B    51-75 3:04  16/ /
CHANGES            DAVID BOWIE    0020-A N2   0      M  3     SS         41-75 3:26  08/ /        7
CRAZY ON YOU       HEART          1310-A N2   0   H  F  4  O  SF         35-76 4:09  13/ /       14
GLORIA             THEM/VAN MORRISON 1538-A N3 0      M  5  O  FF    H    71-66 2:34  06/ /       59
I CAN'T LET GO     HOLLIES        1476-A N3   0      M  4  O  FF         42-66 2:18  03/ /        1
I DON'T WANT TO SPOIL TH BEATLES  0387-A N3 2001  B  M  4  O  FF         39-65 2:29  09/ /       15
I SHOULD HAVE KNOWN BETT BEATLES  1176-  I1   0   B  M  4  O  FF    H    53-64 2:35  07/ /      251
IF I FELL          BEATLES        1396-  I1   0   B  M  2     SS         53-64 2:15  00/ /      276
JUST ONE LOOK      LINDA RONSTADT 0254-A N2   0      F  4  O  MF         44-79 3:02  09/ /
LET'S SPEND THE NIGHT TO ROLLING STONES 2373- N3 0     M  4  O  FF         55-67 3:31  04/ /        8
LODI               C.C.R.         2423-  N3   0      M  4  O  FF         52-69 3:02  07/ /        6
LOOK THROUGH ANY WINDOW HOLLIES   1477-A N3   0      M  4  O  FF         32-66 2:10  07/ /        1
LUCKY MAN          E.L.P.         0688-A N2   0      M  2     SS         48-71 4:32  09/ /       17
MY GENERATION      WHO            0900-A N3   0      M  5  O  FF         74-66 3:14  05/ /       10
NOT FADE AWAY      ROLLING STONES 2223-  N3   0      M  4  O  FF         48-64 1:43  09/ /        3
OBLADI OBLADA      BEATLES        1135-  I3   0   B  M  5  O  FF    H    49-76 3:05  11/ /       57
PAPA OOM MOW MOW   RIVINGTONS     1089-A Y1   0      M  5  O  FF    N    48-62 2:15  00/ /
RIDE MY SEE-SAW    MOODY BLUES    0956-A N3   0      M  4     SF         61-68 4:17  08/ /       13
SOMETHING IN THE AIR THUNDERCLAP NEWMAN 1335-A N3 0    M  3  O  MM         37-69 3:50  11/ /
STREET FIGHTING MAN ROLLING STONES 1149-A N3  0      M  5  O  FF         48-68 3:00  14/ /        8
TEQUILA SUNRISE    EAGLES         0373-A N2   0   E  M  2     SS    C    64-73 2:45  17/ /       17
TINY DANCER        ELTON JOHN     1121-  I2   0      M  2     SM    L    41-72 6:10  14/ /      214
WENDY              BEACH BOYS     0739-A N3   0      M  2     SS         44-64 2:08  14/ /        2
WHO'LL BE THE NEXT IN LI KINKS    1506-A N3   0      M  5  O  FF         34-65 1:58  06/ /
WILD HONEY         BEACH BOYS     1734-A N3   0      M  4  O  MF         31-67 2:28  08/ /

  Sub Total: 28
Grand Total: 28
================================================================================
```

For each Song, the Directory lists the "Title", "Artists", Song "ID", Category, Level and Packet assignment ("CLP"), Artist Group Codes ("Gr"), Role Codes ("Ro"), Mood Code ("Md"), Opener Code ("Op"), Tempo ("Te"), Texture ("Tx"), Sound Codes ("SC"), Type Code ("Ty"), Chart Peak Position and Peak Year ("Chart"), Runtime ("Time"), Intro 2, Intro 3 and Ending ("Intro/End") and the *total* number of times the Song has been scheduled since it was entered into the system ("Total Plays").

Our example Directory includes Songs with various Titles. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs appearing in the Directory.

Directory by Album Title

The "Directory by Album Title" automatically *eliminates* all Songs that do not contain an Album Title. The Directory is sorted by Album Title and Song Title, in that order. This Directory makes use of **SELECTOR**'s "grouping" Report function. Album Titles and Record Labels are printed only *once*, then all the Songs appearing on the Album are listed below. Here is an example of the Directory.

```
================================================================================
08/01/90                         WRCS-FM                           Page:   1

              D i r e c t o r y    b y    A l b u m    T i t l e

Album Title                     Record Label
                        ID     Song Title             Artists
================================================================================
ABBEY ROAD                      APPLE
                        1445-   COME TOGETHER           BEATLES
                        0175-A  GOLDEN / CARRY / THE END BEATLES

FRAMPTON COMES ALIVE            A & M
                        2243-   BABY I LOVE YOUR WAY    PETER FRAMPTON
                        0228-A  DO YOU FEEL LIKE WE DO  PETER FRAMPTON
                        0459-A  SHOW ME THE WAY         PETER FRAMPTON

SGT. PEPPER'S LONELY HEA        CAPITOL
                        1185-   LUCY IN THE SKY WITH DIA BEATLES
                        1186-   WITH A LITTLE HELP FROM  BEATLES

YOUNG AMERICANS                 R C A
                        1411-   FAME                     DAVID BOWIE

ZOSO                            ATLANTIC
                        1188-   STAIRWAY TO HEAVEN       LED ZEPPELIN

  Sub Total: 9
Grand Total: 9
```

The Directory displays the "Record Label" for each "Album Title" on the same line. For each Album, the Directory lists information for the Songs contained on the Album. This data includes "ID", "Song Title" and "Artists".

Our example Directory includes five different Albums. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs containing Album Titles that appear in the Directory.

Directory by ID

The "Directory by ID" is sorted solely by Song ID. Here is an example of the Directory.

```
================================================================================
08/01/90                              WRCS-FM                          Page:   1

                    D i r e c t o r y    b y    I D


                                        Gr  Md  Te   SC    Peak    Intro/   Date
ID     CLP    Title          Artists    Ro  Op  Tx   Ty      Time   End  Entered
================================================================================
1028-  R 1    0 HOLDING BACK THE YEARS  SIMPLY RED          M  1      SS    S      - 86  4:12   24/ /    5/13/87
1081-  S 3    0 HEY JUDE               BEATLES            B  M  3      SM 22 L      - 68  6:53   00/ /   12/29/88
1087-  G 1    0 KEEP ON LOVING YOU     REO SPEEDWAGON        M  3   O  SM           - 81  3:15   10/ /    9/17/87
1088-  R 1    0 INVISIBLE TOUCH        GENESIS            N  M  5   O  FF    H      - 86  3:18   16/ /    7/21/87
1108-  I 1    0 MRS. ROBINSON          PAUL SIMON/ART GARFUNKEL  M  3   O  MM       - 68  3:39   10/ /    9/ 1/88
1181-  I 1    0 YESTERDAY              BEATLES            B  M  1      SS           - 65  2:00   05/ /    7/23/86
1194-  I 2    0 MY SWEET LORD          GEORGE HARRISON    B  M  2      SS           - 70  4:23   16/ /    5/17/88
1241-  R 1    0 ALONE                  HEART              H  F  3      SS           - 87  3:35   11/ /   10/20/87
1249-  I 1    0 SOUNDS OF SILENCE      PAUL SIMON/ART GARFUNKEL  M  3      SM       - 66  3:00   03/ /    7/23/86
1262-  I 1    0 YOU KEEP ME HANGIN' ON SUPREMES          S  F  4   O  FF    MB     - 66  2:34   06/ /   10/ 5/87
1273-  G 1 2002 IT'S STILL ROCK 'N' ROL BILLY JOEL          M  4   O  MF    H      - 80  2:47   07/ /    5/24/90
1308-  I 2    0 BRIDGE OVER TROUBLED WA PAUL SIMON/ART GARFUNKEL  M  1      SS      - 70  4:48   22/ /    4/15/87
1325-  I 1    0 CAN'T BUY ME LOVE      BEATLES            B  M  5   O  FF    H      - 64  2:07   00/ /    8/25/88
1343-  I 2    0 MY LOVE                PAUL MCCARTNEY/WINGS  B  M  1      SS         - 73  3:57   04/ /   11/ 8/88
1389-  I 1    0 I WANT TO HOLD YOUR HAN BEATLES          B  M  5   O  FF    H      - 64  2:21   07/ /    8/25/88
1414-  I 3    0 DREAMS                 FLEETWOOD MAC      F  G  3   O  MM           - 77  4:10   17/ /    5/28/90
1486-  I 1    0 LOVE ME DO             BEATLES            B  M  4   O  FF           - 64  2:12   13/ /    9/ 1/88
1499-  R 1    0 TAKE MY BREATH AWAY    BERLIN                F  2   O  SS           - 86  4:04   11/ /   10/14/87
2013-  I 3    0 DON'T GO BREAKING MY HE ELTON JOHN/KIKI DEE    D  4   O  MF         - 76  4:06   13/ /    5/28/90
2019-  I 1    0 GOOD VIBRATIONS        BEACH BOYS            M  4   O  SF           - 66  3:31   00/ /   11/11/87
2024-  I 1    0 I GET AROUND           BEACH BOYS            M  4   O  FF           - 64  1:58   00/ /    9/ 1/88
2075-  I 1    0 I HEAR A SYMPHONY      SUPREMES          S  F  4   O  SF    MB     - 65  2:35   08/ /   11/17/88
2077-  I 1    0 WHERE DID OUR LOVE GO  SUPREMES          S  F  4   O  FF    MB     - 64  2:27   03/ /    7/25/86
2156-  I 2    0 CROCODILE ROCK         ELTON JOHN            M  4   O  FF    H      - 73  3:45   15/ /    8/ 3/87
2162-  R 1    0 I WANNA DANCE WITH SOME WHITNEY HOUSTON     F  5   O  FF    BD     - 87  4:40   04/ /    8/18/87
2204-  G 1    0 ENDLESS LOVE           DIANA ROSS/LIONEL RICHIE S  D  2      SS  WB - 81  4:19   05/ /    9/ 1/88
2315-  G 1 2002 TELL HER ABOUT IT      BILLY JOEL            M  4   O  FF    H      - 83  3:42   02/ /    5/24/90
2343-  G 1    0 ALL NIGHT LONG         LIONEL RICHIE      R  M  4   O  MF    B      - 83  4:04   11/ /    6/ 3/88
2371-  R 1    0 TIME OF MY LIFE        BILL MEDLEY/JENNIFER WAR L  D  4      SF     - 87  4:33   00/ /    2/ 9/88
2376-  R 1    0 THESE DREAMS           HEART              H  F  2      SS           - 86  4:07   12/ /    7/29/86
2424-  I 1    0 LOVE CHILD             SUPREMES          S  F  4   O  FF    MBH    - 68  2:50   07/ /    9/ 1/88
2463-  R 1    0 STUCK WITH YOU         HUEY LEWIS & NEWS     M  4   O  FF    H      - 86  4:15   18/ /    6/ 3/88
2466-  G 1    0 HELLO                  LIONEL RICHIE      R  M  1      SS  WB       - 84  4:02   15/ /   11/16/87
2496-  G 1   22 AGAINST ALL ODDS       PHIL COLLINS       N  M  2      SS           - 84  3:10   05/ /    5/24/90
3105-  G 1    0 CAN'T FIGHT THIS FEELIN REO SPEEDWAGON       M  3   O  MM           - 85  4:43   19/ /   11/ 8/88
3107-  G 1   22 ONE MORE NIGHT         PHIL COLLINS       N  M  1      SS    W      - 85  4:37   00/ /   10/23/90
3110-  I 3    0 PHILADELPHIA FREEDOM   ELTON JOHN            M  4   O  FF    L      - 75  5:08   15/ /    5/28/90
3174-  G 1    0 POWER OF LOVE          HUEY LEWIS & NEWS     M  5   O  FF    H      - 85  3:44   13/ /   11/ 8/88

  Sub Total: 38
Grand Total: 38
```

For each Song, the Directory lists the "ID", Category, Level and Packet assignment ("CLP"), "Title" and "Artists", Artist Group Codes ("Gr"), Role Codes ("Ro"), Mood Code ("Md"), Opener Code ("Op"), Tempo ("Te"), Texture ("Tx"), Sound Codes ("SC"), Type Code ("Ty"), Chart Peak Month and Peak Year ("Peak"), Runtime ("Time"), Intro 2, Intro 3 and Ending ("Intro/End") and the date that the Song was assigned to its current Category, Level and Packet ("Date Entered").

The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs appearing in the Directory.

Directory by Sound Code

The "Directory by Sound Code" automatically *eliminates* all Songs that do not contain at least one Sound Code. The Directory is sorted by Sound Code, Artist and Title, in that order. This Directory makes use of **SELECTOR**'s "grouping" Report function. Each Sound Code and name is printed only *once*, then all the Songs that have been assigned that Sound Code are listed below. This means that if a Song contains *more* than one Sound Code, it will appear *more than once* in the Directory. Here is an example of the Directory.

```
================================================================================
08/01/90                         WRCS-FM                          PAGE:   1

            D i r e c t o r y    b y    S o u n d    C o d e

Sound Code     ID      Artists                Title              CLPack
================================================================================
B BLACK
               2343-   LIONEL RICHIE          ALL NIGHT LONG      G1   0
               2162-   WHITNEY HOUSTON        I WANNA DANCE WITH S R1   0
               2075-   SUPREMES               I HEAR A SYMPHONY    I1   0
               2077-   SUPREMES               WHERE DID OUR LOVE G I1   0
               1262-   SUPREMES               YOU KEEP ME HANGIN'  I1   0
               2424-   SUPREMES               LOVE CHILD           I1   0
               2466-   LIONEL RICHIE          HELLO                G1   0
               2204-   DIANA ROSS/LIONEL RICHIE ENDLESS LOVE       G1   0

D DANCE
               2162-   WHITNEY HOUSTON        I WANNA DANCE WITH S R1   0

H HARD
               1325-   BEATLES                CAN'T BUY ME LOVE    I1   0
               1389-   BEATLES                I WANT TO HOLD YOUR  I1   0
               1088-   GENESIS                INVISIBLE TOUCH      R1   0
               1273-   BILLY JOEL             IT'S STILL ROCK 'N'  G12002
               2315-   BILLY JOEL             TELL HER ABOUT IT    G12002
               2156-   ELTON JOHN             CROCODILE ROCK       I2   0
               3174-   HUEY LEWIS & NEWS      POWER OF LOVE        G1   0
               2463-   HUEY LEWIS & NEWS      STUCK WITH YOU       R1   0
               2424-   SUPREMES               LOVE CHILD           I1   0

L LONG
               1081-   BEATLES                HEY JUDE             S3   0
               3110-   ELTON JOHN             PHILADELPHIA FREEDOM I3   0

M MOTOWN
               2075-   SUPREMES               I HEAR A SYMPHONY    I1   0
               2077-   SUPREMES               WHERE DID OUR LOVE G I1   0
               1262-   SUPREMES               YOU KEEP ME HANGIN'  I1   0
               2424-   SUPREMES               LOVE CHILD           I1   0

S SAD
               1028-   SIMPLY RED             HOLDING BACK THE YEA R1   0

W WIMPY
               3107-   PHIL COLLINS           ONE MORE NIGHT       G1  22
               2466-   LIONEL RICHIE          HELLO                G1   0
               2204-   DIANA ROSS/LIONEL RICHIE ENDLESS LOVE       G1   0

  Sub Total: 28
Grand Total: 28
```

For each Sound Code, the Directory lists the Sound Code name and information for each Song that has been assigned the Sound Code. This data includes "ID", "Artists", "Title" and Category, Level and Packet assignment ("CLPack").

Our example Directory includes seven Sound Codes. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs containing Sound Codes that appear in the Directory.

Directory by Mood

The "Directory by Mood" automatically *eliminates* all Songs that do not contain a Mood Code. The Directory is sorted by Mood and Title, in that order. This Directory makes use of **SELECTOR**'s "grouping" Report function. Each Mood Code and name is printed only *once*, then all the Songs that have been assigned the Mood Code are listed below. The printing of each different *Mood* begins on a new page, and concludes with a "Sub Total" at the bottom of the last page of Songs containing that Mood Code. The Sub Total indicates the number of Songs containing the Mood Code above. Here is an example of the Directory.

```
================================================================================
08/01/90                        WRCS-FM                           Page:   1

               D i r e c t o r y    b y    M o o d

Mood          CLPack ID       Artists                Title
================================================================================
2 DOWN
              G1  22 2496-    PHIL COLLINS           AGAINST ALL ODDS
              G1   0 2204-    DIANA ROSS/LIONEL RICHIE ENDLESS LOVE
              R1   0 1499-    BERLIN                 TAKE MY BREATH AWAY

  Sub Total: 3
================================================================================
08/01/90                        WRCS-FM                           Page:   2

               D i r e c t o r y    b y    M o o d

Mood          CLPack ID       Artists                Title
================================================================================
3 MEDIUM
              R1   0 1241-    HEART                  ALONE
              G1   0 3105-    REO SPEEDWAGON         CAN'T FIGHT THIS FEELING
              I3   0 1414-    FLEETWOOD MAC          DREAMS

  Sub Total: 3
================================================================================
08/01/90                        WRCS-FM                           Page:   3

               D i r e c t o r y    b y    M o o d

Mood          CLPack ID       Artists                Title
================================================================================
4 UP
              I2   0 2156-    ELTON JOHN             CROCODILE ROCK
              G12002 1273-    BILLY JOEL             IT'S STILL ROCK 'N' ROLL
              I1   0 2424-    SUPREMES               LOVE CHILD
              I1   0 1262-    SUPREMES               YOU KEEP ME HANGIN' ON

  Sub Total: 4
Grand Total: 10
```

For each Mood Code, the Directory lists the Mood name and information for each Song that has been assigned the Mood Code. This data includes Category, Level and Packet assignment ("CLPack"), Song "ID", "Artists" and "Title".

Our example Directory includes three different Mood Codes. Note that the Songs with each Mood begin printing on a separate page. At the bottom of the final page, the "Grand Total" indicates the overall number of Songs containing Mood Codes that appear in the Directory.

Directory by Dayparting

The "Directory by Dayparting" automatically *eliminates* all Songs that do not contain a Standard Daypart Restriction. The Directory is sorted by Grid Code, Title and Artist, in that order. This Directory makes use of **SELECTOR**'s "grouping" Report function. Each Grid Code and Standard Daypart Restriction Name is printed only *once*, then all the Songs that have been assigned the Daypart Restriction are listed below. Here is an example of the Directory.

```
================================================================================
08/01/90                         WRCS-FM                         Page:   1

             D i r e c t o r y   b y   D a y p a r t i n g

----- Dayparting -----
Grid            Name Title                    Artists              CLPack
================================================================================
 1 No AM Drive
                     BRIDGE OVER TROUBLED WAT PAUL SIMON/ART GARFUNKEL I2   0
                     MY LOVE                  PAUL MCCARTNEY/WINGS    I2   0
                     ONE MORE NIGHT           PHIL COLLINS           G1  22
                     YESTERDAY                BEATLES                I1   0

 2 No Nights
                     ALL NIGHT LONG           LIONEL RICHIE          G1   0
                     CROCODILE ROCK           ELTON JOHN             I2   0
                     DON'T GO BREAKING MY HEA ELTON JOHN/KIKI DEE    I3   0
                     I WANNA DANCE WITH SOMEB WHITNEY HOUSTON        R1   0
                     INVISIBLE TOUCH          GENESIS                R1   0
                     IT'S STILL ROCK 'N' ROLL BILLY JOEL             G12002
                     PHILADELPHIA FREEDOM     ELTON JOHN             I3   0
                     POWER OF LOVE            HUEY LEWIS & NEWS      G1   0
                     STUCK WITH YOU           HUEY LEWIS & NEWS      R1   0
                     TELL HER ABOUT IT        BILLY JOEL             G12002

 3 No Weekday Drives
                     AGAINST ALL ODDS         PHIL COLLINS           G1  22
                     ENDLESS LOVE             DIANA ROSS/LIONEL RICHIE G1   0
                     HELLO                    LIONEL RICHIE          G1   0
                     HEY JUDE                 BEATLES                S3   0
                     HOLDING BACK THE YEARS   SIMPLY RED             R1   0

 4 No AM Drive/Nights
                     MY SWEET LORD            GEORGE HARRISON        I2   0

 Sub Total: 20
Grand Total: 20
```

For each "Grid" Code, the Directory lists the Standard Daypart Restriction "Name" and information for each Song that has been assigned the Restriction. This data includes "Title", "Artists", and Category, Level and Packet assignment ("CLPack").

Our example Directory includes three different Standard Daypart Restrictions. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Dayparted Songs appearing in the Directory.

Directory by Run Time

The "Directory by Run Time" is sorted by Runtime and Song ID, in that order. Here is an example of the Directory.

