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MAY / JUNE 1976
VOLUME 2 / NUMBER 3

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GARY KLEINMAN
Editor/Co-publisher

DON ELLIOT
Consulting Editor

PETER BUTT
Associate Consulting Editor

V.L. GAFFNEY
Business Manager

LARRY DOUGLAS
Circulation Manager

DEBRA LYNNE
Reader Service Manager

MARTIN GALLAY
Publisher

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P.O. Box 2449
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(213) 467-1111

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TAPE CARE FOR MAXIMUM PERFORMANCE

By Peter Butt

For the past several years of my close association with the business of magnetic recording, most of the candid comment I have had for my fellows in that preoccupation have been directed towards the care and feeding of the hardware end of the tape business. Even for the case of recording system performance, I must admit that my first choice for the area of remedy and improvement lies with the electronic rather than the mechanical aspects of the machinery.

The reason I have chosen to burden the reader with the preceding confessional is that I am now ready to do my penance. The subject of the tape itself can no longer escape attention. I am now ready to give the recording medium its due.

My attitudes toward tape have changed along with the evolution of my view of the recording and reproduction processes. As in the case of sex, I have been less concerned with the "how" and "why" a given process works than with the fact that it somehow does. This ostrich philosophy of life has been with me for quite a long while. I treasure it. I am unwilling to be released from its seductive embrace. It has caused me more trouble than I'd care to recollect.

An additional comfort, for those of us who have made studious disregard of reality a fine art, in this special case is that magnetic tape has been, for many, an even more mysterious matter than the tape equipment itself. Adding to this the relative lack of control that the user has over the properties of the tape and the perfect scenario for ignorance without guilt has been constructed. It's also nice to have a convenient scapegoat available in case one can't isolate the cause of a given difficulty.

With adequate recognition that some of the bliss that accompanies ignorance is about to be dispensed with, let us turn our attention to some of the problems centered about magnetic tape and its fundamental nature. The visually apparent problems that can afflict tape, and thus the entire record/reproduce process, are easiest to observe. Let's talk about those first, so as not to offend anyone too early in this discussion.

First among these defects is the deformation of the tape itself. The role that

extreme trauma plays in this need not be labored. Tapes that have assumed the geometry of a piano wire are obviously difficult to play and the cause of this has not escaped even the most insensitive observer. Other, less severe geometrical changes in the tape can pass with less notice. Tape can be damaged in far more subtle ways than just the time-honored instant transition from fast forward to play mode. Let's look at a couple.

First, let us suppose that it is the common practice of a recordist to rewind his tapes to a *heads-out* configuration upon completion of playing or recording. In the process of rewinding, the tape is subjected to the high tension needed to keep the fast-moving tape on the reels. In the process of winding the tape at high speed from one reel to the other, there is a tendency for the successive layers of tape on the take-up reel to be misaligned. In other words, each successive layer of tape wound at high speed will tend to be less than perfectly aligned with each previous layer. Succinctly, edges are left sticking out of the tape pack. This is bad in a couple of ways that usually become more apparent after a certain amount of time has passed.

The most obvious thing that has happened is that the protruding tape edge that is left with no support from its neighboring layers is vulnerable to creasing and bending in the event that it is stored with the possibility of contact with any other surface. Any bends or creases in the tape surface will prevent close, uniform contact of the tape surface with the magnetic heads the next time the tape is used. Common sense leads us to believe that best results in record and reproduce processes are realized when the tape is in direct contact with the tape machine heads. Anything that prevents this from happening will cause deterioration of the recorded signal quality. This is the fundamental point that will be flogged to death in this discussion.

Another by-product of the irregular or *scatter* high-speed winding pattern is the fact that only part of the protruding tape layer is subjected to the relatively even pressure provided by the winding tension of its adjacent neighbors. Part of the tape is held in a fairly constant position under a comparatively high compression while

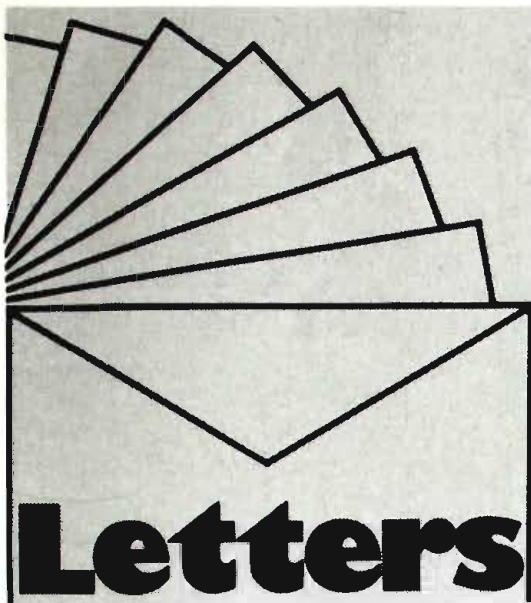
the remainder is unsupported in free air.

Magnetic recording tape is generally made of a plastic film coated with an emulsion of magnetic particles and, perhaps, a coating of a material designed to enhance the frictional characteristics of the tape backing. The plastic film material is generally a polyester. In the case of very thin tapes intended for *extra-play* consumer service, the base material may be mylar. In either case, the dimensions of the tape base material, and therefore the dimensions of the information recorded magnetically on it, can be modified by merely subjecting the material to uneven compression or tension for an extended period of time. The dimensional uniformity of the tape can be adversely affected merely by the application of a mechanical stress on the tape over a period of time. The result of this is termed *plastic deformation* because it will be a permanent change in the tape base material dimensions that cannot be reversed. The deformed tape will not recover its original dimensions after removal of the stress condition as a elastic rubber band will. This is the most apparent difference between plastic and elastic deformation.

So, what does all this mean? What all this means is that tape does not have to necessarily meet with an energetic trauma to incur dimensional damage of an irreversible nature. This deformation is guaranteed to adversely affect the tape performance in either recording or reproduction. Even if the deformations are very small, they can be significant enough to cause audible fading of the recorded signal. This is especially true for recorded wavelengths that are very short.

As an illustration of the sensitivity that tape recordings have to tiny changes in the tape-to-head geometry, a tape deformation that results in a 3.5 dB loss at 10 kHz in a 7.5 IPS recording need only be one ten-thousandths of an inch in magnitude. This small a dimension is difficult to measure. It's also fairly hard to observe.

One way of observing deformations in a tape is to look at the condition of the tape pack on its take-up reel after it has played through its entire length in a normal manner. The flat surfaces of the disc of wound tape should be smooth to the sight and to the touch. Any observed



However, I get a little irritated every time I read an interview with Don, and he starts talking about those who influenced him. I have no doubt that Morgan, Hudson, McKinnon et al were great influences in moulding his unique personality. But the one person he always leaves out is Mike Wynn, who's still at KJOY. "Wonderful" Wynn contributed at least four of the bits Imus used on his first album, and was a constant source of new and fresh ideas that Imus creatively put to use on the air. Don Imus is definitely "for real," and an American Original, but Mike Wynn played a very large part in shaping the nutty honky heard mornings on WNBC.

If he considers this, I think Don will agree, and begin giving Mike Wynn the credit he so richly deserves.

FROM: Terry Rose,
Director of Operations
KEUT Radio
Seattle, Wa.

FROM: William P. Walser
KLAD AM/FM
Klamath Falls, Oregon

First off . . . great magazine, loaded with helpful info and ideas. Keep up the good work.

Now to the meat . . . in reference to March/April edition . . . 'Robert Morgan & Don Imus on The Radio Personality'. Even though the main theme of the article is good and two individual view-

points are expressed, I feel a great injustice has been made. Don Imus out-and-out calls every Program Director and Manager in the world a turkey. If the personality is the savior of the station, why has Imus followed Jack Thayer all over the country like a puppy dog? Seems to me Thayer made Imus, not the other way around.

The thing Imus has done is destroy any guidance and leadership hopefully built by the management team. He has implied every D.J. work the station to his play . . . to hell with the management. I think Imus is a frustrated P.D. playing announcer.

Gobble-Gobble Imus.

FROM: Bud Clain
Music Director
Programming Service
Indian Orchard, Mass.