```
================================================================================
08/01/90                         WRCS-FM                          Page:   1

              D i r e c t o r y   b y   R u n   T i m e

Run                                                       Intro/   Sound
 Time ID      Title              Artists                    End     Codes
================================================================================
 1:58 2024-   I GET AROUND       BEACH BOYS                 00/  /
 2:00 1181-   YESTERDAY          BEATLES                    05/  /
 2:07 1325-   CAN'T BUY ME LOVE  BEATLES                    00/  /    H
 2:12 1486-   LOVE ME DO         BEATLES                    13/  /
 2:21 1389-   I WANT TO HOLD YOUR HAND BEATLES              07/  /    H
 2:27 2077-   WHERE DID OUR LOVE GO   SUPREMES              03/  /    MB
 2:34 1262-   YOU KEEP ME HANGIN' ON  SUPREMES              06/  /    MB
 2:35 2075-   I HEAR A SYMPHONY       SUPREMES              08/  /    MB
 2:47 1273-   IT'S STILL ROCK 'N' ROLL BILLY JOEL           07/  /    H
 2:50 2424-   LOVE CHILD         SUPREMES                   07/  /    MBH
 3:00 1249-   SOUNDS OF SILENCE  PAUL SIMON/ART GARFUNKEL 03/  /
 3:15 1087-   KEEP ON LOVING YOU REO SPEEDWAGON             10/  /
 3:17 2496-   AGAINST ALL ODDS   PHIL COLLINS               08/  /
 3:18 1088-   INVISIBLE TOUCH    GENESIS                    16/  /    H
 3:31 2019-   GOOD VIBRATIONS    BEACH BOYS                 00/  /
 3:35 1241-   ALONE              HEART                      11/  /
 3:39 1108-   MRS. ROBINSON      PAUL SIMON/ART GARFUNKEL 10/  /
 3:42 2315-   TELL HER ABOUT IT  BILLY JOEL                 02/  /    H
 3:44 3174-   POWER OF LOVE      HUEY LEWIS & NEWS          13/  /    H
 3:45 2156-   CROCODILE ROCK     ELTON JOHN                 15/  /    H
 3:57 1343-   MY LOVE            PAUL MCCARTNEY/WINGS       04/  /
 4:02 2466-   HELLO              LIONEL RICHIE              15/  /    WB
 4:04 1499-   TAKE MY BREATH AWAY BERLIN                    11/  /
 4:04 2343-   ALL NIGHT LONG     LIONEL RICHIE              11/  /    B
 4:06 2013-   DON'T GO BREAKING MY HEA ELTON JOHN/KIKI DEE  13/  /
 4:07 2376-   THESE DREAMS       HEART                      12/  /
 4:10 1414-   DREAMS             FLEETWOOD MAC              17/  /
 4:12 1028-   HOLDING BACK THE YEARS  SIMPLY RED            24/  /    S
 4:15 2463-   STUCK WITH YOU     HUEY LEWIS & NEWS          18/  /    H
 4:19 2204-   ENDLESS LOVE       DIANA ROSS/LIONEL RICHIE 05/  /    WB
 4:23 1194-   MY SWEET LORD      GEORGE HARRISON            16/  /
 4:33 2371-   TIME OF MY LIFE    BILL MEDLEY/JENNIFER WAR 00/  /
 4:37 3107-   ONE MORE NIGHT     PHIL COLLINS               00/  /    W
 4:40 2162-   I WANNA DANCE WITH SOMEB WHITNEY HOUSTON      04/  /    BD
 4:43 3105-   CAN'T FIGHT THIS FEELING REO SPEEDWAGON       19/  /
 4:48 1308-   BRIDGE OVER TROUBLED WAT PAUL SIMON/ART GARFUNKEL 22/  /
 5:08 3110-   PHILADELPHIA FREEDOM    ELTON JOHN            15/  /    L
 6:53 1081-   HEY JUDE           BEATLES                    00/  /    L


 Sub Total: 38
Grand Total: 38
```

For each Song, the Directory includes "Run Time", "Title", "Artists", Intro 2, Intro 3 and Ending ("Intro/End") and "Sound Codes".

Our example Directory includes Songs with various Runtimes. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of Songs appearing in the Directory.

Directory by Total Plays

The "Directory by Total Plays" automatically *eliminates* all Songs that have not been scheduled from the group of Songs you designate. The Directory is sorted by Total Plays, Artist and Title, in that order. Here is an example of the Directory.

```
================================================================================
08/01/90                          WRCS-FM                          Page:   1

             D i r e c t o r y    b y    T o t a l    P l a y s

Total
Plays CLPack Artists              Title                  Daypart
================================================================================
   51 G1    0 DIANA ROSS/LIONEL RICHIE ENDLESS LOVE          No Weekday Drives
   53 I2    0 PAUL MCCARTNEY/WINGS    MY LOVE               No AM Drive
   88 I1    0 SUPREMES               I HEAR A SYMPHONY
   94 I2    0 GEORGE HARRISON        MY SWEET LORD          No AM Drive/Nights
   97 I1    0 BEATLES                I WANT TO HOLD YOUR HAN
  120 I3    0 ELTON JOHN             PHILADELPHIA FREEDOM   No Night Play
  129 I1    0 BEATLES                CAN'T BUY ME LOVE
  134 I3    0 ELTON JOHN/KIKI DEE    DON'T GO BREAKING MY HE No Night Play
  150 I1    0 BEATLES                LOVE ME DO
  158 I1    0 SUPREMES               LOVE CHILD
  167 G1    0 HUEY LEWIS & NEWS      POWER OF LOVE          No Night Play
  173 G1    0 LIONEL RICHIE          ALL NIGHT LONG         No Night Play
  182 S3    0 BEATLES                HEY JUDE               No Weekday Drives
  186 G12002 BILLY JOEL              IT'S STILL ROCK 'N' ROL No Night Play
  199 I1    0 PAUL SIMON/ART GARFUNKEL MRS. ROBINSON
  209 I1    0 BEATLES                YESTERDAY              No AM Drive
  238 I1    0 BEACH BOYS             I GET AROUND
  242 I2    0 PAUL SIMON/ART GARFUNKEL BRIDGE OVER TROUBLED WA No AM Drive
  245 I3    0 FLEETWOOD MAC          DREAMS
  270 G12002 BILLY JOEL              TELL HER ABOUT IT      No Night Play
  273 I1    0 SUPREMES               YOU KEEP ME HANGIN' ON
  364 I2    0 ELTON JOHN             CROCODILE ROCK         No Night Play
  365 G1    0 REO SPEEDWAGON         CAN'T FIGHT THIS FEELIN
  379 G1   22 PHIL COLLINS           ONE MORE NIGHT         No AM Drive
  401 I1    0 SUPREMES               WHERE DID OUR LOVE GO
  451 G1    0 REO SPEEDWAGON         KEEP ON LOVING YOU
  456 I1    0 BEACH BOYS             GOOD VIBRATIONS
  467 G1    0 LIONEL RICHIE          HELLO                  No Weekday Drives
  486 I1    0 PAUL SIMON/ART GARFUNKEL SOUNDS OF SILENCE
  560 G1   22 PHIL COLLINS           AGAINST ALL ODDS       No Weekday Drives
  568 R1    0 GENESIS                INVISIBLE TOUCH        No Night Play
  649 R1    0 WHITNEY HOUSTON        I WANNA DANCE WITH SOME No Night Play
  653 R1    0 BILL MEDLEY/JENNIFER WAR TIME OF MY LIFE
  733 R1    0 HEART                  THESE DREAMS
  799 R1    0 HEART                  ALONE
  837 R1    0 SIMPLY RED             HOLDING BACK THE YEARS No Weekday Drives
 1016 R1    0 BERLIN                 TAKE MY BREATH AWAY
 1040 R1    0 HUEY LEWIS & NEWS      STUCK WITH YOU         No Night Play


 Sub Total: 38
Grand Total: 38
```

For each Song, the Directory includes the "Total Plays", Category, Level and Packet assignment ("CLPack"), "Artists", "Title", and Standard Daypart Restriction Name ("Daypart").

Our example Directory includes Songs with various Total Plays. The "Sub Total" and "Grand Total" at the end of the Directory indicate the overall number of previously scheduled Songs appearing in the Directory.

Playlist

The "Playlist" standard Report is provided for those stations that publish a weekly music Chart. The Directory automatically *eliminates* all Songs that do not contain data in the "This Week" field in the CHART INFORMATION window in the Library Management section of the program. The Report is sorted solely by "This Week" Chart Information. Here is an example of the Playlist Report.

```
================================================================================

                              WRCS-FM Playlist
                                 10/23/90
This Last
Week Week  Title                  Artists             Label
================================================================================
  1    2   BLACK CAT              JANET JACKSON       A & M

  2    3   I DON'T HAVE THE HEART  JAMES INGRAM        WARNER BROTHERS

  3    4   UNCHAINED MELODY       RIGHTEOUS BROTHERS  VERVE

  4    6   CAN'T STOP             AFTER 7             VIRGIN

  5    8   GIVING YOU THE BENEFIT O PEBBLES           M C A

  6    1   PRAYING FOR TIME       GEORGE MICHAEL      COLUMBIA

  7   11   ICE ICE BABY           VANILLA ICE         S B K

  8   15   MORE THAN WORDS CAN SAY ALIAS              E M I

  9   12   LOVE TAKES TIME        MARIAH CAREY        COLUMBIA

 10   17   PRAY                   M.C. HAMMER         CAPITOL

 11   10   SUICIDE BLONDE         INXS                ATLANTIC

 12   13   SAY A PRAYER           BREATHE             A & M

 13    9   ROMEO                  DINO                ISLAND

 14    5   CLOSE TO YOU           MAXI PRIEST         CHARISMA

 15    7   SOMETHING HAPPENED ON TH PHIL COLLINS      ATLANTIC

 16   18   EVERYBODY EVERYBODY    BLACK BOX           R C A

 17   21   SO CLOSE               DARYL HALL          ARISTA
                                  JOHN OATES

 18   14   CAN'T LIVE WITHOUT YOUR NELSON             D G C

 19        STRANDED               HEART               CAPITOL

 20        I'M YOUR BABY TONIGHT  WHITNEY HOUSTON     ARISTA

 Sub Total: 20
Grand Total: 20
```

The Header displays your station's Call Letters and the date the Playlist was generated. The Header also indicates the location of the Song data included in the Playlist.

For each Song, the Playlist prints Chart Information for "This Week" and "Last Week", as well as "Title", "Artists" and "Label".

The "Sub Total" and "Grand Total" at the end of the Playlist indicate the overall number of Songs appearing in the Playlist.

EDIT REPORT FORMATS

Chances are, the standard Reports in **SELECTOR** will provide all of the Song Database information that you will ever need. However, you can edit any of the standard Formats, or create new Formats, to provide Reports that contain the *exact* information you want, in layouts that are customized to your needs.

In many cases, you can copy one of the standard Report Formats and perform a few simple edits to create an entirely different type of Report. For example, you could easily create a "Directory by Energy" Report by copying the "Directory by Mood" Report Format and making a few minor changes. For a complete checklist of the steps you must take to *modify* an existing Report Format, see "Edit Report Format Checklist" on Page 837 in this Section of the Manual.

Although it takes a little time to design attractive and usable Report Formats from scratch, the results are well worth the effort. Effective custom Formats will generate Reports that contain the *exact* Database information you need, in a functional and logical arrangement. For a complete checklist of the steps you must take to *create* a new Report Format, see "Create Report Format Checklist" on Page 838 in this Section of the Manual.

You select a Report Format for editing on the **REPORTS** screen. Place the cursor on an existing or blank Report Format, and press the F4 Key. If you choose a *blank* Report Format, you will have to *create* a new Format from scratch. If you select an *existing* Report Format, you will *modify* that Format's settings.

```
---- S E L E C T O R ---------------------------------------- Reports ----
|                                                        3 of 100        |
|Input          Filter                    Report Name                    |
|                   Directory by Category                                |
|                   Directory by Category Packeting                      |
|                   Category Change Report                               |
|                   Directory by Category/Alternate Category             |
|                   Directory by Artists (Brief)                         |
|                                                                        |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

The cursor on the **REPORTS** screen excerpt shown above is positioned on the third Item, the "Category Change Report". When you press the F4 Key to edit the selected Report Format, the Edit Report Menu appears on the screen.

```
---- S E L E C T O R (R) -------------------------------- Edit Report ----
_                                                                        _
_       Category Change Report                                          _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_       1. Format                     4. Select Categories/Levels       _
_                                                                        _
_       2. Header                      5. Parameters/Name                _
_                                                                        _
_       3. Filter                   Esc - Report Menu                    _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_                                                                        _
_ WRCS-FM    12.00                              The Songs You Love!      _
------------------ (C) 1979-1990 Radio Computing Services ------------------
```

The Edit Report Menu allows you to edit various aspects of the selected Report Format. The Report name is displayed in the upper-left portion of the Menu. Of course, if we were working with a different Report Format, this portion of the Menu would display that Report's name.

In the Format section, you choose the Song data that will be shown in the Report, and where and how it will be printed. In the Header area, you specify the information that will be printed at the top of each Report page. The Filter allows you to establish Song selection criteria that the system will use to determine which Songs should be included in the Report. Select Categories/Levels is used to designate that only those Songs in specific

Categories/Levels will be included in the Report. The Parameters/Name area contains settings that determine the overall operation and appearance of the Report, and allows you to name the Report Format. We'll cover each area in detail, in the order in which they appear on the Menu.

Keep in mind that *all* of the editing features and functions that we'll illustrate for the "Category Change Report" are available for a blank Report Format, or for any of the existing Report Formats.

FORMAT

When you select Option #1 from the Edit Report Menu, the **REPORT FORMAT** screen will appear on your monitor. You will see a display somewhat like this.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|           Category Change Report                                           |
| FIELD NAME                       ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
| Song ID····················· ID      1      4        7        P             |
| Artist······················· AR      1      12       24       P      3     |
| Artist 1····················· A1                                            |
| Artist 1 Number·············· AN                                            |
| Artist 2····················· A2                                            |
| Artist 2 Number·············· AU                                            |
| Title························· TI      1      37       23       P      4     |
| Title Number················· AU                                            |
| Category····················· CA      1      1        1        P      1     |
| Category Name················ CM                                            |
| Level························· LV      1      2        1        P      2     |
| Packet······················· PA                                           |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
CL  IDIDIDI ARARARARARARARARARARARAR TITITITITITITITITITITITIT PLPLPL ECECECEC PCPC
                                                             L1L1L1 H1H1H1H1 Y1Y1
                                                             L2L2L2 H2H2H2H2 Y2Y2
                                                             L3L3L3 H3H3H3H3 Y3Y3
                                                             L4L4L4 H4H4H4H4 Y4Y4
---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ----------------
```

The **REPORT FORMAT** screen displays the name of the Report Format you are editing near the upper-left corner. Our example screen displays "Category Change Report" in this area. If we were working with a different Report Format, the screen would display the appropriate Format name here.

The **REPORT FORMAT** screen is divided into two sections. The upper-half of the screen is a scrolling region that allows you to designate the data that will be included in the Report, where and how it will be printed and how it will be sorted. For complete information about working in this portion of the screen, see "Report Format Design" on Page 810 in this Section of the Manual.

The lower-half of the screen contains a mockup that represents how the Report data you designate will appear when printed. For details on this area of the screen, see "Report Format Mockup" on Page 813 in this Section of the Manual.

The "Field Name" column in the upper-half of the **REPORT FORMAT** screen displays the names of data fields, whose contents may be included in Reports. This is a rather long scrolling list and we're going to spend some time exploring it in detail.

Song Information

The beginning portion of the Field Name list contains the data Items for the Song Characteristics that are most frequently used in Report Formats. You specify an Item to include data from the associated field of each Song's **SONG INFORMATION** screen. Most of these Items are straightforward. For example, the "Song ID" Item is used to instruct **SELECTOR** to print the ID of each Song appearing on the Report. Similarly, the "Title" Item commands the system to print the Title of each Song that appears on the Report.

Some of the Items, such as "Category Name", "Era Name" and "Mood Name", refer to Song Characteristic *names* that you define in the Music Policy Section of the program. For example, if you have defined Era Code "1" as "Fifties" on the **ERA RULE** screen in Music Policy, the "Era Name" Item can be used in a Report Format to instruct the system to print "Fifties" for those Songs that have an Era Code of "1".

Artist Items

There are several "Artist" Items available on the **REPORT FORMAT** screen. We'll take a moment to explain the operation of these data Items in Report Formats.

```
---- S E L E C T O R ------------------------------------ Report Format ----
|        Category Change Report                                            |
| FIELD NAME                    ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
| Artist······················· AR      1      12       24       P      3    |
| Artist 1····················· A1                                          |
| Artist 1 Number·············· AN                                         |
| Artist 2····················· A2                                          |
| Artist 2 Number·············· AU                                         |
----------------------------------------------------------------------------
```

The "Artist 1" Item instructs the system to print each Song's Artist 1 in a Report. "Artist 1 Number" commands **SELECTOR** to print the Artist *Number* of Artist 1 for the Songs in the Report. The "Artist 2" Item is used to include each Song's Artist 2 in a Report. "Artist 2 Number" instructs the system to print the Artist *Number* of Artist 2 for each Song in the Report.

The "Artist" Item *combines* a Song's Artist 1 and Artist 2 whenever two Artists appear together on a Song. The system places a slash (/) at the end of the Artist 1 name and *adds* the Artist 2 name after the slash (/). For example, if a Report containing the "Artist" Item is used to print the Song "Leather and Lace" by Don Henley and Stevie Nicks, the Artist information for that Song will be printed as "Don Henley/Stevie Nicks". Note that for those Songs that contain data for Artist 1 *only*, the Artist's name will be printed as if the Artist 1 Item was used in the Report Format. That is, the slash (/) will *not* appear at the end of the Artist 1 name.

Whenever the "Artist" Item is designated in a Report as the *first* sort Item, the system automatically creates *two* combinations. In this case, each Artist appears as the first Artist in one of the two combinations. This means that those Songs containing data in the Artist 1 *and* Artist 2 fields will appear in the Report *twice*. This is especially helpful when you're looking up a Song by two Artists in a long Report. Since Songs by two Artists will be listed alphabetically under *both* Artist names, they're much easier to find. For an example of this feature, see "Directory by Artists (Brief)" on Page 783 in this Section of the Manual.

Additional Song Information Items

The Report Formats you design can include data from each Song's **ADDITIONAL SONG INFORMATION** window. You access this window in the Library Management section of the program, to store a variety of miscellaneous information about the Songs in your Database. To learn more about working in this area of **SELECTOR**, see "Additional Song Information" on Page 103 in Section 1 of this Manual. Here is an example **ADDITIONAL SONG INFORMATION** window.

```
---------------------------------------------------------
|          Additional Song Information                  |
|   Additional Artists                                  |
|                                                       |
|   Composers                                           |
| John Lennon / Paul McCartney                          |
---------------------------------------------------------
|   Publishers                                          |
| Maclen                                                |
|   Arrangers                               License     |
| George Martin, Producer                      BMI      |
---------------------------------------------------------
|   Label                    Record #   Promoter  Country|
| Apple                        2276                 UK   |
|         Content                        Address        |
|           No                                          |
------------------ F1-Help F2-Save ------------------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "ADDITIONAL". You use these Items to design Reports that include data from each Song's **ADDITIONAL SONG INFORMATION** window.

```
---- S E L E C T O R -------------------------------------- Report Format ----
|        Category Change Report                                              |
| FIELD NAME                   ABREV   LINE   COLUMN   LENGTH   FONT   SORT   |
| ADDITIONAL:Addit. Artists···· AA                                           |
| ADDITIONAL:Composers········· WR                                           |
| ADDITIONAL:Publishers········ PU                                           |
| ADDITIONAL:Arrangers········· AS                                           |
| ADDITIONAL:License··········· LI                                           |
| ADDITIONAL:Label············· LA                                           |
| ADDITIONAL:Record #·········· RN                                           |
| ADDITIONAL:Promoter·········· PR                                           |
| ADDITIONAL:Country··········· CY                                           |
| ADDITIONAL:Content··········· CO                                           |
| ADDITIONAL:Address··········· AD                                           |
------------------------------------------------------------------------------
```

For example, the "ADDITIONAL:Label" Item instructs the system to print the Record Label name for each Song listed in the Report. To see an example of this Item in action, see "Directory by Album Title" on Page 787 in this Section of the Manual.

Alternate Category Items

The Report Formats you design can include data related to each Song's Alternate Category. You use the **ALTERNATE CATEGORY** window in the Library Management section of the program to assign an Alternate Category, Level and/or Packet to any Song in your Database. For example, the **ALTERNATE CATEGORY** window shown on the right contains settings that control when the associated Song will move between its Original assignment in Category B, Level 1 to its Alternate assignment in Category A, Level 1. To learn more about working in the **ALTERNATE CATEGORY** window, see "Alternate Category" on Page 111 in Section 1 of this Manual.

```
----------------------------------
|      Alternate Category         |
|Category A Level 1 Packet    0   |
| Grid  19  No Weekday Daytime    |
|     1        111          11    |
|     212345678901212345678901    |
|     MAAAAAAAAAAANPPPPPPPPPPP     |
| Mon   BBBBBBBBBBBBBBBBBBBBB     |
| Tue   BBBBBBBBBBBBBBBBBBBBB     |
| Wed   BBBBBBBBBBBBBBBBBBBBB     |
| Thu   BBBBBBBBBBBBBBBBBBBBB     |
| Fri   BBBBBBBBBBBBBBBBBBBBB     |
| Sat                             |
| Sun                             |
| "B" - Play in SECONDARY HITS    |
| " " - Play in POWER HITS        |
-- F1-Help F2-Save F5-Pick Grid -
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "ALTERNATE". You use these Items to design Reports that include data pertaining to each Song's Alternate Category/Level/Packet assignment.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|       Category Change Report                                               |
| FIELD NAME                ABREV   LINE   COLUMN   LENGTH   FONT   SORT      |
| ALTERNATE:Category···········  AC                                          |
| ALTERNATE:Category Name······  1N                                          |
| ALTERNATE:Level··············  AL                                          |
| ALTERNATE:Packet·············  AP                                          |
| ALTERNATE:Daypart Grid·······  AI                                          |
| ALTERNATE:Daypart Grid Name··  1G                                          |
-----------------------------------------------------------------------------
```

For example, the "ALTERNATE:Category" Item instructs the system to print the Alternate Category Code for each Song listed in the Report. For an example of this feature, see "Directory by Category/Alternate Category" on Page 782 in this Section of the Manual.

Chart Information Items

The Report Formats you design can include data related to each Song's past and present Chart performance. You use the CHART INFORMATION window in the Library Management section of the program to enter data from trade publications, or your station's own unique Chart, to the Songs in your Database. The example CHART INFORMATION window shown on the right contains information that tracks the Chart performance of the associated Song. To learn more about working in the system's CHART INFORMATION window, see "Chart Information" on Page 116 in Section 1 of this Manual.

```
------------------------------------
|       Chart Information           |
| This Week ··············          |
| Last Week ··············          |
| Weeks On ···············    38    |
| Weeks at Peak ··········     9    |
| Peak Position ··········     1    |
| Peak Month ·············     9    |
| Peak Year ··············    68    |
| Year-End Rank ·········      1    |
| Chart Note ··········             |
| Rotation ···········              |
| Chart Debut Date ·   9/14/68      |
-------- F1-Help F2-Save --------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "CHART". You use these Items to design Reports that include Chart data from each Song's **CHART INFORMATION** window.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|          Category Change Report                                            |
| FIELD NAME                      ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
| CHART:This Week··············   TW                                          |
| CHART:Last Week··············   LW                                          |
| CHART:Weeks On···············   WO                                          |
| CHART:Weeks at Peak··········   WP                                          |
| CHART:Peak Position··········   PP                                          |
| CHART:Peak Month·············   PM                                          |
| CHART:Peak Year··············   PY                                          |
| CHART:Year-End Rank··········   YE                                          |
| CHART:Chart Note·············   CN                                          |
| CHART:Rotation···············   RT                                          |
| CHART:Chart Debut Date·······   DD                                          |
---------------------------------------------------------------------------
```

For example, the CHART:This Week" and "CHART:Last Week" Items are used on the Report Format for **SELECTOR**'s "Playlist" standard Report. These Items instruct the system to print Song Chart position numbers for "This Week" and "Last Week". For an example of this feature, see "Playlist" on Page 794 in this Section of the Manual.

Future Moves Items

The Report Formats you design can include information related to each Song's Future Moves. You use the **FUTURE MOVES** window in the Library Management section of the program to designate up to five future changes to a Song's Category, Level, and/or Packet assignment. To learn more about working in this area of **SELECTOR**, see "Future Moves" on Page 117 in Section 1 of this Manual. Here is an example **FUTURE MOVES** window.

```
----------------------------------------------------------
|                    Future Moves                        |
|                                                        |
| 1-On  6/20/90 or after     Plays to Ct N Lv 1 Pk 0     |
|                                                        |
| 2-On  8/20/90 or after     Plays to Ct S Lv 3 Pk 0     |
|                                                        |
| 3-On   /  /   or after 25  Plays to Ct N Lv 1 Pk 0     |
|                                                        |
| 4-On   /  /   or after     Plays to Ct   Lv   Pk       |
|                                                        |
| 5-On   /  /   or after     Plays to Ct   Lv   Pk       |
|                                                        |
|                                                        |
|                                                        |
------------------- F1-Help F2-Save ------------------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "FUTURE MOVES". You use these Items to design Reports that include data from each Song's **FUTURE MOVES** window.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|         Category Change Report                                             |
| FIELD NAME                      ABREV    LINE    COLUMN    LENGTH    FONT    SORT |
| FUTURE MOVES:# Of Moves······   NM                                         |
| FUTURE MOVES:Date 1··········   F1                                         |
| FUTURE MOVES:Date 2··········   F2                                         |
| FUTURE MOVES:Date 3··········   F3                                         |
| FUTURE MOVES:Date 4··········   F4                                         |
| FUTURE MOVES:Date 5··········   F5                                         |
| FUTURE MOVES:Plays 1·········   P1                                         |
| FUTURE MOVES:Plays 2·········   P2                                         |
| FUTURE MOVES:Plays 3·········   P3                                         |
| FUTURE MOVES:Plays 4·········   P4                                         |
| FUTURE MOVES:Plays 5·········   P5                                         |
| FUTURE MOVES:C/L/P 1·········   C1                                         |
| FUTURE MOVES:C/L/P 2·········   C2                                         |
| FUTURE MOVES:C/L/P 3·········   C3                                         |
| FUTURE MOVES:C/L/P 4·········   C4                                         |
| FUTURE MOVES:C/L/P 5·········   C5                                         |
------------------------------------------------------------------------------
```

For example, the "FUTURE MOVES:# Of Moves" Item instructs the system to print the *number* of Future Moves that have been specified for each Song in the Report. If a Report containing this Item is used to print Songs that presently contain Future Moves, **SELECTOR** will print a number between "1" and "5" to indicate the number of Future Moves for each of those Songs. The system will print *nothing* at the data Item position for those Songs that have *no* Future Moves.

The remaining "FUTURE MOVES" Items are used to instruct the system to print any or all of the five Future Move "Dates", number of "Plays" or destination Categories, Levels and Packets ("C/L/P").

History Items

The Report Formats you design can include information related to the Song History and Play History of the Songs in your Database. We'll discuss Play History in a moment. During scheduling, **SELECTOR** automatically stores Song History in the **SONG HISTORY** window in the Library Management section of the program. To learn more about the information that is stored here, see "Song History" on Page 124 in Section 1 of this Manual. Here is an example **SONG HISTORY** window.

```
------------------------------------------------------------------------------
                                                     1 1 1                 1 1
Present Cat/Lev/Pack          1                      2 1 2                 0 1
 Entered · 12/29/88  Date  Day 2 1 2 3 4 5 6 7 8 9 0 1 2 1 2 3 4 5 6 7 8 9 0 1
Plays ······· 151  5/15/90 Tue | | | | | | | | | |*| | | | | | | | | | | | |
   Change History  5/14/90 Mon | | | | | | | | | | | |*| | | | | | | | | | |
Entered  CLPack Play 5/13/90 Sun | | | | | | | | | | | | | | | |*| | | | | |
 3/27/87  I1  0  149  5/12/90 Sat | | |*| | | | | | | | | | | | | | | | | | |
10/15/86 I3  0    8  5/11/90 Fri | | | | | | | | | |*| | | | | | | | | | | | |
 8/18/86 C1  0   45  5/10/90 Thu*| | | | | | | | | | | | | | | | | | | | | | |
 7/21/86 P2  0   28  5/ 9/90 Wed | | | | | | | | | | | | |*| | | | | | | | | |
    Total Plays    5/ 8/90 Tue | | | |*| | | | | | | | | | | | | | | | | | |
        381        5/ 7/90 Mon | | | | | | | |*| | | | | | | | | | | | | | |
    Date Added     5/ 6/90 Sun | | | | | | | | | | | | | | | | | |*| | | | |
      7/21/86      5/ 5/90 Sat |*| | | | | | | | | | | | | | | | | | | | | |
    Last Edited    5/ 4/90 Fri | | | | | | |*| | | | | | | | | | | | | | | |
      1/ 7/90      5/ 3/90 Thu | | | | | | | | | | | | | | | | | | | |*| | |
  Maintenance Flag 5/ 2/90 Wed | | | | | | | | | | | |*| | | | | | | | | | |
        249        5/ 1/90 Tue | | |*| | | | | | | | | | | | | | | | | | | |
------------ F1-Help F2-Save F7-Play History Alt M-Maintenance Flag ------------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "HISTORY". You use these Items to design Reports that include data from each Song's **SONG HISTORY** and/or **PLAY HISTORY** window. First, let's look at the Items that pertain to the **SONG HISTORY** window.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|         Category Change Report                                             |
| FIELD NAME                     ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
| HISTORY:Last Edited··········  LE                                          |
| HISTORY:Date Added···········  DA                                          |
| HISTORY:Total Plays··········  TP                                          |
| HISTORY:Maintenance Flag·····  MF                                          |
| HISTORY:# Of Changes·········  NF                                          |
| HISTORY:Present C/L/P·········  PL      1      61       6        P         |
| HISTORY:Change C/L/P 1········  L1      2      61       6        P         |
| HISTORY:Change C/L/P 2········  L2      3      61       6        P         |
| HISTORY:Change C/L/P 3········  L3      4      61       6        P         |
| HISTORY:Change C/L/P 4········  L4      5      61       6        P         |
| HISTORY:Entered Category······  EC      1      68       8        P         |
| HISTORY:Change Date 1·········  H1      2      68       8        P         |
| HISTORY:Change Date 2·········  H2      3      68       8        P         |
| HISTORY:Change Date 3·········  H3      4      68       8        P         |
| HISTORY:Change Date 4·········  H4      5      68       8        P         |
| HISTORY:Plays In Category·····  PC      1      77       4        P         |
| HISTORY:Change Plays 1········  Y1      2      77       4        P         |
| HISTORY:Change Plays 2········  Y2      3      77       4        P         |
| HISTORY:Change Plays 3········  Y3      4      77       4        P         |
| HISTORY:Change Plays 4········  Y4      5      77       4        P         |
 ----------------------------------------------------------------------------
```

The first four Items in the **REPORT FORMAT** screen excerpt shown above are self-explanatory. For example, the "HISTORY:Last Edited" Item instructs the system to print the date that each Song in the Report was most-recently changed. Similarly, the "HISTORY:Date Added" Item instructs the system to print the date that each Song in the Report was first entered into the Database.

The "HISTORY:# Of Changes" Item instructs the system to print the *number* of *prior* Category, Level and/or Packet assignments of each Song appearing in the Report. If a Report containing this Item is used to print Songs that were assigned to at least one other Category, Level and/or Packet before their current assignments, **SELECTOR** will print a number between "1" and "4" to indicate the number of prior assignments for each of those Songs. The system will print *nothing* at the data Item position for those Songs that have *not* previously been assigned to another Category, Level and/or Packet

The "C/L/P" Items instruct the system to print a string of characters that represent the Category, Level and Packet assignments for each Song on the Report. The "HISTORY:Change C/L/P 3" Item, for example, instructs the system to print the third *previous* Category, Level and Packet assignments of Songs appearing on the Report. Let's say a Song's third previous assignment was Category N, Level 2, Packet 10. In this case the string "N2 10" would be printed for that Song. The system will print *nothing* at the data Item position for those Songs that have *no* third previous assignment.

The "HISTORY:Entered Category" Item instructs the system to print the date that the Songs on the Report were assigned to their *current* Category, Level and Packet. Similarly, the "Change Date" Items are used to instruct the system to print the date that Songs on the Report entered their *previous* Category, Level and Packet assignments. The system will print *nothing* at the data Item position for those Songs that have *no* previous assignment.

The "HISTORY:Plays In Category" Item instructs the system to print the number of times the Songs in the report have been scheduled while in their current Category, Level and Packet assignments. Likewise, the "Change Plays" Items are used to instruct the system to print the number of times that the Songs on the Report were scheduled during *previous* Category, Level and Packet assignments. The system will print *nothing* at the data Item position for those Songs that have *not* been scheduled or those Songs that have *no* previous assignment.

Many of the data Items in the **REPORT FORMAT** screen excerpt shown above are used in **SELECTOR**'s "Category Change Report". For an example of these features, see "Category Change Report" on Page 781 in this Section of the Manual.

Each time a Song is scheduled in the system, **SELECTOR** stores the schedule date and time in the Song's **PLAY HISTORY** window. The system maintains twenty "Play Stamps" for every scheduled Song in your Database.

```
---- S E L E C T O R ------------ Play History ----
| Plays Ago   Date      Time    Dy:Hr:Mn   Dpt Reg |
|     1      5/15/90  11:12 A    :22:        3   *  |
|     2      5/14/90   1:12 P    :17:24      3   *  |
|     3      5/13/90   7:48 P   1:15:42      4   *  |
|     4      5/12/90   4:06 A    :15:42      1   *  |
|     5      5/11/90  12:24 N   1:11:36      3   *  |
|     6      5/10/90  12:48 M    : 7:54      1   *  |
|     7      5/ 9/90   4:54 P   1:11:36      4   *  |
|     8      5/ 8/90   5:18 A    :19:06      2   *  |
|     9      5/ 7/90  10:12 A    :13:24      3   *  |
|    10      5/ 6/90   8:48 P   1:19:30      5   *  |
|    11      5/ 5/90   1:18 A    :16:06      1   *  |
|    12      5/ 4/90   9:12 A    :11:12      2   *  |
|    13      5/ 3/90  10:00 P   1: 7:12      5   *  |
|    14      5/ 2/90   2:48 P   1:11:24      3   *  |
|    15      5/ 1/90   3:24 A    : 4:24      1   *  |
|    16      4/30/90  11:00 P   1:20:54      5   *  |
|    17      4/29/90   2:06 A    :16:        1   *  |
|    18      4/28/90  10:06 A    :15:        3   *  |
|    19      4/27/90   7:06 P   1:16:        4   *  |
|    20      4/26/90   3:06 A    : :         1   *  |
|            Average Turnover   1:  :25            |
----------- F1-Help Esc-Previous Screen -----------
```

To learn more about the information that is stored here, see "Play History" on Page 125 in Section 1 of this Manual. Here is an example **PLAY HISTORY** window.

Now we'll look at the Reports "HISTORY" data Items that pertain to the information stored in the **PLAY HISTORY** window.

```
---- S E L E C T O R ------------------------------------ Report Format ----
|        Category Change Report                                              |
| FIELD NAME                     ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
| HISTORY:Last Play Date········   1D                                        |
| HISTORY:2 Plays Ago Date·····    2D                                        |
| HISTORY:3 Plays Ago Date·····    3D                                        |
| HISTORY:4 Plays Ago Date·····    4D                                        |
| HISTORY:5 Plays Ago Date·····    5D                                        |
| HISTORY:Last Play Time········   1T                                        |
| HISTORY:2 Plays Ago Time·····    2T                                        |
| HISTORY:3 Plays Ago Time·····    3T                                        |
| HISTORY:4 Plays Ago Time·····    4T                                        |
| HISTORY:5 Plays Ago Time·····    5T                                        |
------------------------------------------------------------------------------
```

You can use the Items in the **REPORT FORMAT** screen excerpt shown above to design Report Formats that display any or all of the last five dates and times that the Songs appearing in the Report were scheduled. For example, the "HISTORY:Last Play Date" Item instructs the system to print the date that each Song was most-recently scheduled. Similarly, the "HISTORY:Last Play Time" Item instructs the system to print the time that each Song appearing in the Report was most-recently scheduled.

The "HISTORY:2" Items refer to the "2 Plays Ago" dates and times in the **PLAY HISTORY** window. The "HISTORY:3" Items refer to the "3 Plays Ago" dates and times in the **PLAY HISTORY** window, and so on through "5 Plays Ago".

MUSICbase Item

The Field Name list on the **REPORT FORMAT** screen contains an Item that begins with the label "MUSICbase". You can use this Item to design Reports that indicate which Songs in your **SELECTOR** Database have been "matched" in **MUSICbase**. For an overview of this product, see "**MUSICbase**" on Page 45 in the Introduction Section of this Manual.

```
---- S E L E C T O R ----------------------------------- Report Format ----
|           Category Change Report                                         |
|  FIELD NAME                        ABREV    LINE   COLUMN   LENGTH   FONT    SORT  |
|  MUSICBASE:Musicbase Info·····  MB                                       |
---------------------------------------------------------------------------
```

The "MUSICBASE:Musicbase Info" Item instructs the system to print either "Yes" or "No" for each Song listed in the Report. A "Yes" means that the associated Song in the **SELECTOR** Database has been matched to the corresponding Song in **MUSICbase**.

Notes Items

The Report Formats you design can include information related to the Song Notes stored in your Database. You use the **SONG NOTES** window in the Library Management section of the program to designate up to five Notes for the Songs in your Database. To learn more about working in this area of **SELECTOR**, see "Song Notes" on Page 99 in Section 1 of this Manual. Here is an example **SONG NOTES** window.

```
--------------------------------------------------------------------------------
|                       NOTES FOR HEY JUDE                                      |
|   Number   Start Date  Kill Date/Hour  Kill Count  Anniversary  Print Status  |
--------------------------------------------------------------------------------
| Number One for nine weeks in 1968                                            |
| 1.   34      / /        / /                    ·      / /       Rotate        |
--------------------------------------------------------------------------------
| CD: Past Masters Volume Two                                                  |
| 2.   35      / /        / /              25     ·      / /       Rotate        |
--------------------------------------------------------------------------------
| "Hey Jude" made its chart debut on September 14, 1968                        |
| 3.   36      / /        / /                    ·   9/14/68   Anniversary      |
--------------------------------------------------------------------------------
| Don't miss the Beatles Weekend starting Friday afternoon at 5:00 on WRCS     |
| 4.   37    6/11/90    6/15/90  5P               ·      / /     Always Print   |
--------------------------------------------------------------------------------
| "Hey Jude" was the Number One Song of the year in 1968                       |
| 5.   38      / /        / /                    ·      / /       Hold          |
------------------------------ F1-Help F2-Save ------------------------------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "NOTES". You use these Items to design Reports that include Song Note data from each Song's **SONG NOTES** window.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|         Category Change Report                                              |
| FIELD NAME                    ABREV    LINE   COLUMN   LENGTH   FONT   SORT  |
| NOTES:Number Of Song Notes···  NS                                           |
| NOTES:Text 1·················  1T                                           |
| NOTES:Text 2·················  2T                                           |
| NOTES:Text 3 ················  3T                                           |
| NOTES:Start Date 1···········  1L                                           |
| NOTES:Start Date 2···········  2L                                           |
| NOTES:Start Date 3···········  3L                                           |
| NOTES:Kill Count 1···········  1K                                           |
| NOTES:Kill Count 2···········  2K                                           |
| NOTES:Kill Count 3···········  3K                                           |
| NOTES:Kill Date 1············  1A                                           |
| NOTES:Kill Date 2············  2A                                           |
| NOTES:Kill Date 3············  3A                                           |
| NOTES:Kill Hour 1············  1H                                           |
| NOTES:Kill Hour 2············  2H                                           |
| NOTES:Kill Hour 3············  3H                                           |
| NOTES:Anniversary Date 1·····  1A                                           |
| NOTES:Anniversary Date 2·····  2A                                           |
| NOTES:Anniversary Date 3·····  3A                                           |
| NOTES:Status 1···············  1S                                           |
| NOTES:Status 2···············  2S                                           |
| NOTES:Status 3···············  3S                                           |
------------------------------------------------------------------------------
```

In order to conserve space, we have not included *all* of the numbered "NOTES" Items in our example **REPORT FORMAT** screen excerpt. We have only included numbers "1" through "3" in our example screen. Rest assured, however, that *five* of each numbered Item are actually available in the system. The "NOTES:Number Of Song Notes" Item instructs the system to print the *number* of Song Notes assigned to each Song appearing in the Report. If a Report containing this Item is used to print Songs that are assigned at least one Song Note, **SELECTOR** will print a number between "1" and "5" to indicate the number of Song Notes for each of those Songs. The system will print *nothing* at the data Item position for those Songs that have *no* Song Notes.