I especially enjoyed P.P.&P.'s interview with Robert W. Morgan and Don Imus in the March/April issue. However, I believe I can shed some light on Robert W. Morgan's statement regarding telephone usage on the air.

Robert W. didn't know if anybody had used the telephone for contests and

"LETTERS" Continued on Page 32. . .

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out tape winding conventions that unwanted signals due to layer-to-layer contact printing are reduced by up to 5 dB during the high-speed rewinding process prior to playing the tape.

Let's look at some other problems that pose a hazard to tape performance. One of the easiest to remedy is the bent and/or defective reel. When the flanges of a reel are bent sufficiently to interfere with the passage of tape between them, the uniformity of the tape pack is affected with the deformation results described above. In addition, the tape tension is disturbed as the tape is wound *on to* or *off of* the bent reel. This change in tape tension manifests itself in a change in the way the tape tracks over the magnetic heads. As a test of this statement, play a tape normally and closely observe the tape path over the heads. Alternately restrict and release the supply reel with your hand. The changes in recording amplitude and phase response should be fairly obvious. The result in terms of increased wow and flutter should not require rigorous description either.

The cure for this is, obviously, a supply of properly constructed reels. It also helps to store good reels, empty or not, on edge and in their boxes rather than stacked flat. There is less tendency for the unaware to set heavy objects on them.

Cheap, poorly constructed reels are a

source of trouble as well as good ones gone bad. The fiberglass and molded plastic reels being offered at very low prices should be examined carefully for signs of plastic molding flash that could interfere with uniform tape winding. These reels are molded in two pieces that are then glued together to form the complete reel. In some cases, the glue has seeped out of the cracks and has dried in lumps on the reel hub surface so that the tape cannot wind onto the hub in a flat manner. Some of them can get glued in such a way that they are eccentric and make fast winding a situation fraught with jeopardy. Obviously situations to avoid.

A bad reel can destroy a taped program as effectively as a razor blade or bulk eraser can. The economy of bargain-priced, substandard reels should be examined in the light of what stands to be lost rather than what stands to be saved.

The tape machines themselves can pose a threat to tape life and dimensional integrity. Supply and take-up tensions that are too high subject the tape to excessive tension during the playing and high-speed winding operations. Supply and take-up tensions that are too low tend to cause damage to the tape when the loosely-wound reel is used on a machine that is adjusted for proper or excessive reel tensions. The lack of proper tension can be taken up with disastrous

results when the machine is started in play mode. The hub will tend to spin faster than the outer parts of the tape pack, causing the tape to slip on itself within the pack. This will tend to cause a corrugation of the tape in single or multiple layers. This is also called *cinching* among those in the tape biz.

This is a machine problem. Its cure is to follow the recommended tensioning procedure found in the service manuals supplied with all professional-grade tape machines. One of the big things to watch out for is the odd reel of recorded program that has been generated or recently played on a consumer type tape deck. Many of the consumer machines are designed to handle very thin tape with a minimum of damage and therefore do not have sufficient tension to properly wind tape of 1.0 or 1.5 mil backing thickness used professionally. Consumer grade tapes may be all but unplayable on professional equipment.

Another machine factor that can damage tape irreparably is the condition of improper reel height. If a reel is either too high or too low in relation to the tape guiding system, the tape will tend to wind in such a way that it is jammed against one reel flange or the other. In cases of severe reel height misadjustment, the tape may wind against a flange with sufficient force to actually deform the reel.

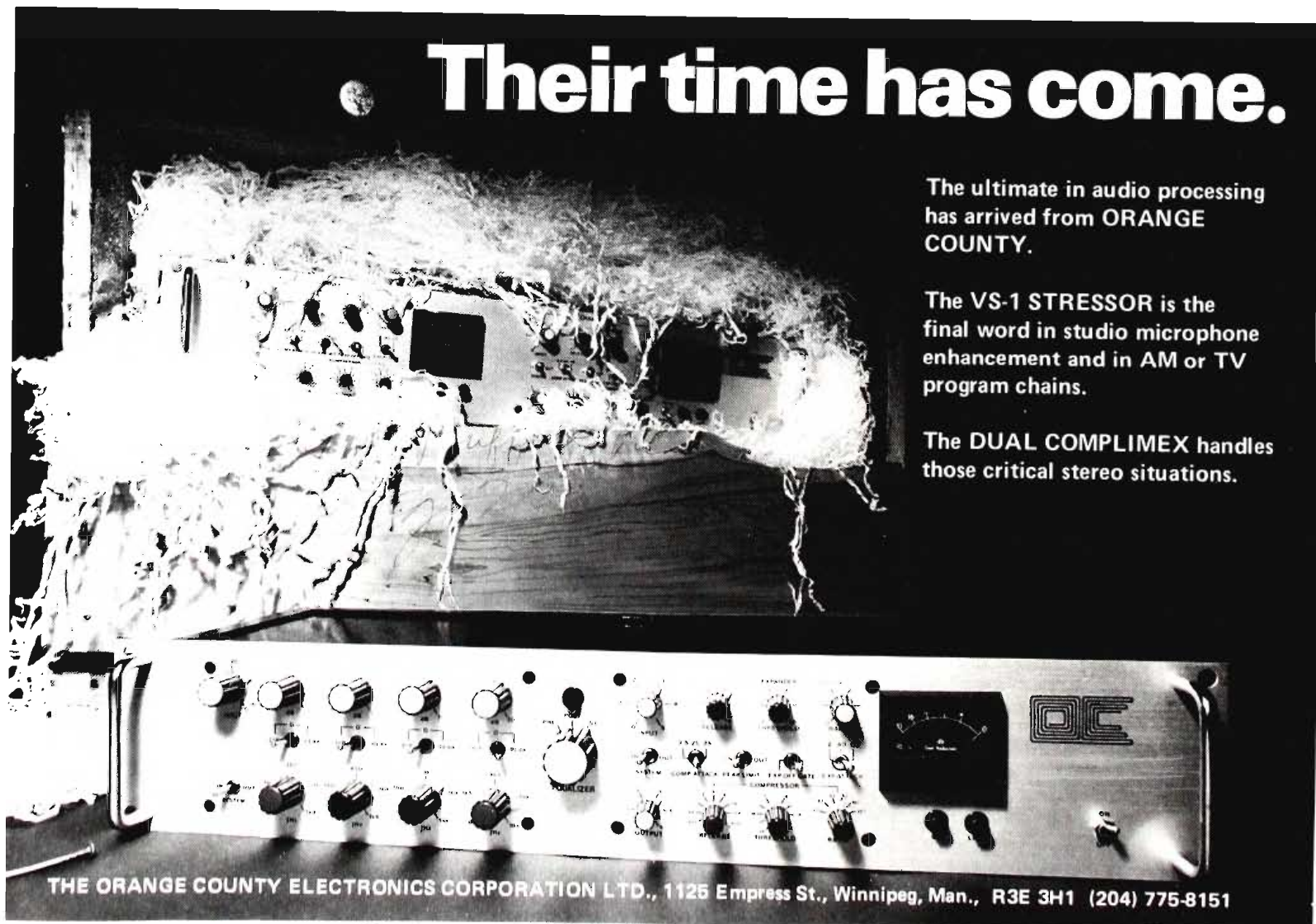
In doing this, the edge of the tape that

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roughness of the wind surfaces may be due to either deformation of the tape or to non-uniform slitting resulting in tape width variations. In either case, the tape is probably unusable for any serious application. It's not any good as test stock for tape machine alignment or set up. There should be no readers in this audience who believe that either economy or advantage can be realized by using non-representative tape stock for machine set up. That's like having a friend buy a pair of shoes for you.

Even if the tape wind appears to be ok to the eye, there is an even more critical way to look at it. Holding the reel directly in front of you, allow five or six feet of tape to dangle from the reel. The dangling length of tape should describe a straight line when viewed from any direction. Any tendency for the tape to curl or ripple indicates that plastic deformation has done its work. The tape has suffered degradation that will make it less usable.

One way of minimizing tape deformation is to store the tapes in a played, or *tails-out* condition. This is a common practice in the recording industry for this and other reasons. Of course, it will be necessary to rewind a tape before it is played. This shouldn't dissuade anyone from adopting a tails-out policy for broadcasting purposes. Whether a heads-out or tails-out policy is used, a tape has to be rewound each time it's played.