The numbers refer to the Song Note *numbers* in the **SONG NOTES** window. For example, the "NOTES:Start Date 2" Item instructs the system to print the "Start Date" of the *second* Song Note assigned to each Song appearing in the Report. The system will print *nothing* at the data Item positions for those Songs that have *no* data in the numbered "NOTES" Items.

Packet Items

The Report Formats you design can include data about the "Target Number of Plays" and "Current Number of Plays" of your Packeted Songs. You may assign a "Target Number of Plays", and the system automatically maintains the "Current Number of Plays", for Packeted Songs on the **PACKET MANAGEMENT** screen in the Library Management section of the program. To learn more about these features, see "Target Number of Plays" on Page 171 and "Current Number of Plays" on Page 171 both in Section 1 of this Manual.   Here is an example **PACKET MANAGEMENT** screen excerpt.

```
---- S E L E C T O R --------------------------------- Packet Management ----
|                          1 of    7 Songs          |    |     |       |
|    Category/Level                      Daypart     |    |Target|Current|
|          |                             Restriction |    |# of |# of   |
|   ID    | Packet      Artist/Title     Grid  |     |Dig|Plays |Plays  |
|    |    |   |            |               |    |    | | |     |       |
| 3058-   G1   22 PHIL COLLINS/IN THE AIR TONIGH No Night P |Yes| 1   |      |
| 2496-   G1   22 PHIL COLLINS/AGAINST ALL ODDS  No Weekday |Yes| 3   |   2  |
| 3107-   G1   22 PHIL COLLINS/ONE MORE NIGHT    No AM Driv |No | 1   |      |
| 2315-   G1 2002 BILLY JOEL/TELL HER ABOUT IT   No Night P |No | 1   |      |
| 2362-   G1 2002 BILLY JOEL/UPTOWN GIRL         No Night P |No | 5   |   3  |
| 3028-   G1 2002 BILLY JOEL/LONGEST TIME        No Night P |No | 1   |      |
| 1273-   G1 2002 BILLY JOEL/IT'S STILL ROCK 'N' No Night P |No | 1   |      |
|                                                   |    |     |       |
------------------------------ F1-Help F2-Save ------------------------------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "PACKET". You use these Items to design Reports that include the "Target Number of Plays" and "Current Number of Plays" assigned to each Song on the **PACKET MANAGEMENT** screen.

```
---- S E L E C T O R ------------------------------------ Report Format ----
|       Category Change Report                                             |
| FIELD NAME                 ABREV    LINE    COLUMN   LENGTH   FONT   SORT |
| PACKET:Target Count·········· TC                                         |
| PACKET:Current Count········· CC                                         |
----------------------------------------------------------------------------
```

The "PACKET:Target Count" Item instructs the system to print a number between "1" and "99", to indicate the *number* of Target Plays for each Song appearing in the Report.

The "PACKET:Current Count" Item instructs the system to print the "Current Number of Plays" for each Song in the Report. The system will print *nothing* at the data Item position for those Songs that do *not* contain data in the "Current Number of Plays" field on the **PACKET MANAGEMENT** screen.

Research Items

The Report Formats you design can include data from each Song's **RESEARCH INFORMATION** window. You use this window to store Research scores, and other Research-related information, for the Songs in your Database. To learn more about working in this area of **SELECTOR**, see "Research Information" on Page 118 in Section 1 of this Manual. Here is an example **RESEARCH INFORMATION** window.

```
---------------------------------------------------------
|               Research Information                     |
|                                                       |
|                            Test Scores                |
|                  Date   Men   Women  25-34  35-44     |
| Auditorium       1/12/90 78.5  85.0   77.0   89.0     |
| Call Out 1       3/20/90 75.0  78.5   70.5   79.5     |
| Call Out 2       5/27/90 78.0  74.5   72.0   81.5     |
| Call Out 3       7/12/90 75.0  81.5   80.0   85.5     |
|                                                       |
|                                                       |
|              Test again on  9/12/90                   |
|                                                       |
|              Hook location / Note                     |
| HOOK CART #28                                         |
|                                                       |
------------------- F1-Help F2-Save --------------------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "RESEARCH". You use these Items to design Reports that include Song Research data from each Song's **RESEARCH INFORMATION** window.

```
---- S E L E C T O R -------------------------------------- Report Format ----
|       Category Change Report                                               |
| FIELD NAME                    ABREV   LINE   COLUMN  LENGTH   FONT   SORT   |
| RESEARCH:Have Research······· HR                                           |
| RESEARCH:Research Date 1····· D1                                           |
| RESEARCH:Research Date 2····· D2                                           |
| RESEARCH:Research Date 3····· D3                                           |
| RESEARCH:Research Date 4····· D4                                           |
| RESEARCH:Research Score 11··· 11                                           |
| RESEARCH:Research Score 12··· 12                                           |
| RESEARCH:Research Score 13··· 13                                           |
| RESEARCH:Research Score 14··· 14                                           |
| RESEARCH:Research Score 21··· 21                                           |
| RESEARCH:Research Score 22··· 22                                           |
| RESEARCH:Research Score 23··· 23                                           |
| RESEARCH:Research Score 24··· 24                                           |
| RESEARCH:Research Score 31··· 31                                           |
| RESEARCH:Research Score 32··· 32                                           |
| RESEARCH:Research Score 33··· 33                                           |
| RESEARCH:Research Score 34··· 34                                           |
| RESEARCH:Research Score 41··· 41                                           |
| RESEARCH:Research Score 42··· 42                                           |
| RESEARCH:Research Score 43··· 43                                           |
| RESEARCH:Research Score 44··· 44                                           |
| RESEARCH:Hook Location/Note·· HL                                           |
| RESEARCH:Test Again On······· TO                                           |
-------------------------------------------------------------------------------
```

The "RESEARCH:Have Research" Item instructs the system to print either "Yes" or "No" for each Song listed in the Report. A "Yes" means that the associated Song contains Research information.

Since you can customize the names of the cells used in the **RESEARCH INFORMATION** window, the **REPORT FORMAT** screen uses a *numbering* scheme to refer to Research Dates and Scores. For example, the "RESEARCH:Research Date 1" Item instructs the system to print the date stored in the *top* "Date" field in each Song's **RESEARCH INFORMATION** window. Similarly, the "RESEARCH:Research Date 2" Item instructs the system to print the date stored in the *second* "Date" field in the **RESEARCH INFORMATION** window of the Songs.
The "Research Scores" data Items use two-digit *numbers* to refer to the **RESEARCH INFORMATION** window's "Test Scores" row and column numbers respectively. This means that the "RESEARCH:Research Score 12" Item

instructs the system to print the Score stored in the *first* row of the *second* "Test Scores" column in the **RESEARCH INFORMATION** window of every Song in the Report.

To "bring home" this concept, let's review the way the cells in our example **RESEARCH INFORMATION** window have been defined.

```
-----------------------------------------------------------
|                    Research Information                  |
|                                                         |
|                                  Test Scores            |
|                       Date   Men  Women  25-34  35-44   |
| Auditorium            1/12/90 78.5  85.0   77.0   89.0  |
| Call Out 1            3/20/90 75.0  78.5   70.5   79.5  |
| Call Out 2            5/27/90 78.0  74.5   72.0   81.5  |
| Call Out 3            7/12/90 75.0  81.5   80.0   85.5  |
|                                                         |
------------------- F1-Help F2-Save -------------------
```

The first row of the second column in the **RESEARCH INFORMATION** window refers to "Auditorium" Scores for "Women". Now the "RESEARCH:Research Score 12" Item can be clearly stated. It is *really* instructing the system to, "Print the Score for `Women' in our `Auditorium' Research".

Note that the system will print *nothing* at the data Item positions for those Songs that do *not* contain data in the fields specified by those Items.

Themes Items

The Report Formats you design can include data related to the Themes that have been assigned to the Songs appearing in the Report. You use the **SONG THEMES** window in the Library Management section of the program to assign up to 32 Themes to the Songs in your Database. The example **SONG THEMES** window shown on the right demonstrates a Song that has been assigned seven Themes. To learn more about working in the system's **SONG THEMES** window, see "Song Themes" on Page 106 in Section 1 of this Manual.

```
------------------------------------
|           Song Themes            |
|   35 One Hit Artists (60's)      |
|   30 Psychedelic Sixties         |
|   28 Summer Hits (60's)          |
|   17 Winner's Circle Songs       |
|   14 1969 Monster Hits           |
|    3 Big Chill                   |
|    2 #1 Songs                    |
|                                  |
|                                  |
|                                  |
|                                  |
|                                  |
-------- F1-Help F2-Save --------
```

The Field Name list on the **REPORT FORMAT** screen contains a group of Items that begin with the label "THEMES". You use these Items to design Reports that include data concerning the Themes assigned to the Songs appearing in the Report.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|         Category Change Report                                             |
|   FIELD NAME                   ABREV   LINE    COLUMN   LENGTH   FONT   SORT |
|   THEMES:Number Of Themes······  NT                                         |
|   THEMES:THEME 1··············   1H                                         |
|   THEMES:THEME 2··············   2H                                         |
|   THEMES:THEME 3··············   3H                                         |
|   THEMES:THEME 4··············   4H                                         |
|   THEMES:THEME 5··············   5H                                         |
|   THEMES:THEME 6··············   6H                                         |
|   THEMES:THEME 7··············   7H                                         |
|   THEMES:THEME 8··············   8H                                         |
|   THEMES:THEME 9··············   9H                                         |
|   THEMES:THEME 10·············   10                                         |
-----------------------------------------------------------------------------
```

For example, the "THEMES:Number Of Themes" Item instructs the system to print the *number* of Themes that have been assigned to each Song in the Report. If a Report containing this Item is used to print Songs that presently are assigned at least one Theme, **SELECTOR** will print a number between "1" and "32" to indicate the number of Themes assigned to each of those Songs. The system will print *nothing* at the data Item position for those Songs that have *no* assigned Themes in the designated fields.

The numbers that appear in the "THEMES" Items refer to the field numbers in the **SONG THEMES** window. For example, the "THEMES:THEME 1" Item instructs the system to print the Theme name *and* Theme number that has been assigned in the *first* field in the **SONG THEMES** window of each Song appearing in the Report. Similarly, the "THEMES:THEME 2" Item instructs the system to print the Theme name and Theme number that has been assigned in the *second* field in the **SONG THEMES** window of each Song appearing in the Report, and so on through "THEMES:THEME 10". The system will print *nothing* at the data Item positions for those Songs that have *no* assigned Themes.

Note that the system automatically *combines* the Theme name and Theme number into a single string. **SELECTOR** adds a space to the end of the 26-character Theme name, then adds the 4-character Theme number, to create a string that is 31 characters in length. This means that if you use a "Length" setting between "28" and "30" characters, the Theme numbers will be *truncated* when they're printed on the Report. If you specify a "Length" less than "28" characters, the Theme numbers will *not* be printed.

REPORT FORMAT DESIGN

Now that we have fully explored the data that can be included in your Reports, let's learn how to use the **REPORT FORMAT** screen to designate the data that will be included in the Report. You enter numbers in the fields contained in the "Line", "Column", "Length" and "Font" columns to instruct the system to include the associated Items in the Report you are designing. You may optionally enter numbers in the fields contained in the "Sort" column to indicate that you wish the Songs contained in the Report to be sorted according to the field contents of the associated Items. Consider this **REPORT FORMAT** screen excerpt.

```
---- S E L E C T O R -------------------------------------- Report Format ----
|        Category Change Report                                              |
|  FIELD NAME                      ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
|  Song ID······················   ID      1      4        7        P          |
|  Artist·······················   AR      1      12       24       P      3    |
|  Artist 1·····················   A1                                          |
|  Artist 1 Number··············   AN                                          |
|  Artist 2·····················   A2                                          |
|  Artist 2 Number··············   AU                                          |
|  Title························   TI      1      37       23       P      4    |
|  Title Number·················   AU                                          |
|  Category·····················   CA      1      1        1        P      1    |
|  Category Name················   CM                                          |
|  Level························   LV      1      2        1        P      2    |
|  Packet·······················   PA                                          |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
CL IDIDIDI ARARARARARARARARARARARAR TITITITITITITITITITITIT PLPLPL ECECECEC PCPC
                                                            L1L1L1 H1H1H1H1 Y1Y1
                                                            L2L2L2 H2H2H2H2 Y2Y2
                                                            L3L3L3 H3H3H3H3 Y3Y3
                                                            L4L4L4 H4H4H4H4 Y4Y4
---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ----------------
```

You use the Arrow and Paging Keys to move through the information displayed on the **REPORT FORMAT** screen. The "Field Name" and "Abrev" (Abbreviation) columns are for display only. You *cannot* move the cursor into these columns to change the information. The "Abbreviation" column contains abbreviations used to represent each designated Item on the mockup in the lower-half of the screen.

Here is how you use the available fields on the **REPORT FORMAT** screen to specify data Items that you wish to include in the Report Format you are designing.

Line - You must enter a number between "1" and "5" in the "Line" field to indicate the Report line on which the associated Item should be printed. Since there are five lines available for **SELECTOR** Reports, you may design Report Formats in which each Song's information will be spread over five lines on the Report. After you enter a valid number in this field, the cursor moves to the "Column" field to its right.

Column - You must enter a number between "1" and "80" in the "Column" field to indicate the column position in which the associated Item should be printed. For those data Items that are *longer* than one character, this field specifies the column position of the *first* character of the Item. After you enter a valid number in this field, press the Tab Key to move the cursor to the "Length" field on the right.

Length - The "Length" column allows you to limit how many characters of the associated Item will be printed. You must enter a number between "1" and the maximum length of the Item in this field. For example, the Song "Title" field in **SELECTOR** is 48 characters long. If you wish that only 24 characters of Song Titles be printed in the Report, enter "24" in this field. After you enter a valid number in this field, press the Tab Key to move the cursor to the "Font" field on the right. If you leave the "Length" field blank, and press the Tab Key to leave the field, the system will automatically enter the maximum number of characters for the associated Item.

Font - You must enter a valid Font Code in the "Font" column to specify the type face that will be used when the associated Item is printed. For example, if you wish that the Item be printed in the "Narrow" type face, enter the letter "N" in this field. If you leave the "Font" field blank, and press the Tab Key to leave the field, the system will automatically enter a "P" for the Pica font. When you leave this field, the cursor moves to the "Sort" field to its right.

Sort - You may *optionally* enter a number between "1" and "9" in the "Sort" field to designate that the field contents of the associated Item will be used to sort the Songs that appear on the Report. For example, if you enter a "1" in the "Sort" field of the "Category" Item, the Songs on the Report will be sorted alphabetically by their Category Codes. If you then enter a "2" in the "Sort" field of the "Title" Item, the Songs *in each Category* will be sorted alphabetically by Title. Note that a number may be used only once in the Sort *column*. If you do wish to *not* use the associated Item for sorting, simply press the Tab Key to leave the "Sort" field. When the cursor leaves the "Sort" field it moves to the "Line" field of the Item below it, and the mockup in the lower-half of the **REPORT FORMAT** screen is updated.

If you wish that an Item *not* be included in the Report Format you are designing, leave its "Line" field *blank*. You can easily blank *all* of the *existing* fields of any Item by simply typing the Spacebar over the number in the "Line" field of that Item. When you do, the mockup in the lower-half of the **REPORT FORMAT** screen is updated to reflect the deletion of the associated Item.

Empty Field Suppression

Keep in mind that many of the data Items that you will use in your Report Formats will print *nothing* if the associated Song fields are *empty*. For example, the "Category Change Report" uses all five lines in the Report definition, but lines two through five specify Items that individual Songs may *not* possess. Consider this Report.

```
================================================================================
08/01/90                         WRCS-FM                           Page:   1

               C a t e g o r y   C h a n g e   R e p o r t

                                                     Date    # of
CL ID      Artists              Title          CLPack Entered Plays
================================================================================
G1 2496-   PHIL COLLINS         AGAINST ALL ODDS    G1   22  5/24/90    1
                                                    G1    0 11/16/87  176
                                                    R1    0  7/29/86  383

G1 1273-   BILLY JOEL           IT'S STILL ROCK 'N' ROL G12002  5/24/90    2
                                                    G1    0  7/18/88  106
                                                    S1    0  6/13/88    3
                                                    G1    0  6/ 3/88    5
                                                    S1    0  4/20/88   13


  Sub Total: 2
Grand Total: 2
```

Notice that the first Song on the example Report shown above only occupies only three lines. That's because the Song had only *three* Category, Level and Packet assignments since it was entered into the system. Rather than printing blank *spaces* for the non-existent assignments, the Report Format automatically *suppresses* the printing of the empty data Items. That is, the system prints *nothing* for those Items. It acts as if the data Items were not even specified in the Report Format. In the long haul, this intelligent adjustment will save you an immense amount of paper.

Report Format Mockup

The lower-half of the **REPORT FORMAT** screen contains a mockup that represents how the Report will appear when printed. As you make settings in the upper-half of the **REPORT FORMAT** screen, the mockup *changes* to show how your settings will affect the printing of Song information on the Report you are designing.

The ruler-like tick marks and numbers above the mockup indicate the print positions of the Items you have specified in the upper-half of the **REPORT FORMAT** screen. **SELECTOR**'s Report Formats provide a maximum of five Song information lines, with 80 print positions per line. The letters displayed within the mockup are the abbreviations from the upper-half of the **REPORT FORMAT** screen. Consider this example mockup.

```
   1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
   --------------------------------------------------------------------------
   CL IDIDIDI ARARARARARARARARARARARAR TITITITITITITITITITITIT PLPLPL ECECECEC PCPC
                                                              L1L1L1 H1H1H1H1 Y1Y1
                                                              L2L2L2 H2H2H2H2 Y2Y2
                                                              L3L3L3 H3H3H3H3 Y3Y3
                                                              L4L4L4 H4H4H4H4 Y4Y4
   --------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

The "TI" abbreviation is repeated in columns 37 through 59 in the first line of the mockup. Since "TI" is the Song Title abbreviation, you can now easily discern the location and length specified for the Song Title in the Format. Here's an excerpt from the upper-half of the **SONG DESIGN** screen showing the fields that specify where and how the Song Titles will be printed on the Report when this Format is used.

```
   ---- S E L E C T O R ------------------------------------- Report Format ----
   |           Category Change Report                                           |
   | FIELD NAME                    ABREV    LINE   COLUMN   LENGTH   FONT   SORT |
   | Title······················   TI       1       37       23       P      4  |
   |                                                                            |
   ------------------------------------------------------------------------------
```

The **REPORT FORMAT** screen excerpt shown above contains the Item that controls the printing of each Song's "Title" information. The Title abbreviation is "TI", meaning that these letters are repeated in the mockup to indicate the location of Song Titles within the Format. The "Line" setting of "1" specifies that the Song Titles should be printed on the first line. The "Column" setting of "37" informs the system to begin printing the Title in the 37th column. The "Length" setting of "23" specifies that the *first* 23 characters of each Song's Title should be printed. The "Font" setting of "P" means the Title should be printed in the Pica type face.

Mockup Font Adjustments

The mockup makes intelligent adjustments depending on the font that has been specified for each data Item. Consider this **REPORT FORMAT** screen excerpt.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|                                                                            |
|  FIELD NAME                    ABREV    LINE    COLUMN   LENGTH   FONT   SORT |
|  Title························· TI       1       1        48       N          |
|                                                                            |
----------------------------------------------------------------------------
1   5   10  15  20  25  30  35  40  45  50  55  60  65  70  75  80
----------------------------------------------------------------------------
TITITITITITITITITITITITITITIT

---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ----------------
```

In the **REPORT FORMAT** screen excerpt shown above, the Title Item has been specified for Line 1, Column 1 of the Report. The "Length" field has been set to "48", yet only 29 abbreviation characters appear in the mockup. What's happening here?

Actually, the mockup is *correct*. Note that the "N" font has been specified for the Title Item. This means that the system has been instructed to print Song Titles using the *Narrow* font. Most printers have the ability to image characters in a variety of *different* sizes. However, the screen display that **SELECTOR** uses can only image characters in *one* size.

In this example, the mockup displays the *relative* area of the Report Format that has been designated for the Title. The system determines this area according to the "CPI" field of the Narrow font on the **PRINTER FONTS** screen in the **RCS System**. Although the *number* of characters does not match the Title "Length" setting, the relative *width* of the Title, as displayed in the mockup, is correct for the designated font.

Clear Report Format

If you wish to completely *erase* all of the data on the **REPORT FORMAT** screen, press the F6 Key. This is a good choice if you have made many mistakes and wish to start over from the beginning. Before the Clear command is executed, you are given the opportunity to change your mind.