The uniform, even wind resulting from the playing or recording process has a more uniform distribution of tape tensions throughout the reel than does the highspeed wound condition. The uniform nature of the tails-out wind preclude the extension of tape edges beyond the tape pack. The edges are protected from accidental damage from contact with the reel flanges or from the tape box.

An additional dividend from the tails-



THE AUTHOR

PETER BUTT has been involved in the divergent areas of nucleonics, broadcasting and military communications, satellite communications, and test instrumentation.

He has turned his attention to the reproduction of sound for the past four years. A resident of Los Angeles, Peter now serves as a consultant specializing in magnetic recording problems pertaining to studio and high speed duplicating applications.

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results when the machine is started in play mode. The hub will tend to spin faster than the outer parts of the tape pack, causing the tape to slip on itself within the pack. This will tend to cause a corrugation of the tape in single or multiple layers. This is also called *cracking* among those in the tape biz.

This is a machine problem. Its cure is to follow the recommended tensioning procedure found in the service manuals supplied with all professional grade tape machines. One of the big things to watch out for is the odd reel of recorded program that has been generated or recently played on a consumer type tape deck. Many of the consumer machines are designed to handle very thin tape with a minimum of damage and therefore do not have sufficient tension to properly wind tape of 100 or 150 mil backing thickness used professionally. Consumer grade tapes may be all but unplayable on professional equipment.

Another machine factor that can damage tape irreparably is the condition of improper reel height. If a reel is either too high or too low in relation to the tape guiding system, the tape will tend to wind in such a way that it is jammed against one reel flange or the other. In cases of



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is in contact with the reel is subject to deformation in the same way as described in the first part of this article. The track recorded at the deformed edge will suffer damage just as surely as if it were subjected to stress in an unsupported situation.

Most professional machines have some sort of means available for adjustment of the reel support platforms to a proper height. The proper reel height is that which permits the tape to wind onto an undeformed reel in such a way as to not contact the reel flanges.

Reels that are inaccurately made may not easily fit onto standard NAB hub adapters or reel platform spindles. This sort of situation may tempt some persons to the use of force to install a recalcitrant reel on a reluctant machine. The resulting mayhem may contradict ideal assumptions concerning the dimensional invariance of mechanical devices. Reel heights ought to be checked periodically just to be on the safe side.

The safety of alignment tapes is yet another matter for concern. An alarmingly small number of people seem to fully realize that the alignment tape is the only readily available flux-frequency standard that can be successfully utilized by a reasonably skilled mortal. Within the alignment tape lies the basis upon which



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istic. They are very fragile entities. They also cost a lot. Some more than others. Regardless of price, they are still fairly delicate, volatile items. It is hard to over-emphasize this fact.

Alignment tape should be handled with unusual care for several reasons. One is that it is rather time consuming to verify an alignment tape fluxivity even if the facilities for doing so are at hand. Another is that the degradations that commonly occur in the flux-frequency re-

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sponse of an alignment tape tend to be rather subtle and difficult to spot without a standard for comparison.

Purchase of multiple alignment tapes should be considered as a defensible policy for those concerned at all with the maintenance of a consistent on-air sound. One tape should be kept in a secure place to be used only as a reference for comparison. In the event of doubt of the accuracy of the alignment tape used daily, the reserve tape can be used as a standard to head-off problems caused by tape machine mis-alignment due to undetected degradation of the daily tape. This can save a lot of head-scratching at times. As the daily tape becomes worn or damaged beyond acceptable limits, the reserve copy can be put into service and a replacement reserve copy can be ordered.

Alignment tapes should always be stored in places that are not subject to stray magnetic fields, for example, avoid electronic equipment that has transformers, near circuit breaker panels, air conditioning motors, fluorescent light ballasts, etc. In addition, alignment tapes should not be kept where they will be exposed to extremes of temperature or humidity. Their ends should be leadered to prevent damage and their reels should be inspected for freedom from any defect that would cause them to damage the tape. Further, the alignment tape should never be slewed at high speed. It should

be played onto the tape machine supply reel under normal playing conditions, the reels reversed and then played back onto its storage reel.

This procedure does sound a bit awkward. It should be remembered that a damaged alignment tape can be responsible for grief and wonderment far outweighing its cost. There is no substitute for an accurate alignment tape. Especially if you don't have one at the time.

Selection of a tape that will satisfy your requirements is a project well worth consideration. Firstly, no tape lasts forever. The super high-priced tapes probably won't outlast their lesser-endowed brethren by enough to warrant their higher cost. The additional performance that they do offer may be had at the expense of learning the best ways to apply them. Their increased short wavelength saturation and sensitivity and higher bias requirements over those of more conventional tapes may make their use on older tape machines difficult. It may be necessary to change the record amplifier pre-emphasis network to achieve flat response. The bias network may need to have its output capacity boosted. Heads may saturate at the higher bias drive levels. Erasure may be an unexpected problem. A higher price won't always buy you more of what you need in the form you need it.

Without the means to utilize the high-

er tape output levels, the newer mastering tapes won't give much benefit over what could be achieved with a good quality tape of more conventional capability. A better grade of tape will not make up for deficiencies elsewhere in the program chain. Do take the time to consult your tape vendor for recommendations on applying that tape to your operating situation and requirements. Try to avoid using air-check submissions in place of a stock of virgin, high quality tape. Tapes are very much like clothes: some are more appropriate to a given situation than others. Cost doesn't necessarily have a whole lot to do with it.

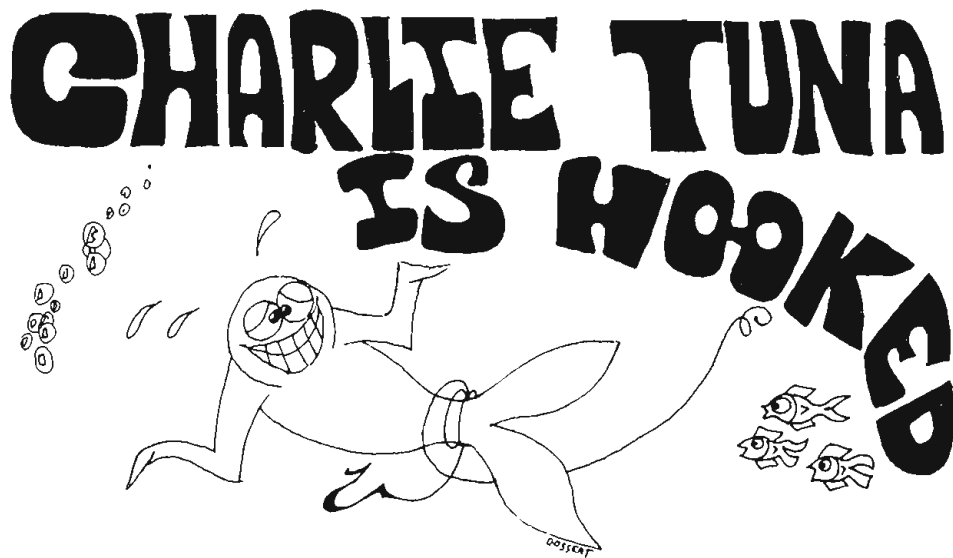
The lubricated tape used in broadcast cartridges is a matter for concern also. Not only does the tape itself suffer from use, but the cartridges are subject to mechanical wear as well. The rotating tape platform bearing lubricant can become contaminated from dirt or from tape oxide and backing deterioration. The tape guides will wear badly enough to cause tape tracking irregularities and to cause damage to the edges of the tape itself. The condition of the cartridge itself should be determined when it comes time to reload with new tape stock.

Unfortunately, there don't seem to be any kits of cartridge repair parts available for reconditioning of otherwise usable carts. The cart manufacturers who are concerned with the problems of phase coherency and frequency response uniformity might take a look at the possibility of making the cartridge tape guiding surfaces replaceable parts rather than part of the plastic molding. This kind of idea may have sufficient appeal to catch the eye of some alert marketing man somewhere. The idea's been a goldmine for carburator manufacturers.