```
---- S E L E C T O R -------------------------------------- Report Format ----
|          Category Change Report                                             |
|  FIELD NAME                    ABREV    LINE    COLUMN   LENGTH   FONT   SORT |
|  Song ID····················   ID       1       4        7        P          |
|  Artist····················    AR       1       12       24       P      3   |
|  Artist 1··················    A1                                            |
|  Artist 1 Number···········    AN                                            |
|  Artist 2··················    A2                                            |
|  Artist 2 Number···········    AU                                            |
|          ------------------------------------------------------        4     |
|  Title Num|   You are about to Clear all Report Format settings   |          |
|  Category·|  Are you SURE ?  Press F2 to Confirm, or Escape to Quit |    1   |
|  Category -------------------------------------------------------            |
|  Level····················     LV       1       2        1        P      2   |
|  Packet···················     PA                                            |
-------------------------------------------------------------------------------
1    5    10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
CL  IDIDIDI  ARARARARARARARARARARARAR  TITITITITITITITITITITIT  PLPLPL  ECECECEC  PCPC
                                                               L1L1L1  H1H1H1H1  Y1Y1
                                                               L2L2L2  H2H2H2H2  Y2Y2
                                                               L3L3L3  H3H3H3H3  Y3Y3
                                                               L4L4L4  H4H4H4H4  Y4Y4
---------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ----------------
```

The message you see above is asking you to confirm your Clear command. If you press the F2 Key when you see this message, *all* of the fields on the **REPORT FORMAT** screen, *including* those fields that you cannot see, will be *erased*. If you want to cancel the Clear command, press the Escape Key.

Saving and Exiting

Remember to press the F2 Key to save your settings when you are finished working on the **REPORT FORMAT** screen. Press the Escape Key to return to the Edit Report Menu.

Edit Report Punctuation

You can specify that any keyboard character be placed at any position within the Report Format. Press the F7 Key while located on the **REPORT FORMAT** screen to access the **REPORT PUNCTUATION** screen. You will see a display more or less like this.

```
---- S E L E C T O R --------------------------------- Report Punctuation ----
|        Directory by Run Time                                               |
|          PUNCTUATION      LINE      COLUMN      LENGTH      FONT            |
|              /             1          67           1          P            |
|              /             1          70           1          P            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
----------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
----------------------------------------------------------------------------
RTRTR IDIDIDI TITITITITITITITITITITITI ARARARARARARARARARARARAR I2/I3/E  SCSCS




---------- F1-Help F2-Save F6-Clear all Punctuation Esc-Report Format ----------
```

The **REPORT PUNCTUATION** screen displays the name of the Report Format you are editing near the upper-left corner. Our example screen displays "Directory by Run Time" in this area. If we were working with a different Report Format, the screen would display the appropriate Format name here.

The upper-half of the screen is a scrolling region that contains five columns. Use the Arrow and Paging Keys to move through all of the Items. You may enter a *maximum* of 50 punctuation characters on the screen. Here is how you use the available fields on the **REPORT PUNCTUATION** screen to specify the punctuation characters that you wish to include in the Report Format you are designing.

> **Punctuation -** You must enter a keyboard character in the "Punctuation" field to specify *which* character you wish to be printed in the Report Format. After you type a character in this field, the cursor moves to the "Line" field to its right.
>
> **Line -** You must enter a number between "1" and "5" in the "Line" field to indicate the Report line on which the associated character should be printed. After you enter a valid number in this field, the cursor moves to the "Column" field to its right.
>
> **Column -** You must enter a number between "1" and "80" in the "Column" field to indicate the column position in which the associated character should be printed. After you enter a valid number in this field, press the Tab Key to move the cursor to the "Length" field on the right.
>
> **Length -** The "Length" column allows you to specify the number of times the associated character will be printed. You must enter a number between "1" and "99" in this field. If you specify a Length greater than "1", the associated character will be *repeated* the designated number of times. After you enter a valid number, press the Tab Key to move the cursor to the "Font" field on the right.
>
> **Font -** You must enter a valid Font Code in the "Font" column to specify the type face that will be used when the associated character is printed. For example, if you wish that the character be printed in the Pica type face, enter the letter "P" in this field. After you enter a valid Font Code, the cursor moves to the "Punctuation" field of the next line down on the screen, and the mockup in the lower-half of the **REPORT PUNCTUATION** screen is updated to reflect the punctuation character you have just added.

The lower-half of the **REPORT PUNCTUATION** screen displays the Report mockup. As you make settings in the upper-half of the **REPORT PUNCTUATION** screen, the mockup *changes* to show how your settings will affect the printing of punctuation on the Report you are designing.

```
1  5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
--------------------------------------------------------------------------------
RTRTR IDIDIDI TITITITITITITITITITITITI ARARARARARARARARARARARAR I2/I3/E  SCSCS



---------- F1-Help F2-Save F6-Clear all Punctuation Esc-Report Format ----------
```

There are two punctuation characters in the example mockup shown above. They are the slashes (/) in columns 67 and 70. Here is an excerpt from the upper-half of the **REPORT PUNCTUATION** screen showing the fields that specify where and how these punctuation characters will be printed when this Report Format is used.

```
---- S E L E C T O R -------------------------------- Report Punctuation ----
|        Directory by Run Time                                               |
|          PUNCTUATION      LINE     COLUMN     LENGTH      FONT              |
|              /             1         67          1         P               |
|              /             1         70          1         P               |
|                                                                            |
------------------------------------------------------------------------------
```

The "Punctuation" column of the **REPORT PUNCTUATION** screen excerpt shown above contains the two punctuation characters displayed in the mockup. For both punctuation marks, the "Line" settings specify that the characters should be printed on the *first* line. The "Column" settings specify the *locations* within the line where the characters will be printed. The "Length" settings of "1" for both characters specify that they should be printed only *once*. The "Font" settings designate that both characters should be printed in the *Pica* type face.

These punctuation marks are designed to separate the "Intro 2", "Intro 3" and "Ending" data that have been defined for the "Directory by Run Time" standard Report.

```
================================================================================
08/01/90                        WRCS-FM                          Page:   1

              D i r e c t o r y    b y    R u n    T i m e

Run                                                        Intro/   Sound
 Time ID      Title               Artists                   End     Codes
================================================================================
 1:58 2024-   I GET AROUND        BEACH BOYS                00/  /
 2:00 1181-   YESTERDAY           BEATLES                   05/  /
 2:07 1325-   CAN'T BUY ME LOVE   BEATLES                   00/  /    H
 2:12 1486-   LOVE ME DO          BEATLES                   13/  /
 2:21 1389-   I WANT TO HOLD YOUR HAND BEATLES              07/  /    H

  Sub Total: 5
Grand Total: 5
```

Notice how the two slash (/) characters defined on the **REPORT PUNCTUATION** screen appear in the "Intro/End" column of *every* Song on the Directory. The Songs on our example Directory do *not* contain data in the "Intro 3" and "Ending" fields. Nonetheless, the punctuation characters appear at their designated locations in the Directory.

Clear Report Punctuation

If you wish to completely *erase* all of the data on the **REPORT PUNCTUATION** screen, press the F6 Key. This is a good choice if you have made many mistakes and wish to start over.

```
---- S E L E C T O R ------------------------------ Report Punctuation ----
|          Directory by Run Time                                          |
|              PUNCTUATION      LINE     COLUMN     LENGTH     FONT        |
|                   /             1        67          1        P         |
|                   /             1        70          1        P         |
|                                                                         |
|                                                                         |
|                                                                         |
|                                                                         |
|           -------------------------------------------------------       |
|           |   You are about to Clear all of the Song Punctuation  |     |
|           | Are you SURE ?  Press F2 to Confirm, or Escape to Quit |    |
|           -------------------------------------------------------       |
|                                                                         |
|                                                                         |
--------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
--------------------------------------------------------------------------
RTRTR IDIDIDI TITITITITITITITITITITITI ARARARARARARARARARARARAR I2/I3/E  SCSCS




---------- F1-Help F2-Save F6-Clear all Punctuation Esc-Report Format ----------
```

Before all Report Punctuation is Cleared, you are given the opportunity to change your mind. The message you see above is asking you to confirm your Clear command. If you press the F2 Key when you see this message, *all* of the fields on the **REPORT PUNCTUATION** screen, *including* any fields that you cannot see, will be *erased*. If you want to cancel the Clear command, press the Escape Key.

Saving and Exiting

Remember to press the F2 Key to save your settings when you are finished working on the **REPORT PUNCTUATION** screen. Press the Escape Key to return to the **REPORT FORMAT** screen.

Access Printer Fonts Screen

When the cursor is located in the "Font" column of the **REPORT FORMAT** or **REPORT PUNCTUATION** screens, you may press the F5 Key to access the **PRINTER FONTS** screen from the **RCS System**. Here you may review or change the settings that specify the printer Font Control Codes for your printer.

```
---- S E L E C T O R -------------------------------- Printer Fonts ----
|                                                                       |
|                                                                       |
|Font  Description  CPI      Printer Control Sequence (Use Decimal Numbers) |
------------------------------------------------------------------------
|  P  |Pica       |10.0|27,70,27,72,18,27,87,0                         |
|  N  |Narrow     |16.5|27,70,27,72,18,15,27,87,0                      |
|  W  |Wide       | 5.0|27,70,27,72,18,27,87,1                         |
|  B  |Bold       | 8.2|27,70,27,72,18,27,87,1,15                      |
|     |           |    |                                               |
------------------------------------------------------------------------
|                                                                       |
- F1-Help F2-Save F3-Basic Test F4-Extended Test F5-Standard Font Definitions --
```

The letters in the "Font" column of the **PRINTER FONTS** screen excerpt shown above are the *only* letters that you may enter in the "Font" fields of the **REPORT FORMAT** and **REPORT PUNCTUATION** screens. For complete information, see "Printer Font Definitions" on Page 49 in the Introduction Section of this Manual.

HEADER

In this area of the system, you design the information that will be printed at the top of each page of the Report. When you select Option #2 from the Edit Report Menu, the **REPORT HEADER** screen will appear on your monitor. You will see a display somewhat like this.

```
--- S E L E C T O R --------------------------------------- Report Header ----
|                                                                             |
|                                                                             |
|        Category Change Report                                               |
|                                                                             |
|                                                                             |
-------------------------------------------------------------------------------
Header


===============================================================================
@M/@D/@Y                              @KKKKKKK                         Page: @PP
              C a t e g o r y   C h a n g e   R e p o r t

                                                             Date    # of
CL ID      Artists                   Title            CLPack Entered Plays
===============================================================================
Song Mockup
CL IDIDIDI ARARARARARARARARARARARAR TITITITITITITITITITITIT PLPLPL ECECECEC PCPC
                                                            L1L1L1 H1H1H1H1 Y1Y1
                                                            L2L2L2 H2H2H2H2 Y2Y2
                                                            L3L3L3 H3H3H3H3 Y3Y3
                                                            L4L4L4 H4H4H4H4 Y4Y4
--------------------- F1-Help F2-Save Alt F10-Erase Line ---------------------
```

The **REPORT HEADER** screen displays the name of the Format you are editing near the upper-left corner. Our example screen displays "Category Change Report" in this area. If we were working with a different Report Format, the screen would display the appropriate Format name here.

There are two major divisions of the **REPORT HEADER** screen. Use the Arrow Keys to move about the screen. You use the first nine rows below the "Header" indicator to define the information that will be printed at the top of each Report page. If you wish to use only some of the available Header lines, start with the *lower* lines and leave the *upper* lines *blank*. The system will print *nothing* for the upper blank lines.

The information displayed below the "Song Mockup" indicator is for display only. The system uses this area of the screen to post the Report mockup. You *cannot* move the cursor into this portion of the display.

There are two different types of data that you may enter in the "Header" portion of the screen, Text and variables. We'll explain each type.

Header Text

Any text that you type in the "Header" portion of the **REPORT HEADER** screen will be printed at the top of each Report page. Consider this **REPORT HEADER** screen.

```
--- S E L E C T O R ------------------------------------- Report Header ----
|                                                                           |
|                                                                           |
|        Category Change Report                                             |
|                                                                           |
|                                                                           |
|                                                                           |
----------------------------------------------------------------------------
Header


===============================================================================
@M/@D/@Y                           @KKKKKKK                          Page: @PP

             C a t e g o r y    C h a n g e    R e p o r t

                                                        Date     # of
CL ID      Artists              Title             CLPack Entered  Plays
===============================================================================
Song Mockup
CL IDIDIDI ARARARARARARARARARARAR TITITITITITITITITITIT PLPLPL ECECECEC PCPC
                                                        L1L1L1 H1H1H1H1 Y1Y1
                                                        L2L2L2 H2H2H2H2 Y2Y2
                                                        L3L3L3 H3H3H3H3 Y3Y3
                                                        L4L4L4 H4H4H4H4 Y4Y4
--------------------- F1-Help F2-Save Alt F10-Erase Line ---------------------
```

All of the regular text that has been typed into the "Header" area of the **REPORT HEADER** screen shown above is highlighted. This includes the equal sign (=) characters used to draw double lines.

You can directly type any keyboard character, *including* punctuation characters, at any location in the Header. Use the data displayed in the "Song Mockup" portion of the screen to align your Header text. Notice, for example, that the text "Artists" has been entered immediately above Artist abbreviation in the "Song Mockup" area of the screen. Thus the text entry in the Header will appear immediately above the Artist information to which it refers on the printed Report.

Header Variables

The system provides special "variables" that are used to print specific data at the top or bottom of each Report page. The variables you enter in the "Header" area of the **REPORT HEADER** screen will be interpreted and printed at the top of each page when the Report is generated. Consider this **REPORT HEADER** screen excerpt.

```
--- S E L E C T O R ------------------------------------- Report Header ----
|                                                                           |
|        Category Change Report                                             |
|                                                                           |
----------------------------------------------------------------------------
Header


===============================================================================
@M/@D/@Y                           @KKKKKKK                          Page: @PP

             C a t e g o r y    C h a n g e    R e p o r t

                                                        Date     # of
CL ID      Artists              Title             CLPack Entered  Plays
===============================================================================

--------------------- F1-Help F2-Save Alt F10-Erase Line ---------------------
```

The three variables that have been specified in the "Header" area of the **REPORT HEADER** screen excerpt shown above are highlighted.
Here is a list of all of the variables that are available for use in the Header of your Report Formats.

@M is a two-character variable that instructs the system to print the month number of the System Date at the variable's location in the Header. For example, if the System Date is May 15th, 1990 when the report is generated, the "@M" variable in the Format will be replaced by the characters "05".

@D is a two-character variable that instructs the system to print the day number of the System Date at the variable's location in the Header. For example, if the System Date is May 15th, 1990 when the report is generated, the "@D" variable in the Format will be replaced by the characters "15".

@Y is a two-character variable that instructs the system to print the last two digits of the year of the System Date at the variable's location in the Header. For example, if the System Date is May 15th, 1990 when the report is generated, the "@Y" variable in the Format will be replaced by the characters "90".

@PP is a three-character variable that instructs the system to print the page number at the variable's location in the Header. For example, on the first page of the Report the "@PP" variable will be replaced by the characters "   1".

@KKKKKKK is an eight-character variable that instructs the system to print the Database Call Letters at the variable's location in the Header. For example, if the Call Letters assigned to the Database are WRCS-FM, the "@KKKKKKK" variable in the Format will be replaced by "WRCS-FM " when the Report is printed.

@SSSSSSSSSSSSSSSSSSSSSSSS is a 24-character variable that instructs the system to print your station's Name or Slogan at the variable's location in the Header. For example, if your Station Name is "X-100", the variable in the Format will be replaced by "X-100" when the Report is printed. You assign your Station Name or Slogan in the Station Parameters section of the system. For complete details, see "Station Name/Slogan" on Page 591 in Section 5 of this Manual.

Note that you do *not* have to use the full length of the variable in your Report Formats. For example, if you use the Header variable "@KKK", then only the first *four* characters of your Call Letters will appear in the Header of the Report.

Erase Header Lines

The system provides a quick and convenient way to *completely* erase any line in the Header. Simply place the **REPORT HEADER** screen cursor on the line you wish to erase, and press Alt-F10. *All* of the data on the current line will be *immediately* deleted.

Saving and Exiting

Remember to press the F2 Key to save your settings when you are finished working on the **REPORT HEADER** screen. Press the Escape Key to return to the Edit Report Menu.

FILTER

When you select Option #3 from the Edit Report Menu, the **REPORT FILTER** screen will appear on your monitor. Here is what you will see.

```
---- S E L E C T O R ---------------------------------------- Report Filter ----
|         Category Change Report                                                |
|              ITEM              |        MATCH OR RANGE DESCRIPTION             |
-------------------------------------------------------------------------------
|Song ID························_ |                                             |
|Artist······················F5_|                                             |
|Artist 1····················F5_|                                             |
|Artist 1 Number··············F5_|                                             |
|Artist 2····················F5_|                                             |
|Artist 2 Number··············F5_|                                             |
|Title·························_ |                                             |
|Category····················F5_|                                             |
|Level························· |                                             |
|Packet························_ |                                             |
|Album Title··················_ |                                             |
|Artist Group················· |                                             |
|Beats Per Minute············· |                                             |
|Daypart Grid···············F5 |                                             |
|Ending······················· |                                             |
|Energy······················· |                                             |
|Era·························· |                                             |
|Intro 1······················ |                                             |
|Intro 2······················ |                                             |
---------- F1-Help F2-Save Ctrl G-Get Browse Request F6-Clear Filter -----------
```

The **REPORT FILTER** screen displays the name of the Report Format you are editing near the upper-left corner. Our example screen displays "Category Change Report" in this area. If we were working with a different Report Format, the screen would display the appropriate Format name here.

The **REPORT FILTER** screen is very similar to the **BROWSE REQUEST** screen in the Library Management subdivision of the system. The "Item" column on the left contains **SELECTOR** Song Characteristics. You enter information into the "Match" column that determines *which* Songs will be selected or "Filtered" for the Report.

You use the Arrow and Paging Keys to move through the large scrolling region on the **REPORT FILTER** screen. You can Filter on only *one* Item, or any *combination* of Items. For example, you could simply Filter Category "S" Songs; or Filter those Songs in Category "S", *with* Role Code "M", *and* Energy Code "3" *and* a Runtime of less than "4:00".

Quick Filtering

Some of the Items on the **REPORT FILTER** screen are marked with a diamond (_). **SELECTOR** maintains a special index for these Items. Filtering is much quicker when using the indexed Items, because the system searches the appropriate index, rather than the complete Database.

F5 and Y/N Options

Several Items on the **REPORT FILTER** screen display an "F5" at the end of the Item. This is a signal that you can press the F5 Key, when the cursor is on that Item row, to access a *list* of choices for the Item.

Other Items display "Y/N" at the end of the Item. That means the Item is really a Yes or No *question*. For these Items, you must enter either a "Y" or "N" in the "Match" column of the associated Item. We'll explain how these features operate by using this **REPORT FILTER** screen excerpt.