Returning to the tiresome subject of alignment tapes, check to see that your cartridge tape is in good condition. All the faults that open-reel tapes are subject to apply to cartridges as well. Careful attention to cart machine alignment and to the state of tape pack tensions are even more important to cartridge performance than they are to open reel machines.

The matter of alignment standards appears to have been thrashed to within an inch of its life. To deal it a final death blow, it isn't too much to emphasize that the achievement of a high degree of signal quality is an illusion without the application of sound, reliable, verifiable engineering standards to the management of the recording and reproduction systems. In the area of the reproduction of sound, everything matters very much. Even the molding flash or burr on a bent reel. In the end there is no substitute for a high degree of care and quality at all points in any audio signal chain.

With some concern, thought and a little empericism it is possible to achieve a high degree of audio signal quality without resorting to mysticism and exotica. It's all really a matter of defining your application and undertaking to serve it.



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is in contact with the reel is subject to deformation in the same way as described in the first part of this article. The track recorded at the deformed edge will suffer damage just as surely as if it were subjected to stress in an unsupported situation.

Most professional machines have some sort of means available for adjustment of the reel support platforms to a proper height. The proper reel height is that which permits the tape to wind onto an undeformed reel in such a way as to not contact the reel flanges.

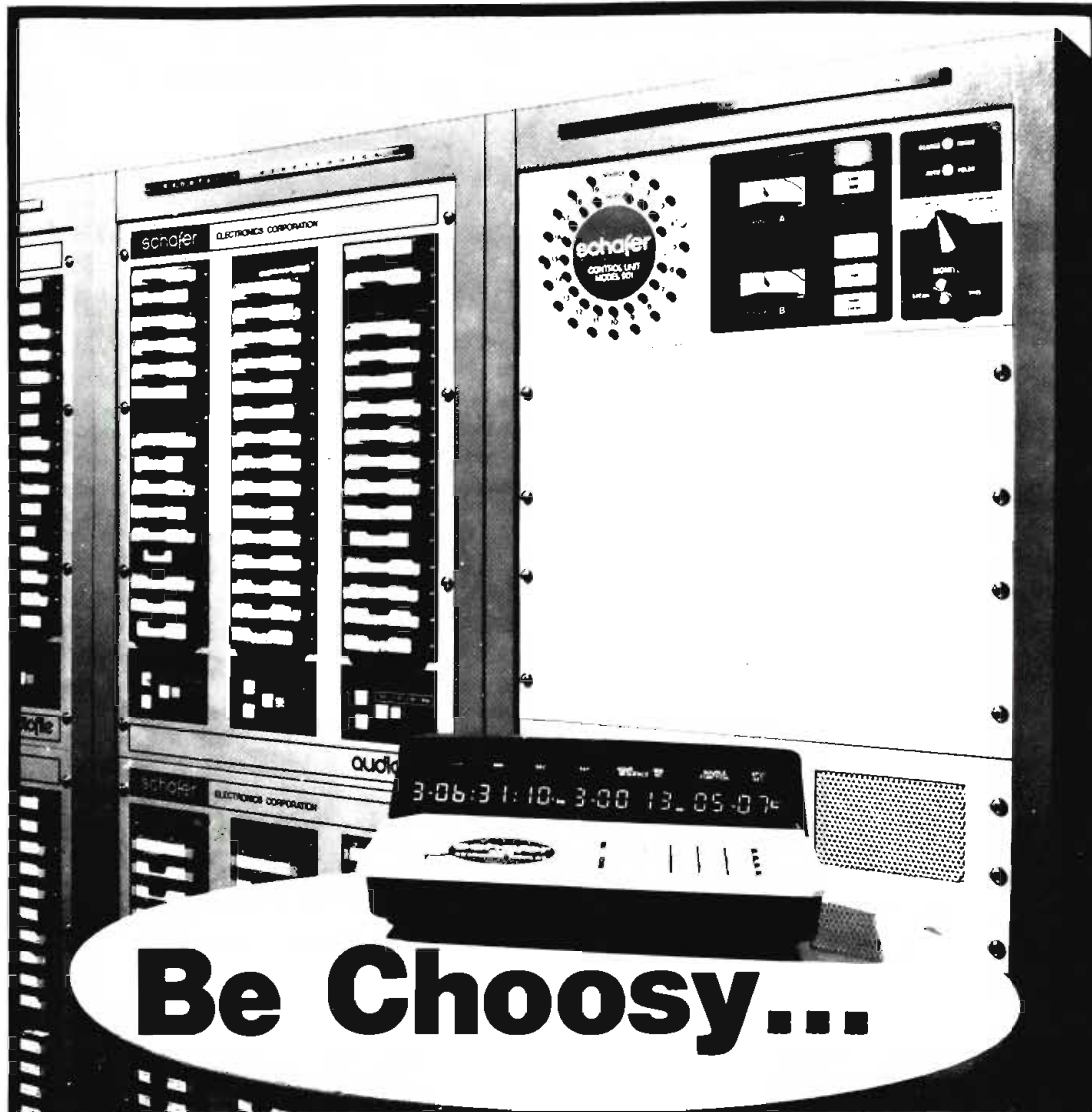
Reels that are inaccurately made may not easily fit onto standard NAB hub adapters or reel platform spindles. This sort of situation may tempt some persons to the use of force to install a recalcitrant reel on a reluctant machine. The resulting mayhem may contradict ideal assumptions concerning the dimensional invariance of mechanical devices. Reel heights ought to be checked periodically just to be on the safe side.

The safety of alignment tapes is yet another matter for concern. An alarmingly small number of people seem to fully realize that the alignment tape is the only readily available flux-frequency standard that can be successfully utilized by a reasonably skilled mortal. Within the alignment tape lies the basis upon which any magnetic recording/reproduction system must rely. Both the programming and engineering personnel should be aware that a deteriorated alignment tape will make properly recorded program material sound too bright. One that has been damaged to the point of having its azimuth distorted will cause programs to sound muddy and to have very poor mono compatibility. As much as good, reliable alignment tapes cost, they are well worth it.

The normal caveats apply to alignment tapes that apply to any magnetic recording worth preserving. A powerful head degausser should be obtained and used to degauss all metal parts of any machine used to reproduce any tape. In addition, machines should be degaussed before any use at all and at eight-hour intervals in cases of continuous use. Cleaning of all surfaces that contact the tape should be performed as often. This sounds like the panacea type of advice. The fact remains that it *does* matter and it *does* make a difference how well and faithfully this advice is followed.

Alignment tapes are generated in very precise ways to permit the establishment of a given reproducer response characteristic. They are very fragile entities. They also cost a lot. Some more than others. Regardless of price, they are still fairly delicate, volatile items. It is hard to over-emphasize this fact.

Alignment tape should be handled with unusual care for several reasons. One is that it is rather time consuming to verify an alignment tape fluxivity even if the facilities for doing so are at hand. Another is that the degradations that commonly occur in the flux-frequency re-



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THE AUTHORS



DR. CHARLES CULP

Dr. Culp's interest in video technology began in high school where he was employed as a t.v. serviceman. He received his PhD in physics with a minor in electronics. While working at the Interand Corporation, he has worked with the "Telestrator" and its various applications.



DR. LEONARD REIFFEL

Dr. Reiffel is President of Interand Corporation and the inventor of the "Telestrator." He is a well-known scientist-administrator who is also an active television and radio broadcaster.

A transparent resistive tablet, operating as a two-dimensional potentiometer, is placed over a television monitor. When the stylus (acting as the upper arm of the potentiometer) touches the surface of the tablet, appropriate X and Y position information is transmitted to a position decoder. The position decoder separates the combined X and Y signal into an X signal and a Y signal.

In a basic system, the X and Y coordinates are passed to a converter control. The converter control generates various line widths, dot and dashed line effects, and a cursor circle when the appropriate button is pressed. A symbol generator can be added to write pre-selected symbols of variable size and orientation around the X-Y location defined by the stylus.

All effects are stored in a video memory (scan converter) and read out as composite video. This composite video can be used to key in a video level or "cut through" to a second camera.

A novel selective erase function turns the Telestrator stylus into an "eraser" when needed. A small portion of a drawing can thus be easily and immediately changed without affecting other areas of the graphics. A complete frame of graphics may be erased by pressing another button.

Special effects can be added to this system. Symbols can be animated to create motion within the symbol as well as motion of the symbol as an entity. A slow symbol write effect gives the viewer the feeling that the symbol is being drawn on the television screen. Normally the symbol is written at a high speed such that it appears instantaneously on the screen. The slow symbol write slows this writing down to a speed which emulates hand-drawn graphics, but with precision of pre-programming. Provision is made to add other special effects to a given pre-programmed graphic. For example, automatic "nesting" will display a symbol and then reduce its size by a predetermined amount in five successive steps producing a computer graphics "zoom-like" effect.

An increasing number of television stations, both commercial and educational, are using the Telestrator type systems to add action and excitement to their programming and news activities. We will now review some typical examples of how they are employing this versatile kind of accessory.

WEATHER:

Many stations (such as WJBK-TV, Detroit) have electronic graphic systems outfitted with symbols which are designed for weather. Standard capabilities such as solid or dashed lines are used for showing the location of a front, or highlighting an area of special interest. Other weather-type symbols ranging from

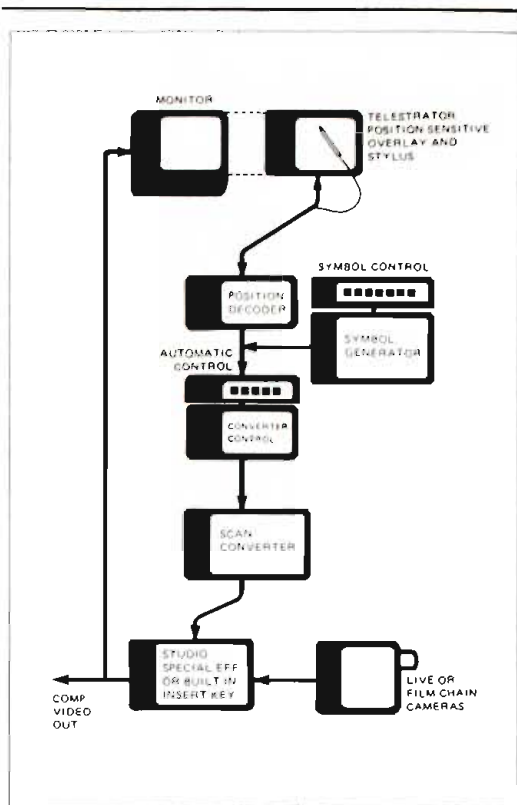


FIG. 1

simple one-letter symbols to animated rain clouds or tornadoes can be added.

After appropriate opening remarks, a cut or chroma-key transition to a studio card or map is made. Excerpts from a segment on local damage by a tornado might run along these lines.

"High winds were reported in the area. A low pressure region developed in the northeast section, causing unpleasant weather."

As the weatherman talks, he places a symbol letter "L" (Fig. 2) and draws in the low pressure region with a dotted line (Fig. 3).

"A tornado touched down about five

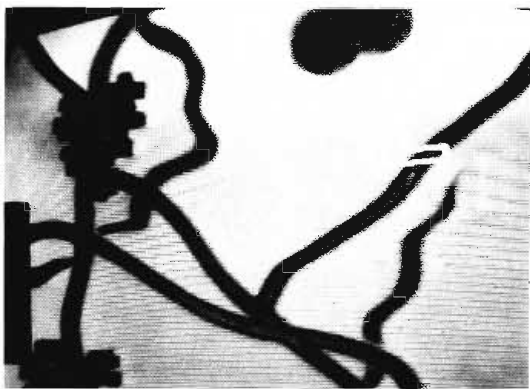


FIG. 2

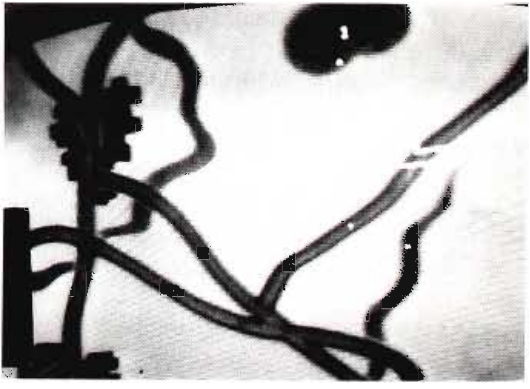


FIG. 3

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Electronic Graphics and Visual Programming Effects

By Dr. Charles Culp and Dr. Leonard Reiffel

In the past few years, electronically-generated graphics for television have grown steadily in importance. As the capabilities of electronic graphic systems advance, studios are finding that they must add these options to their productions to remain competitive. Properly used, an electronic graphics system will significantly enhance the quality and attractiveness of most productions. Two dramatically different methods for producing broadcast quality graphics aside from standard alphanumeric are available to studios. One method employs what is basically an extended character generator. Some type of digital memory is usually incorporated in this type of system for frame storage.

To use such graphic systems, currently being offered by Chyron, RCA, and 3M's Mincom Division, among others, a video camera is focused on pre-drawn art. The art can be colored by pushing the appropriate sequence of buttons and manipulating a cursor via levers. After the art has been colorized, the frame is

stored on a digital disk memory. Although considerable time is required to construct a simple frame, the end result is of very good quality.

A quite different approach to preparing broadcast quality electronic graphics has been taken by Interand's "Telestrator". The basic idea is that off-air



"Telestrator" unit produces hand-drawn or pre-programmed t.v. graphics by simply writing over the video image with an "electronic pen".

personnel or an on-the-air personality can control the graphic effects by simply writing the effects directly into the video image. This method can be integrated into presentations to highlight or isolate action. It can give the effect of action by adding animated overlays to still shots. This method also can replace studio card set-ups requiring multiple cameras to create graphics.

To use Telestrator, the operator writes or draws with an electronic pen on a transparent overlay which is placed directly on top of the video image on the CRT monitor. Special symbols can be inserted into the video image by touching the electronic stylus or pen to the point on the screen where the symbol is to appear.

Since the principles behind the first (camera-loaded) type of graphics unit are essentially well-known digital techniques, we will not detail them here.

Operation of Telestrator-type systems can be understood by reference to the functional diagram shown in Figure 1.

ers, a circle can save precious broadcast time by eliminating dialog. The information can be conveyed quickly and accurately using graphics.

A quite different use for electronic graphics was to describe a Chicago bank hold-up. Here is roughly the way the news report was covered: A camera crew was sent to the scene to obtain footage on the area. The newscaster began his story. When he came to showing the getaway, he dramatically diagrammed the escape path used right over the scene of the crime, shown in Figure 8. First, he

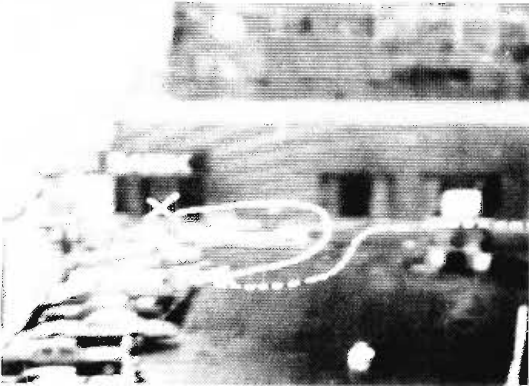


FIG. 8

marked an X where a shot was fired, then used a solid line to illustrate the run to a parked car, and, finally, a dotted line to show the path of the rapidly departing car. While he was drawing on the video background, he built up the excitement with his narrative. The end result was an active delivery, and the viewers were left informed and interested.

Statistical presentations dealing with rapidly changing situations such as election returns can effectively use electronic graphics. Automatic symbol generators make it possible to instantly create or revise "bar" graphs and even spot animated donkeys and elephants on a studio card without significant effort or production complexities.

Expressway routings, tax expenditures, population changes, and, of course, military or terrorist events are also very appropriate material for electronic graphic presentations as increasing numbers of news departments are discovering. The list of appropriate subjects beyond those already mentioned goes on and on.