```
---- S E L E C T O R ------------------------------------ Report Filter ----
|          Category Change Report                                           |
|            ITEM              |        MATCH OR RANGE DESCRIPTION           |
-----------------------------------------------------------------------------
|MUSICBASE:Musicbase Info······Y/N|                                         |
|NOTES:Song Notes··············F5|                                          |
|NOTES:Number Of Song Notes······|                                         |
|PACKET:Target Count·············|                                          |
|PACKET:Current Count············|                                          |
|RESEARCH:Have Research········Y/N|                                         |
---------- F1-Help F2-Save Ctrl G-Get Browse Request F6-Clear Filter ----------
```

If you press the F5 Key from the "NOTES:Song Notes" Item shown on the **REPORT FILTER** screen excerpt above, the **NOTES** window will pop onto the right-hand side of the display. It contains a scrolling, alphabetical list of all Song and Artist Notes in the system. Use the Arrow and Paging Keys to place the cursor on the *Song* Note you wish to select, then press the Enter Key. The **NOTES** window will close and the Number of the selected Note will be entered into the "Match" column of the **REPORT FILTER** screen. Only those Songs that contain the selected Song Note will appear on the Report.

The "RESEARCH:Have Research" Item shows "Y/N" at the end of the Item. This means that you are required to enter the letter "Y" or "N" in the "Match" column of that Item. If you enter a "Y", your Report will contain only those Songs that *have* Research Scores. If you enter an "N", the Report will contain only the Songs that do *not* have Research Scores.

For all of the other Items on the **REPORT FILTER** screen, you simply specify a characteristic. For example, you would enter a "1" in the "Match" column of the "CHART:Peak Position" Item to generate a Report containing only those Songs with a Chart "Peak Position" of "1".

Filter Operators

You can use Filter Operators to limit the Songs that will appear in the Reports you design. Filter Operators are keyboard symbols that have a special meaning when used on the **REPORT FILTER** screen. We'll describe all of the Filter Operators:

    *   This is the **Wildcard** symbol. It matches any entry, except an empty entry. For example, an "*" in Daypart Grid will select *all* Songs that have *any* Daypart Restriction.

    \\   This is the **Not** symbol. It is the opposite of the Wildcard. For example, an entry of "*" in Daypart Grid will select all Songs that *do not* have any Daypart Restriction.

    ;   This is the **Or** symbol. It matches Items that have one characteristic or others. For example, "A;B" in Sound Code will select all Songs with Sound Code A *or* B.

    +   This is the **And** symbol. It matches Items that have one characteristic and others. For example, "A+B+C" in Sound Code will select all Songs with Sound Codes A *and* B *and* C.

    ~   This is the **Through** symbol. It matches a range of Items. For example, "3:00~4:00" in Runtime will select all Songs with Runtimes in the range of "3:00" *through* "4:00".

    >   This is the **Greater Than** symbol. It matches Items that are greater than your entry. For example, ">4:00" in Runtime selects all Songs *longer* than "4:00".

    <   This is the **Less Than** symbol. It matches Items that are less than your entry. For example, "<4:00" in Runtime selects all Songs *shorter* than "4:00".

    ^   This is the **Top** symbol. It matches the "top" numbers of an Item. For example, "^10" in Peak Position selects all "*Top Ten*" Songs.

You do not need to memorize the Filter Operators. They're listed in the Help windows of the **REPORT FILTER** screen, so they're readily available when you need them. Simply press the F1 Key from any location on the **REPORT FILTER** screen to access the Help windows.

Filter Artist

The "Artist" Item of the **REPORT FILTER** screen deserves special mention. Sometimes an Artist may appear in the Artist 1 field of some Songs, and in the Artist 2 field of *other* Songs. If you were to specify such an Artist for the "Artist 1" or "Artist 2" Item, the Report would include *only* those Songs that contain the Artist's name in those *specific* Song fields. The "Artist" Item informs the system that you wish to search *both* the Artist 1 *and* Artist 2 fields of the Songs. In this case, the Report will include *all* Songs that contain the specified Artist's name in *either* the Artist 1 *or* Artist 2 field.

Filter Category

The use of a specific Category in the "Input" field on the **REPORTS** screen will *override* any criteria specified for the "Category" Item here on the **REPORT FILTER** screen. Also, if you specify the **SELECT CATEGORIES/LEVELS** screen as an input option, by using the exclamation character (!) on the **REPORTS** screen, then any criteria specified for the "Category" Item here on the **REPORT FILTER** screen will be *overridden* by the settings on the **SELECT CATEGORIES/LEVELS** screen.

Note that you may optionally specify *both* a Category *and* Level for the "Category" Item. For example, if you specify "P1" for the "Category" Item on the **REPORT FILTER** screen, only those Songs in Category P Level 1 will be included in the Report. Similarly, if you designate a "Category" of "S3", only those Songs in Category S Level 3 will be included in the Report.

Filter Level

If you specify the **SELECT CATEGORIES/LEVELS** screen as an input option, by using the exclamation character (!) on the **REPORTS** screen, then any criteria specified for the "Level" Item here on the **REPORT FILTER** screen will be *overridden* by the settings on the **SELECT CATEGORIES/LEVELS** screen.

Filter Research Scores

You can use the **REPORT FILTER** screen to designate that only those Songs with specified Research Scores be included in the Report. Since you can customize the names of the cells used in the **RESEARCH INFORMATION** window, the **REPORT FILTER** screen Research Score Items use a *numbering* scheme to refer to each individual Research cell. This numbering system operates here exactly as it does on the **BROWSE REQUEST** screen in the Library Management section of the program. For complete details, see "Browse Research Scores" on Page 135 in Section 1 of this Manual.

Get Browse Request

Since the **REPORT FILTER** screen is very similar to the **BROWSE REQUEST** screen, you can access the data from the Browse Requests that you have previously saved in the Library Management section of the program. From any location on the **REPORT FILTER** screen, press Ctrl-G. The **GET A BROWSE REQUEST** window will pop onto the center of the display. Here's an example of what you'll see.

```
---- S E L E C T O R ------------------------------------ Report Filter ----
|          Category Chan|    GET A BROWSE REQUEST         |                    |
|                  ITEM |  Current Playlist              |E DESCRIPTION       |
|-----------------------|  High Research Scores          |--------------------|
|Song ID··············· |  Last Browse Request           |                    |
|Artist················ |  Poor Research Scores          |                    |
|Artist 1·············· |  Research Targets              |                    |
|Artist 1 Number······· |                                |                    |
|Artist 2·············· |                                |                    |
|Artist 2 Number······· |                                |                    |
|Title················· |                                |                    |
|Category·············· |                                |                    |
|Level················· |                                |                    |
|Packet················ |                                |                    |
|Album Title··········· |                                |                    |
|Artist Group·········· |                                |                    |
|Beats Per Minute······ |                                |                    |
|Daypart Grid·········· |                                |                    |
|Ending················ |                                |                    |
|Energy················ |                                |                    |
|Era··················· |                                |                    |
|Intro 1··············· |                                |                    |
|Intro 2··············· |                                |                    |
---------- F1-Help F2-S----- F1-Help Enter-Get List -----lear Filter ----------
```

The **GET A BROWSE REQUEST** window contains a scrolling, alphabetical list of previously-saved Browse Requests. Note that the system *always* saves the "Last Browse Request".

Simply place the cursor on the Browse Request that contains the criteria you wish to retrieve, then press the Enter Key. To illustrate how this feature works, we'll select the "Current Playlist" Browse Request.

```
---- S E L E C T O R ------------------------------------ Report Filter ----
|          Category Change Report                                            |
|                  ITEM |           MATCH OR RANGE DESCRIPTION               |
|----------------------------------------------------------------------------|
|Song ID························_|                                            |
|Artist······················F5_|                                            |
|Artist 1····················F5_|                                            |
|Artist 1 Number·············F5_|                                            |
|Artist 2····················F5_|                                            |
|Artist 2 Number·············F5_|                                            |
|Title························_|                                              |
|Category····················F5_|H;R;S;I;G                                   |
|Level·························_|                                             |
|Packet························_|                                            |
|Album Title··················_|                                            |
|Artist Group·················|                                             |
|Beats Per Minute·············|                                             |
|Daypart Grid················F5|                                            |
|Ending·······················|                                             |
|Energy·······················|                                             |
|Era··························|                                              |
|Intro 1······················|                                             |
|Intro 2······················|                                             |
---------- F1-Help F2-Save Ctrl G-Get Browse Request F6-Clear Filter ----------
```

The "Match or Range Description" data from the "Current Playlist" Browse Request has now been transferred to the **REPORT FILTER** screen. This Browse Request contains the *criteria* for Filtering all of the Songs that are in active rotation on our station. This means that the Report will contain only those Songs that are currently available to be scheduled.

Note that you are free to *modify* the Browse Request criteria after it has been displayed on the **REPORT FILTER** screen. If you do, the data contained in the actual Browse Request will *not* be modified.

For complete information on Browse Requests, see "Save Browse Request" on Page 138 in Section 1 of this Manual.

Saving and Exiting

Remember to press the F2 Key to Save your settings when you are finished working on the **REPORT FILTER** screen. Press the Escape Key to return to the Edit Report Menu.

Filter Indicator

Once you have specified and saved Filter criteria for any Format here on the **REPORT FILTER** screen, a pound sign (#) will be displayed in the "Filter" field for that Format on the **REPORTS** screen. This indicator is designed to alert you to the presence of active criteria in the Filter. Consider this **REPORTS** screen excerpt.

```
---- S E L E C T O R ---------------------------------------- Reports ----
|                                               1 of 100       |
|Input          Filter               Report Name              |
|* All Categories# Directory by Category                      |
|                                                             |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

In the **REPORTS** screen excerpt shown above, an asterisk (*) has been entered in the "Input" field to specify that "All Categories" should appear on the Report. However, the pound sign (#) indicates the presence of Filter criteria in the "Directory by Category" Report Format. This means that **SELECTOR** will *search* all of the Songs in the Database and *select* only those Songs that match the Filter criteria specified on the **REPORT FILTER** screen.

SELECT CATEGORIES/LEVELS

Selecting Option #4 from the Edit Report Menu provides another way to reach the **SELECT CATEGORIES/LEVELS** screen. For complete details about this screen and its settings, see "Select Categories/Levels" on Page 769 in this Section of the Manual.

PARAMETERS/NAME

When you select Option #5 from the Edit Report Menu, the **REPORT PARAMETERS/NAME** screen will appear on your monitor. You will see a display more or less like this.

```
--- S E L E C T O R ---------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|              Header Font ......................... P                       |
|                                                                            |
|              # of Lines per Page ................ 62                       |
|                                                                            |
|              # of Lines between Songs ............ 1                       |
|                                                                            |
|              # of Lines after Header ............. 0                       |
|                                                                            |
|              Page on Sort Order .................. 1                       |
|                                                                            |
|              Suppress Song if Field with ......... 0                       |
|                 this Sort Order is Blank                                   |
|                                                                            |
|              Group under Sort Order .............. 0                       |
|                 # of Lines between Groups ........ 0                       |
|                                                                            |
|              Sort Order ................. Ascending                        |
|                                                                            |
|                                                                            |
------------------------------ F1-Help F2-Save -----------------------------
```

You make settings on the **REPORT PARAMETERS/NAME** screen that affect the layout and operation of the current Report Format. We'll discuss each field in the order in which it appears on the screen.

Report Name

The "Report Name" field allows you to attach a 60-character name to the current Report Format. The name you enter here should be descriptive of the type of Report that the Format generates. The Report Name is displayed on the **REPORTS** screen, and all of the other screens, in this area of the system. This feature allows you to easily keep track of the Report you are generating or the Format you are editing.

```
--- S E L E C T O R ---------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|              Header Font ......................... P                       |
|                                                                            |
|              # of Lines per Page ................ 62                       |
|                                                                            |
|              # of Lines between Songs ............ 1                       |
|                                                                            |
|              # of Lines after Header ............. 0                       |
|                                                                            |
------------------------------ F1-Help F2-Save -----------------------------
```

The "Report Name" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been specified as "Category Change Report".

Header Font

The "Header Font" field allows you to specify the type face that will be used to print the *entire* Header. You must enter a *valid* Font Code, as defined on the **PRINTER FONTS** screen in the **RCS System**.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|              Header Font ························· P                        |
|                                                                            |
|              # of Lines per Page ················ 62                       |
|                                                                            |
|              # of Lines between Songs ············ 1                       |
|                                                                            |
|              # of Lines after Header ············· 0                       |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "Header Font" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "P". This means that *all* data printed in the Header of the Report will be printed in the *Pica* font. Note that *regardless* of the font you specify here, you may print a *maximum* of 80 characters on any line in the Header. We suggest that you specify the Pica font in this field.

When the cursor is located in the "Header Font" field, you may press the F5 Key to access the **PRINTER FONTS** screen from the **RCS System**. There you may view or change the fonts used by *all* RCS programs installed on your computer. For complete information, see "Printer Font Definitions" on Page 49 in the Introduction Section of this Manual.

Lines per Page

The "# of Lines per Page" field is used to specify the total number of lines that will be printed on each page of the Report. In most cases, you should enter a number between "50" and "65" in this field.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|              Header Font ························· P                        |
|                                                                            |
|              # of Lines per Page ················ 62                       |
|                                                                            |
|              # of Lines between Songs ············ 1                       |
|                                                                            |
|              # of Lines after Header ············· 0                       |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "# of Lines per Page" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "62". This means that a *total* of 62 lines, *including* the Header, will be printed on each page of the Report.

Lines between Songs

The "# of Lines between Songs" field is used to specify the number of blank lines that will be printed between each Song listed on the Report. You may enter a number between "0" and "9" in this field.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|                    Header Font ·························· P                  |
|                                                                            |
|                    # of Lines per Page ················ 62                 |
|                                                                            |
|                    # of Lines between Songs ············ 1                 |
|                                                                            |
|                    # of Lines after Header ············· 0                 |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "# of Lines between Songs" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "1". This means that *one* blank line will be printed between every Song appearing on the Report.

We suggest that you set this field to a number less than "3". Although you *may* enter a number larger than "3", you will probably not be pleased with the results. The profusion of blank spaces will create a most unattractive Report.

Lines after Header

The "# of Lines after Header" field is used to specify the number of blank lines that will be printed after the Header on each page of the Report. You may enter a number between "0" and "9" in this field.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|                    Header Font ·························· P                  |
|                                                                            |
|                    # of Lines per Page ················ 62                 |
|                                                                            |
|                    # of Lines between Songs ············ 1                 |
|                                                                            |
|                    # of Lines after Header ············· 0                 |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "# of Lines after Header" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "0". This means that *no* blank lines will be printed after the Header on each page of the Report.

We suggest that you set this field between "0" and "2". Although you *may* enter a number larger than "2", the appearance of the Report will most likely suffer if you do.

Page on Sort Order

The "Page on Sort Order" field is used to instruct the system to begin a new Report page when the field contents of a designated, sorted Item change. In this field you may enter a number between "0" and the highest number used in the "Sort" column of the **REPORT FORMAT** screen.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|   Report Name Category Change Report                                       |
|                                                                            |
|              Page on Sort Order ·················· 1                        |
|                                                                            |
|              Suppress Song if Field with ·········· 0                       |
|                 this Sort Order is Blank                                    |
|                                                                            |
|              Group under Sort Order ·············· 0                        |
|                # of Lines between Groups ·········· 0                       |
|                                                                            |
|              Sort Order ················ Ascending                          |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "Page on Sort Order" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "1". This means that a new Report *page* will be started each time the field contents of the Item designated as "Sort 1" on the **REPORT FORMAT** screen change.

Let's quickly review the "Sort 1" Item from the associated **REPORT FORMAT** screen, to illustrate how this Report will be paged.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|         Category Change Report                                             |
| FIELD NAME                    ABREV   LINE   COLUMN   LENGTH   FONT   SORT  |
| Category···················    CA      1       1        1       P      1    |
|                                                                            |
------------------------------------------------------------------------------
```

The "Sort" field of the "Category" Item on the **REPORT FORMAT** screen excerpt shown above is set to "1". Since the "Page on Sort Order" field in the **REPORT PARAMETERS/NAME** screen is *also* set to "1", the system has been instructed to begin a new Report page for each different *Category*. When you use the "Page on Sort Order" feature, the system automatically prints a "Sub Total" at the bottom of the *last* page of each Item group. The "Sub Total" is the number of Songs contained in the Item group above.

For an example of a Report that uses the "Page on Sort Order" feature, see "Category Change Report" on Page 781 in this Section of the Manual.

Note that if the "Page on Sort Order" field is set to "0", or if you use a number that is *not* used in the "Sort" column of the **REPORT FORMAT** screen, the Report will be printed *continuously* from page to page. That is, new pages and "Sub Totals" will *not* be utilized within the Report.

Suppress Song

The "Suppress Song if Field with this Sort Order is Blank" field is used to instruct the system to *eliminate* Songs from the Report when there are *no* field contents in designated, sorted Items. In this field you may enter a number between "0" and the highest number used in the "Sort" column of the **REPORT FORMAT** screen.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|   Report Name Directory by Sound Code                                      |
|                                                                            |
|                  Page on Sort Order ·················· 0                    |
|                                                                            |
|                  Suppress Song if Field with ·········· 1                   |
|                    this Sort Order is Blank                                |
|                                                                            |
|                  Group under Sort Order ··············· 1                   |
|                    # of Lines between Groups ·········· 1                   |
|                                                                            |
|                  Sort Order ················· Ascending                    |
|                                                                            |
------------------------------ F1-Help F2-Save -----------------------------
```

The "Suppress Song if Field with this Sort Order is Blank" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "1". This means that those Songs with *no* data in the Item designated as "Sort 1" on the **REPORT FORMAT** screen will be *eliminated* from the Report.

Let's quickly review the "Sort 1" Item from the associated **REPORT FORMAT** screen, to illustrate how Songs will be suppressed from this Report.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|          Directory by Sound Code                                          |
|   FIELD NAME                    ABREV    LINE   COLUMN   LENGTH   FONT   SORT  |
|   Sound Code·················· SC       1       1        1        P      1     |
|                                                                            |
----------------------------------------------------------------------------
```

The "Sort" field of the "Sound Code" Item on the **REPORT FORMAT** screen excerpt shown above is set to "1". Since the "Suppress Song if Field with this Sort Order is Blank" field on the **REPORT PARAMETERS/NAME** screen is *also* set to "1", the system has been instructed to eliminate those Songs that do not contain at least one *Sound Code*.

For an example of a Report that uses the "Suppress" feature, see "Directory by Sound Code" on Page 789 in this Section of the Manual.

Note that if the "Suppress Song if Field with this Sort Order is Blank" field is set to "0", or if you use a number that is *not* used in the "Sort" column of the **REPORT FORMAT** screen, Songs will *not* be suppressed from the Report.

Group under Sort Order

The "Group under Sort Order" field is used to group like Items together. This field instructs the system to print different field contents of a designated, sorted Item only *once*, then list below it all of the Songs that *match* that Item. To properly create a grouped Report Format, you must enter a number in the "Group under Sort Order" field between "0" and the highest number used in the "Sort" column of the **REPORT FORMAT** screen.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Directory by Artists (Brief)                                |
|                                                                            |
|                  Page on Sort Order ················· 0                    |
|                                                                            |
|                  Suppress Song if Field with ·········· 0                  |
|                     this Sort Order is Blank                               |
|                                                                            |
|                  Group under Sort Order ··············· 1                  |
|                     # of Lines between Groups ·········· 1                 |
|                                                                            |
|                  Sort Order ················· Ascending                    |
|                                                                            |
------------------------------ F1-Help F2-Save -----------------------------
```

The "Group under Sort Order" field on the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "1". This means that the system will print *different* field contents of the Item designated as "Sort 1" on the **REPORT FORMAT** screen only one time, then *group* and list all of the Songs containing that Item below.

Let's quickly review the "Sort 1" Item from the associated **REPORT FORMAT** screen, to illustrate how Songs will be grouped when this Report is generated.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|         Directory by Artists (Brief)                                       |
|   FIELD NAME                     ABREV    LINE    COLUMN    LENGTH   FONT   SORT  |
|   Artist······················  AR       1       1         24       P      1    |
|                                                                            |
----------------------------------------------------------------------------
```

The "Sort" field of the "Artist" Item on the **REPORT FORMAT** screen excerpt shown above is set to "1". Since the "Group under Sort Order" field on the **REPORT PARAMETERS/NAME** screen is *also* set to "1", the system has been instructed to group those Songs by the same *Artist*.

Let's review the appearance of a Report that uses the grouping feature. If you have previously read about **SELECTOR**'s standard Reports, earlier in this Section of the Manual, you have already seen several examples of "grouped" Reports. One of the examples we showed was the Brief "Directory by Artists".

```
================================================================================
08/01/90                         WRCS-FM                           Page:   1

                  D i r e c t o r y    b y    A r t i s t s

Artists               ID     CLPack Title                    AG Pk-Mo/Yr
================================================================================
BEACH_BOYS
                     2019-   I1    0 GOOD VIBRATIONS            1-  /66
                     2024-   I1    0 I GET AROUND              1-  /64

ART GARFUNKEL/PAUL SIMON
                     1308-   I2    0 BRIDGE OVER TROUBLED WAT  1-  /70
                     1108-   I1    0 MRS. ROBINSON            1-  /68
                     1249-   I1    0 SOUNDS OF SILENCE         1-  /66

BILLY JOEL
                     1273-   G12002 IT'S STILL ROCK 'N' ROLL   1-  /80
                     2315-   G12002 TELL HER ABOUT IT         1-  /83

ELTON JOHN
                     2156-   I2    0 CROCODILE ROCK            1-  /73
                     3110-   I3    0 PHILADELPHIA FREEDOM      1-  /75


  Sub Total: 9
Grand Total: 9
```

This Directory makes use of the system's "grouping" Report feature. Note that the name of each *different* Artist is printed only *once*, then *all* of the Songs by the Artist are listed *below* the Artist's name.

You must *also* use a specific approach when designing the **REPORT FORMAT** screen for a grouped Report. We'll use the **REPORT FORMAT** screen for the Brief "Directory by Artists" to illustrate how a grouped Report Format must be designed.