ELECTRONIC NEWS GATHERING (ENG)

Since the key word in ENG is immediacy, it is no surprise that facilities equipped with electronic graphic equipment are increasing their use of these systems. The reason is quite simple: there often is no time to prepare graphics by more traditional means. It is a matter of instant in-studio generation by, perhaps, an off-camera user working live or no graphics at all. It is noteworthy that small portable electronic graphic devices capable of annotating the live over-the-air image via a phone or other audio return link are available. Thus, a newsmen on-the-scene

or one of his crew can actually create the required electronic graphics in the field while covering the story live. He simply draws the desired data or effects on a standard nine-inch portable TV tuned to his station.

GAME SHOWS

Since anyone, whether a specialist or laymen, can use a Telestrator essentially on the first attempt, it has opened a whole new spectrum of game show possibilities. In addition to a number of local shows in the U.S., England, Japan and elsewhere, the CBS Network has based its "Now You See It" word game show on a Telestrator system. Several other networks and show packagers are also developing new formats based on the device.

The electronic stylus of Telestrator gives contestants an entirely new and flexible way to react to challenges, and electronic switching allows partial information to flow to participants while the audience and judges are allowed to see all of the information. Thus, isolation problems are easy and a vast array of video images, whether single word or complex scenes or mazes, can be incorporated in the activity of the program. Production aesthetics can be greatly enhanced while expense is minimized.

Sooner or later, electronic graphic systems, computers and perhaps even the audio relaying capabilities previously mentioned in the ENG section will be married into fascinating new formats.

EDITING AND POST PRODUCTION

The electronic stylus and symbol generators of an electronic graphic system provide a powerful tool to the creative video programmer. In the hands of an artist, the number of quickly available graphic effects becomes almost limitless and certainly slightly bewildering. For example, a circle or medium width line can be adjusted to behave like a traditional artist's "speedball" pen. Attractively drawn shaded letters and figures can then be done with little effort. Or, alternately, by combining a dotted line mode with a TV logo programmed in the symbol generator, an infinite variety of "bumpers" or sign-off shots can be created without ever having to involve a computer or any other special production facility. Since electronic graphics can obviously be used to outline or abstract and simplify forms in a basic video image, for example, human figures, it serves as a ready source of attractive sketches. These sketches can easily be separated from the basic video which was used to guide the drawing. In combination with video tape or disk units, this means animated and highly accurate sketches can be prepared in a few minutes.

Finally, it should be noted that a Telestrator's graphic output can assume

any shape or size, as contrasted to effects decks which are limited to simple geometric shapes. Thus, when a Telestrator is used to control the insertion of imagery from one camera into imagery from a second source, once again, an endless variety of effects becomes instantly accessible.

The number 2 in Fig. 9 is just one simple example in which a camera viewing a polka-dot pattern is cut into a dark field on which a channel "2" is developed by



FIG. 9

drawing it on the glass overlay of the equipment. The pattern can be of any form or live action camera video can be inserted into the "2" or whatever else was drawn on the screen.

JURISDICTION

A few comments concerning union and jurisdictional questions centering on Telestrator and some other electronic graphic equipment: This device was, along with character generators, a key focus of the CBS Network strike several years ago. Suitable and workable guidelines were finally evolved at CBS and no problems have since been encountered. Individual stations as well as other network and multiple outlet groups have also solved the same problems satisfactorily.

CONCLUSIONS

There is every reason to expect that electronic graphic system capabilities will continue to increase in popularity and power. The first units brought out about four years ago were somewhat limited by the characteristics of the scan converter then available as well as by technical performance problems centered mainly on the durability of the position-sensing glass overlay under which the combined image and graphics was displayed. Both of these problems seem now to be satisfactorily overcome. Furthermore, at some time in the future, all digital scan converters of even greater flexibility than the currently used CRT type will become available. Such technical developments, as well as the increasing pace and sophistication of modern programming, would suggest that electronic graphics will be appearing with increasing frequency on the TV screens of the world.

miles southeast of the city and moved up toward the northwest. Damage was minor, a tree was uprooted and no one was injured."

A tornado (Fig. 4) and its path (Fig. 5) are drawn in. X's mark the touch down spots. At this point the weatherman can

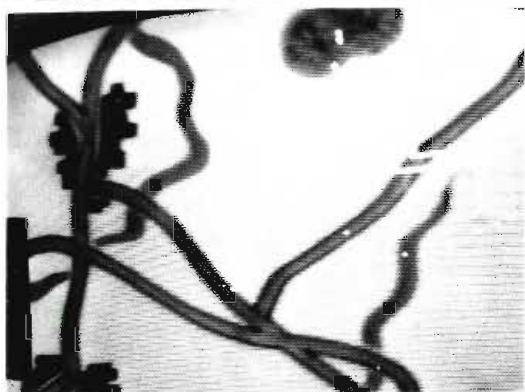


FIG. 4

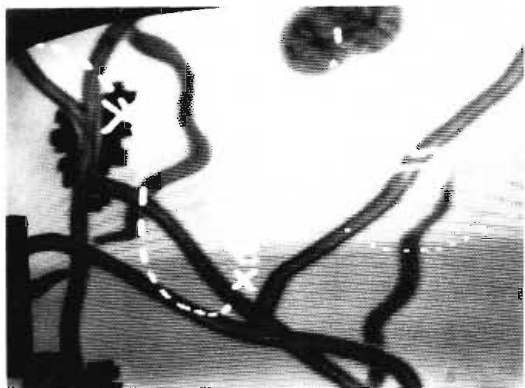


FIG. 5

show the damaged area or continue on to the rest of the weather report. When the weather radar is shown, the weatherman can use the circle cursor to point out specific areas in a storm.

To build up a presentation in this free style fashion really shows off the on-the-air personality. Another technique to build up the on-the-air personality is to have him "sign in" by writing his name on the screen while doing a close-up of him with a weather map in the background. It would be a difficult multiple-camera or rear screen projection coordination problem to achieve the same effects by other means.

Without much practice on the part of the weatherman or tying up much studio time, the effects can greatly enliven the weather and provide an edge over the competition.

The one danger that the weatherman must watch out for is placing too many graphic symbols on the screen at one time. The weatherman must judge for himself as he controls the graphics and sees exactly what his audience sees.

SPORTS:

The sportscaster has a tough job describing quickly and understandably what has happened or is happening during a particular event. His task is made tougher because many viewers are not thoroughly familiar with the rules and fine points of

the event being aired. There are at least three ways to employ electronic graphic techniques in sportscasting, namely, anticipated action, live action, and during instant replay.

The use of Telestrator type systems in live sportscasting action is somewhat limited. In many sports, the action is just too fast and it is, of course, impossible to predict or rehearse. The basic difficulty is one of coordination between the sportscaster, the director, and the cameramen. The "flying circle" or cursor mode of operation is the one mode that can be safely used in live action. This mode is successful because the sportscaster can adjust to camera movements without leaving any misaligned markings on the screen. Therefore, the sportscaster being a bit out of sync in tracking a key part of the image is barely noticeable to the viewer.

Most sportscasters are more excited about the capabilities that the "hands-on" video provides in dealing with both before (how should it be done) and after the fact (how was it done).

Editing and annotation of replay material becomes very easy. In fact, with slow motion and stop-action capability, a whole new range of communication is opened between the broadcaster and his audience. In hockey, freeze frame or stop-action has been used as a background for explanatory diagrams and even elegant title effects. An example of how electronic graphics can be used with freeze framing is the case when tripping is involved.

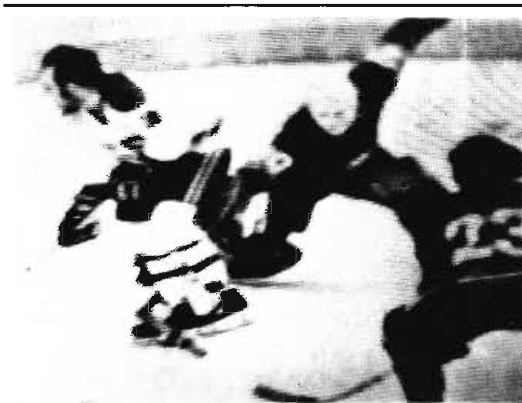


FIG. 6

The freeze frame stops on the scene which clearly shows the tripping occurring. The sportscaster does the usual narrative and then points to the spot where he wants the viewers' attention to focus (Fig. 6). He then makes a comment, "Lafleur had control until he went down on the ice. He was tripped. Look at the way the stick was looped around his skates!" An arrow pointing to the skates (Fig. 6) immediately brings the viewers' attention to the desired spot so that the sportscaster can spend less air time to show the freeze frame of the offense.

Moving arrows have pointed to key maneuvers and subtitles of athletic performances in the Olympics. The proper way to shoot a particular shot in cham-

ionship billiards has been diagrammed in advance right on the playing table. This was the key to brightening up the billiard since it is usually a dull subject.

It is interesting to note that even coaches are beginning to make use of Telestrator, or similar systems. As they convert from film to video tape for their practice sessions, recruiting and scouting information, they are finding that these electronic graphic units given them a way to quickly title, edit and critique whole libraries of video tape. The coach can put his hands right into every practice session or recruiting report.

As sportscasters and their "color men" become more familiar with the use of advanced electronic graphic systems, they will become more dependent on them to supplement the less accurate and concise verbal explanations of sports happenings. The result should be greater viewer understanding and, inevitably, greater viewer involvement.

NEWS

The best use of Telestrator in the news presentation is in highlighting or pointing out key specifics in a large or complex background. Over-use of the system is more critical with news than in weather. In news, viewers are not expecting a number of symbols or writing whereas in a weather presentation graphics are expected. Properly used, a newscaster can enhance his delivery by using graphics to annotate and explain.

The news segment probably represents the greatest variety of subjects suitable for judicious enhancement via electronic graphics. The capability that a Telestrator system gives a newscaster to personalize a story that might otherwise seem very remote from the studio news set can be an invaluable aid in communicating with viewers.

Picking out a personality or key figure in a crowd with electronic graphics has been used by several networks recently. Figure 7 is an example of how effectively a newsmen can circle someone in a free-hand manner at the precise instant he is mentioning the key name or fact. This is often not necessary with a well-known person, but for people who are not usually recognized immediately by most view-



FIG. 7



Marshall Pearce, program director of WSMB.

think you have to get out, and meet people. Also, Roy and Jeff name drop a lot on the air, and many times they're clients' names.

We ad-lib many commercials from fact sheets. This has been one of our fortes. Ad libbing commercials really gets results. For example, there was a new restaurant that opened up in the French Quarter, and I told the owner that the air personalities should just come down, have dinner, and let them talk about it on the air. Give them a few facts . . . where it is, the phone number, etc., and they do a tremendous amount of ad libbing commercials.

The problem with it is that we've had to cancel a few clients. One was another restaurant where neither the food nor service was what we were saying it was on the air. Ad libbing makes the commercials seem so believable . . . and we got a lot of complaints when the restaurant didn't live up to our claims.

BP&P: How is WSMB musically programmed today, as compared to your earlier explanation?

THE "ROCKIN' EASY" JINGLE PACKAGE



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MP: I've gotten away from our old approach a little bit. We now play the popular music along with the old MOR standards, but I give the personalities pretty much a free hand.

We have such a tremendous library, that if someone called up and requested *Stardust*, we could perhaps come up with twenty different arrangements of it. I think that if a song was popular a hundred years ago, and people enjoyed the melody then, they would enjoy it again re-done in today's style.

A tremendous amount of the old standards are being done in disco, but I won't clear the disco re-makes because they can get on your nerves. That sound may not be irritating if you're in a discotheque, but on the radio, if the music doesn't have a nice pleasant sound, you'll give the listener a reason to turn it off.

BP&P: What kinds of artists do you play?

MP: Through the years we've played Ray Conniff, Jerry Vale, Percy Faith, Johnny Mathis, Perry Como, and lately we've gotten into some of the Paul Simon things, Art Garfunkle, Carpenters, John Denver. If the record has a nice sound to it, I might even play some country music.

BP&P: Programmers often say that MOR is fading or changing. How do you define MOR now?

MP: I don't really know how to categorize MOR. You don't go from one extreme to the other . . . you try to ride the fence. We have gone a little over the fence in both directions at times, but in my opinion, MOR is music that is not hard rock, loud, or over-produced. It has a basic simplicity to it, and doesn't go too far astray from the melody.

BP&P: How do you specifically identify your station's format?

MP: I would say MOR/Talk with high personality identity.

Our guys talk on the air just like they're talking to a friend. Even with the news, they get that conversational sound. I also find it's better to work two men in drive time. It really takes two people to handle all the information they give out, and it's easier to talk to another guy in the studio on a one-to-one basis. It's easier to talk to someone than it is to just talk to a cold microphone and hold a conversation with yourself.

BP&P: How is your playlist constructed?

MP: I don't have a playlist per se. I got out of playlists when I got out of top 40. Usually when I add a record, I'll just give a note to all the guys saying what records were added as of what date.

BP&P: How big is your playlist?

MP: They've got thousands of songs to pick from . . . both 45's and albums. And I leave it totally up to the individual on the air.

BP&P: Do you follow requests a lot?

MP: Yes, as often as we can, and that's been one of the secrets of our success. The listener can get through to the man on the air and talk to him.

BP&P: Is there any limit as to how many records you'll add each week?

MP: No . . . there is no limit. Of the records I receive, the ones that fall into our category, I'll approve. I do believe in playing new music, because that keeps your sound fresh. Stations' tight playlists are causing a lot of good music to go down the drain.

BP&P: Who is your target audience?

MP: Well, this is the day of specialization. I want people who can spend money, and get results for the people who advertise on our station.

BP&P: Is your audience generally older in age?

MP: Our demographics are high, yes.

BP&P: As your current audience eventually disappears, do you feel you will be able to attract the younger listeners? Do you have any plans?

MP: Well, I think that people do change. I think your likes and dislikes change as you go through life. I know when I was young, I wouldn't walk past a bowl of spinach, and now I love green spinach. Your tastes improve, I think musically, and in everything else. But we have enough talk, information, and personality . . . that music alone isn't the basic success of the station.

BP&P: What is your personality lineup?

MP: Monday through Friday, starting at midnight, Larry Reagan is on. He's light-hearted, full of fun, and he laughs and jokes with people. He plays music from the format, and at about 3 AM he does kind of a talk thing. He has listeners who call in regularly, and he has names for them . . . like Shirley the alcoholic, Mr. Black whose skin is white, and all kinds of ridiculous things like that.

Then from 6 to 10 AM is the *Nut and Jeff* show I talked about earlier . . . that's Roy Roberts and Jeff Hug. They're packed with fun, information, and things that go on in the city. They play the same music format, but they're lucky if they get one song in per half-hour.