```
    ---- S E L E C T O R ----------------------------------- Report Format ----
    |          Directory by Artists (Brief)                                    |
    | FIELD NAME                     ABREV   LINE   COLUMN  LENGTH   FONT  SORT |
    | Song ID······················  ID      2      25      7        P         |
    | Artist························  AR      1      1       24       P     1   |
    | Artist 1······················ A1                                        |
    | Artist 1 Number··············  AN                                        |
    | Artist 2······················ A2                                        |
    | Artist 2 Number··············  AU                                        |
    | Title························   TI      2      40      24       P     2   |
    | Title Number················   AU                                        |
    | Category······················ CA      2      33      1        P         |
    | Category Name················  CM                                        |
    | Level························   LV      2      34      1        P         |
    | Packet························  PA      2      35      4        P         |
    ----------------------------------------------------------------------------
    1   5   10  15  20  25  30  35  40  45  50  55  60  65  70  75  80
    ----------------------------------------------------------------------------
    ARARARARARARARARARARARAR
                        IDIDIDI CLPAPA TITITITITITITITITITITITITI AG PP-PM/PY



    --------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ------------
```

The **REPORT FORMAT** screen for a grouped Report must *always* use at least *two* lines. The system prints the first line *only* when the grouped Item field contents *change*. This means that you *must* specify the grouped Item for the first line of the Report. In the example screen shown above, note that the "Line" field for the "Artist" Item has

been set to "1". This instructs the system to print the *first* line, and thus the "Artist" information, each time the "Artist" information changes.

In a grouped Report, the system prints the information for each grouped *Song* using the second through the fifth lines of the Format. In our example **REPORT FORMAT** screen, the "Line" fields of all the Song information Items *other* than "Artist" have all been set to "2", meaning they have been designated for the *second* line of the Report Format. This instructs the system to print the information for every Song by the "Artist" under which the Songs are grouped.

Lines between Groups

The "# of Lines between Groups" field is used in grouped Report Formats to specify the number of blank lines that will be printed between each *group* of Items listed on the Report. You may enter a number between "0" and "9" in this field.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Directory by Album Title                                    |
|                                                                            |
|                 Page on Sort Order ·················· 0                    |
|                                                                            |
|                 Suppress Song if Field with ·········· 1                   |
|                   this Sort Order is Blank                                 |
|                                                                            |
|                 Group under Sort Order ··············· 1                   |
|                 # of Lines between Groups ·········· 2                      |
|                                                                            |
|                 Sort Order ················· Ascending                     |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "# of Lines between Groups" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "2". This means that *two* blank lines will be printed between every group of Songs appearing on the Report.

It's best to consider the setting of the "# of Lines between Songs" field when setting the "# of Lines between Groups" field. If you set "# of Lines between Songs" to "1", each *Song* is separated by *one* blank line. To make the *groups* stand out in this case, set the "# of Lines between Groups" field to "2". Then each *group* of Songs will be separated by *two* blank lines. This approach will make it easy to spot the various groups within the report.

Sort Order

"Sort Order" is a Toggle Bar field with choices of "Ascending" or "Descending". This setting determines the manner in which *all* Items that have a number in the "Sort" field will be alphabetized on the Report.

```
--- S E L E C T O R ----------------------------- Report Parameters/Name ----
|                                                                            |
|    Report Name Category Change Report                                      |
|                                                                            |
|                 Page on Sort Order ·················· 1                    |
|                                                                            |
|                 Suppress Song if Field with ·········· 0                   |
|                   this Sort Order is Blank                                 |
|                                                                            |
|                 Group under Sort Order ··············· 0                   |
|                 # of Lines between Groups ·········· 0                      |
|                                                                            |
|                 Sort Order ················· Ascending                     |
|                                                                            |
------------------------------ F1-Help F2-Save ------------------------------
```

The "Sort Order" field in the **REPORT PARAMETERS/NAME** screen excerpt shown above has been set to "Ascending". This means that the Report will be arranged from "lowest" to "highest". That is, the sorted Items beginning with "A" or "1" will appear *before* the Items starting with "Z" or "9". In a "Descending" sort, the

Report is arranged from "highest" to "lowest". The Items beginning with "A" or "1" appear *after* the Items starting with "Z" or "9".

If you enter "1" in the "Sort" field of the "Artist" Item, "2" in the "Sort" field of the "Title" Item and "3" in the "Sort" field of the "Runtime" Item - and the "Sort Order" field is set to "Ascending" - the Report will list Songs alphabetically by Artist. All of the Artist's Songs will be sorted alphabetically by Title. If there is more than one version of the same Song by the same Artist, they will be sorted from shortest to longest Runtime.

Saving and Exiting

Remember to press the F2 Key to save your settings when you are finished working on the **REPORT PARAMETERS/NAME** screen. Press the Escape Key to return to the Edit Report Menu.

EDIT REPORT FORMAT CHECKLIST

There will probably come a time when you wish to generate a Report that contains Song information *not* available on any of **SELECTOR**'s standard Reports. In many cases, a simple *modification* of an existing Report Format will provide the exact Format you need. Let's say that you wish to create a "Directory by Energy" Format by editing the "Directory by Mood" standard Format. Here's a simple checklist of the steps you would follow to accomplish this goal.

    1.   Make a *copy* of the "Directory by Mood" Format. For details on how to do so, see "Copy Report Format" on Page 776 in this Section of the Manual

    2.   Move to the **REPORT PARAMETERS/NAME** screen and change the Report Name of the *copied* Format from "Directory by Mood" to "Directory by Energy". For details on this step, see "Report Name" on Page 828 in this Section of the Manual.

    3.   Make sure the *other* fields on the **REPORT PARAMETERS/NAME** screen contain the proper settings for your new Report Format. For complete details on all of the fields on the **REPORT PARAMETERS/NAME** screen, see "Parameters/Name" on Page 828 in this Section of the Manual.

    4.   Move to the **REPORT FORMAT** screen to make the necessary changes. In our example, you would simply replace the Mood and Mood name Items with the Energy and Energy name Items. For complete information about working on the **REPORT FORMAT** screen, see "Format" on Page 796 in this Section of the Manual.

    5.   Move to the **REPORT HEADER** screen to change the Header so that it matches the data Items now specified in the Format. In our example, you would simple replace the two occurrences of the word "Mood" with the word "Energy". For details about working on the **REPORT HEADER** screen, see "Header" on Page 819 in this Section of the Manual.

That's all there is to it! In just a matter of minutes you can create an entirely new Report Format by following the easy steps described above.

CREATE REPORT FORMAT CHECKLIST

In some cases, you might wish to create a Report Format that is completely unlike any of the standard Formats in the system. Before you can create an effective Format, you need a clear understanding of *which* information you will use in the Report, and *how* the data will be organized and presented. You should also determine whether you will use the system's "Suppress Songs", "Page on Sort Order" and "Group on Sort Order" features.

Here's an example of a well-planned Report, a "Directory by Future Moves". This Directory will list only those Songs that contain Future Moves. For each Song, the Directory will show the Number of Future Moves, current Category, Level and Packet assignment, Artist, Title, and up to five Future Moves Dates, Number of Plays and Future Moves Category, Level and Packet assignments. This Directory will be sorted according to the number of Future Moves, Category, Level, Artist and Title, in that order.

To accomplish our example "Directory by Future Moves", we need to build a completely new Format from scratch. Here's a checklist outlining the required steps to define our example Report Format.

> **1.** Start at the **REPORTS** screen and select a *blank* Report Format. Press the F4 Key to access the Edit Report Menu for the blank Format.
>
> **2.** Move to the **REPORT PARAMETERS/NAME** screen and attach a name to the blank Report Format. Then fill out the remaining fields on the screen. Since we want the Directory to include *only* those Songs that *have* Future Moves, and since it is already known that the "Sort" field of the "FUTURE MOVES:# Of Moves" Item will be set to "1", enter a "1" in the "Suppress Song if Field with this Sort Order is Blank". For complete details on all of the fields on the **REPORT PARAMETERS/NAME** screen, see "Parameters/Name" on Page 828 in this Section of the Manual.
>
> **3.** Move to the **REPORT FORMAT** screen to design the layout of the Directory. Since the *maximum* number of Future Moves Dates, Number of Plays and Category, Level and Packet assignments is *five*, it makes sense to create a *five-line* Format, using one line for each Future Moves Item. For complete information about working on the **REPORT FORMAT** screen, see "Format" on Page 796 in this Section of the Manual.
>
> **4.** Move to the **REPORT HEADER** screen to create an appropriate Header for the Report. Design the Header so that it matches the data Items specified in the Format. For details about working on the **REPORT HEADER** screen, see "Header" on Page 819 in this Section of the Manual.
>
> **5.** Run a test on the new Directory and make modifications as needed.

Believe it or not, from conception through design and printing we spent about ten minutes designing our "Directory by Future Moves". Let's take a look at all of the pertinent screens for our new "Directory by Future Moves". We'll start with the **REPORT PARAMETERS/NAME** screen.

```
--- S E L E C T O R ---------------------------- Report Parameters/Name ----
|                                                                           |
|    Report Name Directory by Future Moves                                  |
|                                                                           |
|                 Header Font ························· P                    |
|                                                                           |
|                 # of Lines per Page ················ 60                   |
|                                                                           |
|                 # of Lines between Songs ············ 1                   |
|                                                                           |
|                 # of Lines after Header ············· 0                   |
|                                                                           |
|                 Page on Sort Order ················· 0                    |
|                                                                           |
|                 Suppress Song if Field with ········· 1                   |
|                   this Sort Order is Blank                                |
|                                                                           |
|                 Group under Sort Order ·············· 0                   |
|                   # of Lines between Groups ·········· 0                  |
|                                                                           |
|                 Sort Order ················· Ascending                    |
|                                                                           |
|                                                                           |
------------------------------ F1-Help F2-Save -----------------------------
```

Since we are using multiple lines for each Song, we have specified "1" for the "# of Lines between Songs" field. This "sets-off" each Song in the Directory.

Here's the **REPORT FORMAT** screen. We're using a little trickery to display *all* of the pertinent Report Format Items in this illustration.

```
---- S E L E C T O R ------------------------------------- Report Format ----
|        Directory by Future Moves                                           |
|  FIELD NAME                      ABREV   LINE   COLUMN   LENGTH   FONT   SORT |
|  Song ID····················· ID       1      10        7       P          |
|  Artist····················· AR       1      18       21       P      4    |
|  Title······················ TI       1      40       21       P      5    |
|  Category··················· CA       1       3        1       P      2    |
|  Level······················ LV       1       4        1       P      3    |
|  Packet····················· PA       1       5        4       P          |
|  FUTURE MOVES:# Of Moves····· NM       1       1        1       P      1    |
|  FUTURE MOVES:Date 1········· F1       1      62        8       P          |
|  FUTURE MOVES:Date 2········· F2       2      62        8       P          |
|  FUTURE MOVES:Date 3········· F3       3      62        8       P          |
|  FUTURE MOVES:Date 4········· F4       4      62        8       P          |
|  FUTURE MOVES:Date 5········· F5       5      62        8       P          |
|  FUTURE MOVES:Plays 1········ P1       1      71        3       P          |
|  FUTURE MOVES:Plays 2········ P2       2      71        3       P          |
|  FUTURE MOVES:Plays 3········ P3       3      71        3       P          |
|  FUTURE MOVES:Plays 4········ P4       4      71        3       P          |
|  FUTURE MOVES:Plays 5········ P5       5      71        3       P          |
|  FUTURE MOVES:C/L/P 1········ C1       1      75        6       P          |
|  FUTURE MOVES:C/L/P 2········ C2       2      75        6       P          |
|  FUTURE MOVES:C/L/P 3········ C3       3      75        6       P          |
|  FUTURE MOVES:C/L/P 4········ C4       4      75        6       P          |
|  FUTURE MOVES:C/L/P 5········ C5       5      75        6       P          |
-------------------------------------------------------------------------------
1   5   10   15   20   25   30   35   40   45   50   55   60   65   70   75   80
-------------------------------------------------------------------------------
N CLPAPA IDIDIDI ARARARARARARARARARA TITITITITITITITITITIT F1F1F1F1 P1P C1C1C1
                                                          F2F2F2F2 P2P C2C2C2
                                                          F3F3F3F3 P3P C3C3C3
                                                          F4F4F4F4 P4P C4C4C4
                                                          F5F5F5F5 P5P C5C5C5
--------------- F1-Help F2-Save F6-Clear Format F7-Punctuation ---------------
```

Notice that we have specified a length of "21" for both the "Artist" and "Title" Items. Although the system provides for a 37-character "Artist" and a 48-character "Title", we wanted to make some room for full-length Future Moves Items. We could have optionally used the "Narrow" Font to shrink the space required for the "Artist" and "Title".

We have set the "Sort" fields to provide the Sort Order than we originally envisioned.

Now let's take a look at the **REPORT HEADER** screen.

```
--- S E L E C T O R ------------------------------------ Report Header ----
|                                                                          |
|                                                                          |
|        Directory by Future Moves                                         |
|                                                                          |
|                                                                          |
|--------------------------------------------------------------------------|
Header


===============================================================================
@M/@D/@Y                          @KKKKKKK                        Page:@PP

            D i r e c t o r y   b y   F u t u r e   M o v e s

                                                    Date      CLPack
# CLPack ID       Artists            Title            # Plays
===============================================================================
Song Mockup
N CLPAPA IDIDIDI ARARARARARARARARARA TITITITITITITITITIT F1F1F1F1 P1P C1C1C1
                                                         F2F2F2F2 P2P C2C2C2
                                                         F3F3F3F3 P3P C3C3C3
                                                         F4F4F4F4 P4P C4C4C4
                                                         F5F5F5F5 P5P C5C5C5
--------------------- F1-Help F2-Save Alt F10-Erase Line --------------------
```

The **REPORT HEADER** screen shown above is straightforward. We used the "Mockup" portion of the screen as a guide when typing the field names in the Report Header. For the sake of consistency, we have designed the other portions of the Header exactly like the Headers in **SELECTOR**'s standard Report Formats.

Now let's see how this baby looks when used to generate the Directory. We'll move to the **REPORTS** screen for this step.

```
---- S E L E C T O R -------------------------------------------- Reports ----
|                                                             17 of 100       |
|Input           Filter                 Report Name                          |
|                    Directory by Category                                   |
|                    Directory by Category Packeting                         |
|                    Category Change Report                                  |
|                    Directory by Category/Alternate Category                |
|                    Directory by Artists (Brief)                            |
|                    Directory by Artists (Detailed)                         |
|                    Directory by Artist Group                               |
|                    Directory by Title                                      |
|                    Directory by Album Title                                |
|                    Directory by ID                                         |
|                    Directory by Sound Code                                 |
|                    Directory by Mood                                       |
|                    Directory by Dayparting                                 |
|                    Directory by Run Time                                   |
|                    Directory by Total Plays                                |
|                    Playlist                                                |
|* All Categories  Directory by Future Moves                                 |
|                                                                            |
|                                                                            |
|                                                                            |
|                                                                            |
--- F1-Help F4-Edit Reports F5-Input Options F9-Print/File Alt C-Copy Report ---
```

Since the Format has been designed to automatically *eliminate* all Songs that do *not* contain at least *one* Future Move, our "Input" setting of "All Categories" actually instructs the system to generate the Directory for *all* the Songs in the Database that have at least one Future Move.

Here is an example of the printed "Directory by Future Moves".

```
================================================================================
10/30/90                        WRCS-FM                          Page:  1

              D i r e c t o r y   b y   F u t u r e   M o v e s

                                                 Date        CLPack
# CLPack ID      Artists           Title              # Plays
================================================================================
2 R1   0 2463-  HUEY LEWIS & NEWS   STUCK WITH YOU     12/25/90    G1   0
                                                          30 N1   0

3 G1   0 2204-  DIANA ROSS/LIONEL RIC ENDLESS LOVE         40 N1   0
                                                     3/15/91    G2   0
                                                          30 N1   0

3 R1   0 1028-  SIMPLY RED         HOLDING BACK THE YEAR 11/12/90   G1   0
                                                    12/12/90    N1   0
                                                     1/12/91    G1   0

4 I1   0 1486-  BEATLES            LOVE ME DO          1/15/91    P1   0
                                                     3/15/91    I1   0
                                                     6/15/91    P1   0
                                                     9/15/91    I1   0

5 R1   0 1088-  GENESIS            INVISIBLE TOUCH     1/21/91    N1   0
                                                     3/21/91    R1   0
                                                     5/21/91    N1   0
                                                     7/21/91    R1   0
                                                     9/21/91    N1   0

5 R1   0 2162-  WHITNEY HOUSTON    I WANNA DANCE WITH SO 11/13/90    N1   0
                                                     1/13/91    R1   0
                                                     3/13/91    N1   0
                                                     5/13/91    G1   0
                                                     8/13/91    N1   0
   Sub Total: 6
Grand Total: 6
```

If you feel that the "Directory by Future Moves" Report will be useful in your operation, please feel free to copy the screen settings shown here in the Manual into your Database.

BACKUP/RESTORE DATA

All **SELECTOR** Database files are stored on your computer's hard disk drive. This is an electro-mechanical device that will eventually become worn and inoperative. It is not a question of *if* this will happen, it is simply a matter of *when* it will happen! It could be today, tomorrow, next week, next month, next year or five years... but your hard disk drive will eventually *die*.

When a hard disk drive becomes inoperative, there is precious little you can do to retrieve the data that is stored on the unit. There are several companies that specialize in recovering data from damaged hard disks, but it's an expensive, lengthy and troublesome process. To make matters worse, there are situations in which data from a broken disk drive *cannot* be recovered by *any* means.

Take a moment and think about the implications if you were to suddenly lose *all* of your **SELECTOR** data. You would have to start all over again. You would need to re-enter all of your Songs, Themes, Clocks, Artist Groups, Rules, Policies, etc., ad nauseam. This could easily consume weeks or months of your time. And what would you do about scheduling your station's music in the *meantime*?

Fortunately, **SELECTOR** provides the ability to Backup your Database. However, *you* must be responsible and take the initiative to *perform* the Backup procedure on a daily basis. If you have a current Backup, and disaster strikes your hard disk drive, you can easily *Restore* all of your essential Database files.

If your Backups are weeks or months old, you will need to re-enter all of the *changes* you've made to your Database since the Backup. If you have a current Backup, say from yesterday, it will take just a few moments to restore your files to your hard drive, and a few additional minutes to update any changes since the Backup.

You should Backup your Database every day you use SELECTOR!

Sometimes a hard disk drive will die a slow death. It could be a number of days before you actually notice that there is a problem with the drive. In this case, your most-recent Backup *could* contain corrupt data. For this reason we strongly suggest that you maintain at least *three* sets of Backup disks. If your hard drive has been slipping, one of your three Backups will probably contain valid data. Some stations maintain five sets of Backup disks marked "Monday" through "Friday". At the end of each work day, these stations use the appropriate disks for their Backup.

You should *keep* the latest **SELECTOR** floppy *Release* Disks on hand at your station. The Backup and Restore features operate *only* on your *Database* files. If you have a hard disk problem, you will also need to use the **SELECTOR** Release Disks to reinstall the *program* on your machine, after the hard disk is fixed or replaced.

It's a good idea to occasionally move a **SELECTOR** floppy disk Backup *out* of your radio station. This Backup could be stored at the home of your General Manager, Program Director or other station executive, or at the office of your station's Group Headquarters or Consultant. This strategy provides insurance in the event a disaster strikes your station and destroys everything. Before taking a Backup disk to *your* home, check with your station's General Manager to be sure such action is not in violation of station policy.

Select Option #9 from the **SELECTOR** Main Menu to access the Backup/Restore subdivision of the program. The **BACKUP/RESTORE** window will pop onto the center of the screen. You will see a display that looks something like this.

```
---- S E L E C T O R (R) -------------------------------------- Main Menu ----
_                                                                            _
_                                                                            _
_                                                                            _
_                   ------------------------------------                     _
_          1. Librar|   B A C K U P / R E S T O R E   |                     _
_                   ------------------------------------                     _
_                   |                                  |                     _
_          2. Music |                                  | Log                 _
_                   |      1 - Backup to Drive A:      |                     _
_                   |                                  |                     _
_          3. Clocks|    2 - Other Backup Preferences  |                     _
_                   |                                  |                     _
_                   |    3 - Restore Data              |                     _
_          4. Schedu|                                  |store Data           _
_                   |    Esc - Main Menu               |                     _
_                   |                                  |                     _
_          5. Utilit|                                  |CTOR                 _
_                   ------------------------------------                     _
_                                                                            _
_                                                                            _
_                                                                            _
_ WRCS-FM   12.00                              The Songs You Love!           _
------------------- (C) 1979-1990 Radio Computing Services -------------------
```

BACKUP

The first two choices in the **BACKUP/RESTORE** window relate to making Backups. We'll discuss each Backup option in the order in which it appears in the window.

Backup to Drive A:

When you select Option #1 from the **BACKUP/RESTORE** window, the system will store the Database Backup on floppy disk Drive "A". In most cases, you should choose this option. *Before* making this selection, place a blank, formatted disk in your "A" drive. Note that *any* and *all* data that is currently stored on the floppy disk will be *erased* during the Backup procedure. **SELECTOR** displays this message screen when the Backup begins.

```
--------------------------------------------------------
|                                                      |
|     Your Data Files are now being prepared for       |
|                                                      |
|     Backup.  When your Backup is complete, please    |
|                                                      |
|     store the Backup Diskette in a safe place.  It is |
|                                                      |
|     a good idea to use three different diskettes for  |
|                                                      |
|     your Backups... use a different one each day, and |
|                                                      |
|     rotate them in order.                            |
|                                                      |
|                                                      |
|     Remember to do a Backup every day that you use   |
|                                                      |
|     this Program.  In the long run it may save you   |
|                                                      |
|     many hours of work.                              |
|                                                      |
--------------------------------------------------------
```

At this point, the system is Archiving the Database. This process compresses all of the Database files into one relatively small file, that can be easily copied to the floppy disk.

After the Database has been Archived, **SELECTOR** copies the Database Archive file from your computer's hard disk to the floppy disk. During this phase of the Backup, the message you see to the right is displayed on your screen. Depending on the size of your Database, the Backup might need to be stored on two or more floppy disks. If your Backup requires *additional* floppy disks, a message on the screen will inform you when to place the *next* disk in your floppy disk drive.

```
---------------------------
|                         |
|     Copying your        |
|                         |
|     Backup files        |
|                         |
|     to the diskette.    |
|                         |
---------------------------
```

Depending on the size of your Database and the speed of your computer, the Backup procedure will take anywhere from one to several minutes. After the Backup is complete, you will be returned to the Main Menu of **SELECTOR**.

Other Backup Preferences

If you select Option #2 from the **BACKUP/RESTORE** window, the **BACKUP OPTIONS** window appears on the center of the screen. You will see a display more or less like this.

```
---- S E L E C T O R (R) ------------------------------------- Main Menu ----
_                                                                           _
_                                                                           _
_                    ------------------------------------                   _
_            1. Librar|  B A C K U P    O P T I O N S  |                   _
_                     ------------------------------------                   _
_                     |                                  |                   _
_            2. Music |                                  | Log              _
_                     |    Backup To Drive  B:           |                   _
_                     |                                  |                   _
_            3. Clocks|    Format First?    Yes          |                   _
_                     |                                  |                   _
_                     |    Format Parameters (If Any):   |                   _
_            4. Schedu|                                  |store Data        _
_                     |            /4                    |                   _
_                     |                                  |                   _
_            5. Utilit|                                  |CTOR              _
_              ------------- F2-Backup -------------                        _
_                                                                           _
_                                                                           _
_ WRCS-FM   12.00                               The Songs You Love!         _
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```

The **BACKUP OPTIONS** window allows you to choose several additional options for the Backup procedure. There are three fields in this window. We'll discuss each in the order in which it appears in the window.

The **Backup To Drive** field is set to "A" when you first access the **BACKUP OPTIONS** window. You can accept this setting, *or* change it to "B" or any other floppy disk drive. This setting determines which of your floppy disk drives will be used when the system writes the Backup to a floppy disk.

Format First? is a Toggle Bar field with choices of "Yes" and "No". You must format a *new* or *corrupt* diskette *before* it can be used for a Backup. If this field is set to "Yes", the system will automatically format the floppy Backup disk. You should select this option if the floppy disk you will use for the Backup has not been previously formatted or if it is damaged. If this field is set to "No", the floppy disk will *not* be formatted. Choose this option if the floppy disk you will use for the Backup has already been formatted and is not corrupt.

The **Format Parameters** field allows you to specify *optional* DOS format parameters, if you have set the "Format First" field to "Yes". In most cases, it is *not* necessary to specify data for this field. In the example **BACKUP OPTIONS** window shown above, "/4" has been entered in the "Format Parameters" field. This parameter is used in DOS Version 3.30 to instruct the disk operating system to format a Double Density 5¼ inch disk in a High Density drive. The DOS Version 3.30 command to format a 3½ inch, 720 kilobyte disk in a 1.4 megabyte drive is "/T:80 /N:9". To learn more about disk formatting, see your DOS instruction manual.

After you have finished making settings in the **BACKUP OPTIONS** window, press the F2 Key to begin the Backup. **SELECTOR** will process the Backup according to your instructions in the window. Note that the system automatically Saves your settings in the **BACKUP OPTIONS** window when you press the F2 Key. This is helpful if you regularly use the same settings.

If you have set the "Format First" field to "Yes", the system will first run the DOS Format routine. A message will appear on the screen asking you to place a disk in the specified drive and press any key when ready. After the disk is formatted, you will be asked if you wish to format another. Depending on the size of your Database, a Backup might require two or more disks. If this is your *first* Backup, you should answer the question with a "Y" for "Yes", and press the Enter Key. This will give you an extra disk, just in case. When the system has formatted all of the disks you'll need, answer the "format another" question with an "N" for "No".

RESTORE DATA

The third option in the **BACKUP/RESTORE** window is for Restoring the data from a Backup that you previously made. When you select Option #3, the Restore Files window will pop onto the upper-left corner of the screen. Here is how the display appears.

```
-------------------------------------------------------------- Main Menu ----
| R E S T O R E   F I L E S |                                              _
-------------------------------                                            _
|                             |                                           _
|    Restore from Drive A:    |-----------------------                    _
|                             | U P / R E S T O R E  |                    _
|  This Backup is from        |-----------------------                    _
|     and was taken on        |                       |                   _
|                   at        |                       | Log               _
|                             |kup to Drive A:        |                   _
-------------------------------                        |                  _
_          3. Clocks|   2 - Other Backup Preferences  |                   _
_                   |                                  |                   _
_                   |   3 - Restore Data              |                   _
_          4. Schedu|                                  |store Data        _
_                   | Esc - Main Menu                 |                   _
_                   |                                  |                   _
_          5. Utilit|                                  |CTOR              _
_                   -----------------------------------                   _
_                                                                         _
_                                                                         _
_                                                                         _
_ WRCS-FM   12.00                             The Songs You Love!         _
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```

When the **RESTORE FILES** window appears, the "Restore from Drive" field will automatically suggest "A". You may accept this suggestion, or enter "B" or any other floppy disk drive letter to indicate that you want to Restore from a floppy disk in the specified disk drive.

At this point, place the Backup disk in the appropriate floppy drive, and press the Enter Key. If your Backup spans *several* floppy Backup disks, make sure that you insert the *first* disk in the drive. **SELECTOR** will quickly access the disk and display additional information in the **RESTORE FILES** window.

Here's how the screen updated after we inserted a Backup disk and pressed the Enter Key to accept the "Restore from Drive A" suggestion.

```
-------------------------------------------------------------- Main Menu ----
|  R E S T O R E   F I L E S |                                             _
-------------------------------                                            _
|                             |                                           _
|    Restore from Drive A:    |-----------------------                    _
|                             | U P / R E S T O R E  |                    _
|  This Backup is from WRCS-FM|-----------------------                    _
|     and was taken on 9/12/90|                       |                   _
|                   at 5:29 P |                       | Log               _
|                             |kup to Drive A:        |                   _
-------------------------------                        |                  _
_          3. Clocks|   2 - Other Backup Preferences  |                   _
_                   |                                  |                   _
_                   |   3 - Restore Data              |                   _
_          4. Schedu|                                  |store Data        _
_                   | Esc - Main Menu                 |                   _
_                   |                                  |                   _
_          5. Utilit|                                  |CTOR              _
_                   -----------------------------------                   _
_                                                                         _
_                                                                         _
_                                                                         _
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```

The **RESTORE FILES** window shown above now displays the Call Letters of the Backup Database, and the date and time the Backup was taken. This information allows you to determine *which* data is on the floppy Backup, and *when* the Backup was made. If you have chosen the *wrong* Backup floppy disk, simply press the Escape Key to cancel the Restore operation, then restart the process using the correct floppy Backup.

The Restore process is automatic. The system first copies the Archive file from the floppy disk to your hard disk drive, then "Unarcs" the individual Database files. This process automatically *erases* any *existing* Database files on the hard drive.

If the Backup you are Restoring spans several floppy disks, the system will notify you when to insert the next disk in the drive. Should any problems occur along the way, a message will appear on the screen giving you instructions on how to proceed. When the Restore process is complete, you will be returned to the Main Menu of **SELECTOR**.

Incompatible Data

SELECTOR is an ever-changing program. We constantly add new features to ensure that the system keeps in step with the rapid changes that occur in the broadcast industry. There are times when changes to the program require us to modify the structure of your **SELECTOR** Database.

If you attempt to Restore a Database that requires a *higher* Version of **SELECTOR**, the following message will pop onto the center of your screen.

```
--------------------------------------------------------------
|                                                            |
|                    WARNING !!!!!                           |
|                                                            |
|   The Data you're trying to Restore requires a HIGHER      |
|   Version Number than this Program.  This Data will not    |
|   work with this Program so the Restore has been           |
|   cancelled.  Your Original Data has not been touched.     |
|                                                            |
|   If you've recently received a SELECTOR Program Update    |
|   that you haven't loaded yet, install it now, then try    |
|   to Restore the Data again.  If not, contact the          |
|   person who sent you the Data or RCS for more Help.       |
|                                                            |
|                 Press Esc to Continue                      |
|                                                            |
--------------------------------------------------------------
```

The message you see above is informing you that the Database you are attempting to Restore is *incompatible* with the Version of **SELECTOR** that is presently installed on your computer. This could happen if you attempt to Restore a Database from your Consultant or Group Program Director after *they* have converted it to *their* Version of **SELECTOR**. The program is smart enough *not* to Restore the incompatible Database on your machine. In order to Restore and use the Database, you will have to install a *higher* Version of **SELECTOR**.

You might have *already* received the required Version of the program from RCS. Check the labels on any **SELECTOR** Release Disks you might have on hand to see if they contain a higher Version of the system that you have not yet installed. If you do *not* have the required **SELECTOR** Version, simply call Radio Computing Services to order the Release Disks that will allow you to Restore the Database.

If you attempt to Restore a Database that must be Converted in order to be compatible with a *higher* Version of the system installed on your machine, the following message will pop onto the center of your monitor.

```
-------------------------------------------------------------------------------
|                                                                             |
|                     CAUTION TO USERS EXCHANGING DATA !!!                     |
|                                                                             |
|   You're about to Restore a LOWER Version of Data.  If you proceed with     |
|   this Restore, we must run a conversion on your Data.  Once converted,     |
|   this Data will not work with any LOWER Version of the Program.  It will   |
|   only work with THIS Version of the Program or HIGHER.                     |
|                                                                             |
|   This is very important if you Shuttle Data back & forth between another   |
|   Computer, a Sister Station, a Group PD, or a Consultant.  They will not   |
|   be able to use your Data unless they have THIS Version Number of the      |
|   Program or HIGHER.  Please check with them before you proceed.            |
|                                                                             |
|                   Press F2 to proceed with the Restore                      |
|   Press Esc to cancel the Restore (Your Original Data will not be touched)  |
|                                                                             |
-------------------------------------------------------------------------------
```

This message is meaningful *only* if your station regularly exchanges Databases with a Group Program Director or Consultant. It indicates that the Database about to be Restored will be Converted to the Version of **SELECTOR** installed on your computer. After the Database is Converted, it might *not* be compatible with the Version of **SELECTOR** used by your Consultant or Group Program Director. You should check with them before proceeding with the Restore function.

If your Group Program Director or Consultant has the *same* or a *higher* Version of **SELECTOR**, compared to yours, the Converted Database will be compatible with *their* system. In this case you can press the F2 Key to proceed with the Conversion and Restore. If your Consultant or Group Program Director has a *lower* Version of the system than you do, and he or she does not want you to Convert your Database, then press the Escape Key to Cancel. If you Cancel, the Database on the floppy disk will *not* be Restored and your *current* Database will remain intact.

If you do *not* share your Database with another **SELECTOR** user, simply press the F2 Key to proceed with the Conversion and Restore.

MULTI-USER SELECTOR

Computer networks have become very popular. Version 12 of **SELECTOR** is network-compatible, but only *one* user may work in a Database at any given time. Radio Computing Services has eliminated this limitation by creating **Multi-User SELECTOR**. This is a special edition of **SELECTOR** that allows two or more people to work with a single **SELECTOR** Database at the same *time*. The program is designed to be installed and operated on a Network file server.

There are certain restrictions regarding which areas of **Multi-User SELECTOR** may be accessed simultaneously. Two or more users may work at the same time in Library Management, Music Policy, Clocks, Analysis, Reports, Print Cart Labels, the Print File Manager, Association Reports and Print the Log. Some areas of the system, including the Day Scheduler, Manual Scheduler, Unscheduler, Simulcast/Repeat and Copy Songs, prohibit other users from accessing Library Management, Music Policy, Clocks and Print the Log. Housekeeping and Startup require exclusive use of the Database. Only one user can work within a Database while these last two functions are operating.

Multi-User SELECTOR was developed and thoroughly tested using Novell Netware, but the program should operate successfully on *any* DOS-based computer Network that employs record-locking. In this Section of the Manual we'll provide an overview of how this edition of the program operates, and explain the messages you will encounter within **Multi-User SELECTOR**.

MENU SCREEN

All of the Menu Screens in **Multi-User SELECTOR** display the letter "M" after the Version number, to indicate that the special Network edition of the program is installed on the file server. Consider this **Multi-User SELECTOR** Main Menu.

```
---- S E L E C T O R (R) ------------------------------------ Main Menu ----
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_            1. Library Management          6. Analysis                    _
_                                                                          _
_                                                                          _
_            2. Music Policy                7. Print the Log               _
_                                                                          _
_                                                                          _
_            3. Clocks                       8. Reports                     _
_                                                                          _
_                                                                          _
_            4. Schedulers                  9. Backup/Restore Data          _
_                                                                          _
_                                                                          _
_            5. Utilities                  Esc - Exit SELECTOR              _
_                                                                          _
_                                                                          _
_                                                                          _
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```

As in **SELECTOR** itself, all of the Menus in **Multi-User SELECTOR** display the Call Letters and Station Name/Slogan of the current Database, as well as the Version number of the **Multi-User SELECTOR** program currently installed on your computer. In the example Main Menu shown above, **Multi-User SELECTOR** Version "12.18M" is currently installed on the computer. The "M" in the Version number indicates that the program is the Multi-User edition.

SYSTEM OVERVIEW

In **Multi-User SELECTOR**, different users at various Work Stations may access the same **SELECTOR** Database simultaneously. The program keeps a watchful eye on the activity of all users, and will not allow any action that could disrupt any individual user's work. For example, the system will not allow one user to Restore Data while another is Adding a Song. If this were to happen, the Added Song would be immediately eliminated when the Database was Restored. **Multi-User SELECTOR** provides Multi-User Messages to prevent illogical activity like that just described. We'll explain these Messages in a moment.

There are many areas of **Multi-User SELECTOR** that can be accessed by more than one person at a time. For example, two or more persons can work simultaneously in the Show/Change subdivision of the system. In these cases, the "last one out wins". This means that if more than one person changes the data for a particular Song, then *only* the *last* change will be retained in the Database. For this reason, we strongly suggest that you *coordinate* the activities of all who will be using the system.

MULTI-USER MESSAGES

Multi-User Messages are displayed in **Multi-User SELECTOR** when you try to access a subdivision of the program that is not allowed, due to the activity of *another* who is also working in the system. This is the *only* way the program differs from the "regular" edition of **SELECTOR**. We'll now describe the four Multi-User Messages.

Exclusive

The Housekeeping, Restore Data and Startup functions require the exclusive use of *all* Database files. If you try to access one of these areas of **Multi-User SELECTOR**, while another is working in the system, the **EXCLUSIVE** message window will appear on the center of the screen. Consider this example.

```
---- S E L E C T O R (R) ------------------------------------- Main Menu ----
_                                                                           _
_                                                                           _
_                     -----------------------------------                   _
_          -----------------------------------------------------            _
_          |                                                   |            _
_          |                      EXCLUSIVE                     |            _
_          |                                                   |            _
_          |    This section of the Program needs exclusive use of  |       _
_          |                                                   |            _
_          |    all Data Files.  Files are currently in use by  |          _
_          |                                                   |            _
_          |    someone at another Work Station.  You can ask the  |        _
_          |                                                   |            _
_          |    other User to finish up or you can try again later.  |      _
_          |                                                   |            _
_          -----------------------------------------------------            _
_                     -----------------------------------                   _
_                                                                           _
_                                                                           _
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```

In the example shown above, we tried to access the Restore Data subdivision of **Multi-User SELECTOR**, while another user was working in the Show/Change area of the system. Since the Restore Data function requires the *exclusive* use of all Database files, the system will not allow us to access the Restore Data subdivision until all other users have finished accessing Database files.

Read

If you try to access the Not-Scheduled Report, Print Cart Labels, Analysis or Reports subdivisions of **Multi-User SELECTOR**, while another user is performing Housekeeping, Restore Data or Startup, the **READ** message window will pop onto the center of the screen. Here's an example.

```
---- S E L E C T O R (R) ------------------------------------ Main Menu ----
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_             ---------------------------------------------------          _
_             |                                                 |          _
_             |                      READ                       |          _
_             |                                                 |          _
_             |    Someone at another Work Station has exclusive use of    |          _
_             |                                                 |          _
_             |    all Data Files.  You can ask the other User to finish   |          _
_             |                                                 |          _
_             |    up or you can try again later.               |          _
_             |                                                 |          _
_             ---------------------------------------------------          _
_                                                                          _
_             5. Utilities                    Esc - Exit SELECTOR          _
_                                                                          _
_                                                                          _
_                                                                          _
_                                                                          _
_ WRCS-FM    12.18M                              The Songs You Love!       _
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```

In the example shown above, another person was using the Restore Data function when we tried to access the Reports subdivision of **Multi-User SELECTOR**. Since the Restore Data function requires the *exclusive* use of all Database files, the system will not allow us to access Reports until the other user is finished with Restore Data.

Deny

There are certain areas of the system that require the exclusive use of *some* Database files. If you try to access one of these areas of **Multi-User SELECTOR**, while another is using needed exclusive files in the same or another area of the system, the DENY message window will appear on the screen. Consider this example.

```
---- S E L E C T O R --------------------------------- Day Scheduler ----
|                                     |                                    |
|                                     |               Shuffle              |
|   First Unscheduled Day      / /    |               Kick                 |
|   Last----------------------------------------------------------         |
|   Numb|                                                        |         |
|       |                     DENY                               |e        |
|       |                                                        |         |
--------|    This section of the Program needs exclusive use of  |-------- |
|       |                                                        |         |
|       |    some Data Files.  These Files are currently in use by|        |
|       |                                                        |         |
|       |    someone at another Work Station.  You can ask the   |         |
|       |                                                        |sets     |
|       |    other User to finish up or you can try again later. |Time     |
|       |                                                        |         |
|       ----------------------------------------------------------         |
|            / /   at   :59          |   F9  - Report Options              |
|                                    |   F10 - Start Scheduling            |
|                                    |   Esc - Interrupt Scheduling        |
|                                    |                                     |
----------------------------------------------------------------------------
```

In the example shown above, we tried to access the Day Scheduler subdivision of **Multi-User SELECTOR**, while another user was working in the Show/Change area of the system. The Day Scheduler requires the *exclusive* use of some files that are also needed in Show/Change. In this example, we cannot access the Day Scheduler until all other users have finished accessing the needed exclusive files.

Shared

There are certain areas of the system that require the exclusive use of *some* Database files. If you try to access an area of the system that requires the exclusive use of files currently being used by another person, the **SHARED** message window will pop onto the center of the screen. Here's an example.

```
---- S E L E C T O R (R) ------------------------------------- Main Menu ----
_                                                                            _
_                                                                            _
_                                                                            _
_                                                                            _
_            ---------------------------------------------------             _
_            |                                                 |             _
_            |                    SHARED                       |             _
_            |                                                 |             _
_            |   Someone at another Work Station has exclusive use of  |     _
_            |                                                 |             _
_            |   some Data Files needed by this section of the Program. |   _
_            |                                                 |             _
_            |   You can ask the other User to finish up or you can  |       _
_            |                                                 |             _
_            |   try again later.                              |             _
_            |                                                 |             _
_            ---------------------------------------------------             _
_                                                                            _
_                                                                            _
_                                                                            _
_                                                                            _
_ WRCS-FM    12.18M                              The Songs You Love!         _
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```

In the example shown above, another person was using the Day Scheduler when we tried to access the Show/Change subdivision of **Multi-User SELECTOR**. The Day Scheduler requires the *exclusive* use of some of the Database files needed in Show/Change. In this example, we cannot access Show/Change until the other user is finished with the Day Scheduler.

INFORMATION AND RELEASE REQUESTS

For additional information on **Multi-User SELECTOR**, or to request a Release for your station, simply call Radio Computing Services. There is no additional charge for using this edition of **SELECTOR**.

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