At 10 o'clock, Keith Rush is on. Keith does

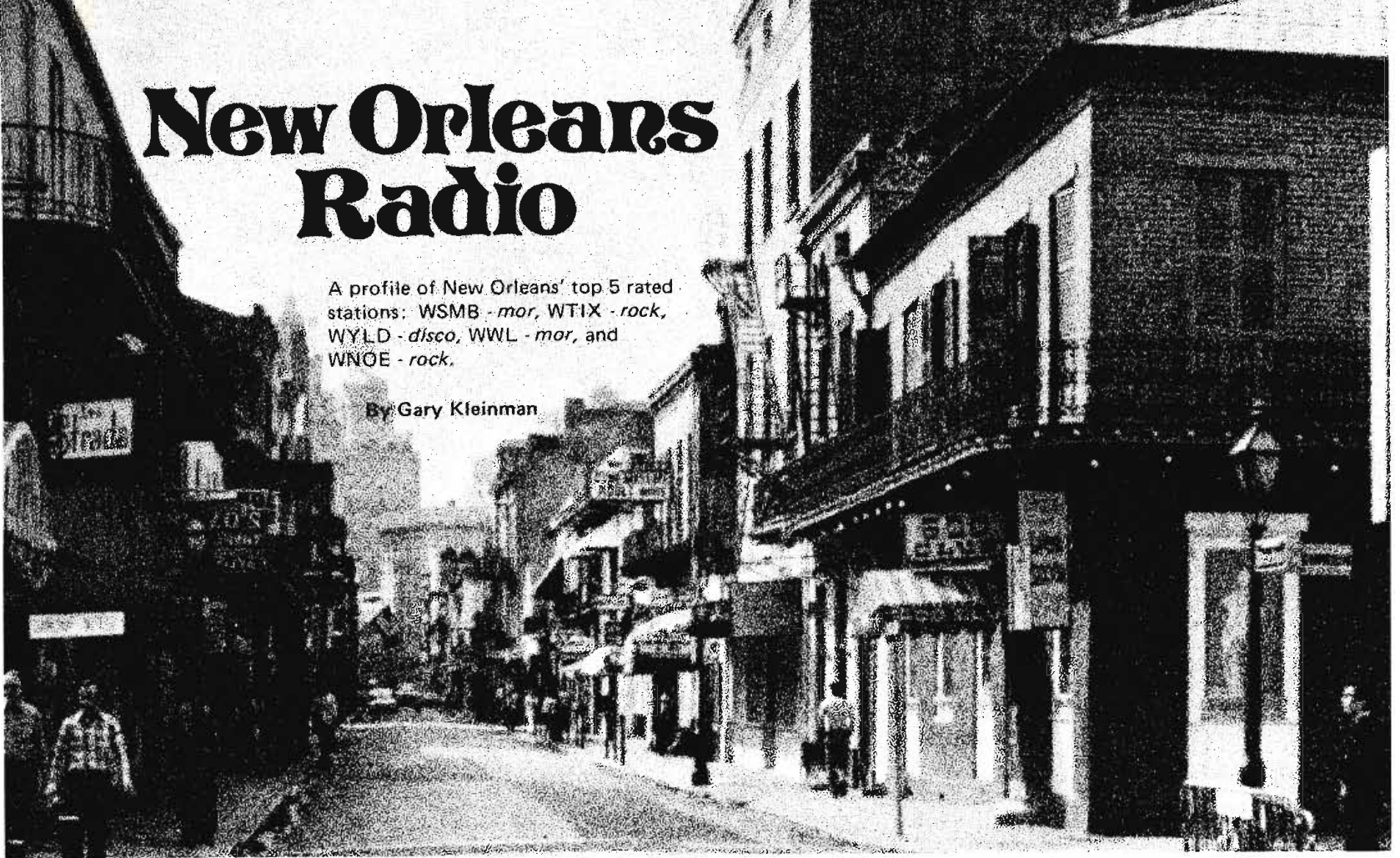


WSMB's billboard that is displayed at various locations in New Orleans.

New Orleans Radio

A profile of New Orleans' top 5 rated stations: WSMB - *mor*, WTIK - *rock*, WYLD - *disco*, WWL - *mor*, and WNOE - *rock*.

By Gary Kleinman



WSMB - AM Radio

1350 kHz; 5 kw

Format: MOR / Talk / Variety

An interview with program director, Marshall Pearce.

BP&P: What are your observations of the New Orleans radio market?

MARSHALL PEARCE: New Orleans is a tough market. It's basically composed of so many different types of people because it's a port city. It's a generally loose society. I think it's one of the few cities in the world where you can put one and a half million people on the street on Mardi Gras day . . . of all races, colors, and creeds, and not have a major incident. In this day and age, I think that's amazing. There are mixed neighborhoods all over the city . . . but we've never had the real black ghettos like some of the other cities have had, and I think it's left us with a little bit better temperment than most of the cities in the country.

BP&P: What is your programming philosophy?

MARSHALL PEARCE: When we first re-programmed WSMB, they were playing big band music, and they were a very bad last in the market. That was back in 1960. When we

were re-programming the station, we had a lot of ideas, a lot of arguments, and no money! I think there were only two accounts on the station, and we didn't know where our next paychecks were coming from.

Since we didn't have any promotional budget, I figured the only thing we could do was play good music . . . MOR music . . . and try to knock off the adult audience. Then maybe if our ratings picked up, we could perhaps sneak in the back door to the rockers if we wanted to, or remain middle of the road.

BP&P: What was the MOR competition at the time?

MP: WDSU and WWL, both pretty strong at the time. WTIK . . . the rocker was number one. They had the market locked up. But we decided to go completely informal, and stick to MOR on the music. I hate to admit it, but the old saying, *If you can't tap your foot to it, hum it, or whistle it, don't play it* is what I went by. I didn't play any of the screaming big band sounds . . . we stuck to the MOR with the simple melody. I didn't pay any attention to any charts or publications at that time. I just picked all my own from the music library we had which was, and still is pretty extensive.

BP&P: Were you playing just vocals, or instrumentals as well?

MP: We started off with every other song an instrumental. I marked the tempos of all the songs, so if the jock was grabbing, he wouldn't play three fast songs in a row.

BP&P: What do you attribute the success of WSMB to?

MP: I would say that it's because all the guys on the air are local. They've lived in New Orleans most of their lives. The station is about 50% talk, and the guys pretty much know the temperment of the politics, and what goes on here.

I have seen personalities go from one station to another and never take their ratings with them. And I felt that every station in town can play the same music that I've got, so I figured the only thing different that I could attain was the personality. We were just fortunate . . . a lot of luck, being at the right place, at the right time, with the right format.

BP&P: What makes an effective radio personality?

MP: I don't look for a radio announcer. I don't want the guy that cups his hand over his ear. I want the character. I don't want somebody who plays with a full deck . . . because they're very uninteresting.

Roy Roberts and Jeff Hug make up a two man team we have in the morning . . . we call it the *Nut and Jeff* show. They play some music, but mostly it's information, and they're very bright and lively. They're very well known in the city, and they work at it . . . they go out to benefits, and golf tournaments. I don't think a radio station is just what you do on the air. I

NEW ORLEANS TOP STATIONS

Station:	Format:
1. WSMB	MOR/Talk/Variety
2. WTIK	Rock
3. WYLD	Disco (Black)
4. WWL	MOR/Talk/Variety
5. WNOE	Rock
6. WNOE-FM	Progressive Rock
7. WBYU	Beautiful Music
8. WGSO	Beautiful Music/News
9. WXEL	Black
10. WBOK	Disco (Black)

Station rankings derived from "Shares of Audience, Total Persons 12+" figures from latest ARB survey available at press time (Oct/Nov).

THE NEW ORLEANS MARKET

Population Rank.	31
Population (Metro Area).	1,092,570
Radio Stations.	AM, 12; FM, 5
Television Stations.	5
Radio Sets in Operation.	1,200,400
Television Households.	189,830 (96%)
Effective Buying Income.	\$4.9 Billion
Avg. Household.	\$13,387

the public. They appear at fairs, play in golf tournaments. And we have a billboard that we move around the city.

Once in a while we'll run an ad in the paper, but only when we make a change, or something special is going on. Other than that, I think the station sells itself.

WTIX - AM Radio

690 kHz; 10 kw - day; 5 kw - night

Format: Rock

An interview with program director,
Bob Mitchell.

BP&P: What is happening with top 40 radio in New Orleans?

BOB MITCHELL: Up until about a year and a half ago, before WNOE came back into the top 40 market, we pretty much had everything to ourselves. There was really very little competition. In the past two years, the market had really changed. FM is now a definite factor in the market. At the same time WNOE AM went to a rock format, WNOE FM went to a progressive rock format. And they are an excellently programmed radio station. The ratings are just a dog-eat-dog battle now. I personally believe that the level of professionalism in New Orleans radio, as a whole, has come up 50 to 100% over the past couple of years . . . including our own radio station. I think it's a natural tendency that when you don't have the competition, you don't push as hard.



Bob Mitchell, program director of WTIX.

BP&P: When WNOE changed to rock, what position did that put WTIX in?

BOB MITCHELL: The only position it put WTIX in, was that fact that . . . radio, like any other business is a business. You're in it to make money. Maybe in the past, when I put a requisition in to say I want a budget of X number of dollars, the answer might have been "We don't really need it." When the competition came in, my company took the approach that we'd been here a long time . . . we're established, and we are going to aggressively meet the competition. We're not going to take the attitude like a lot of radio stations did. A lot of major top 40 stations got knocked off, because when competition came in, they'd

say "we've been here for a hundred years, we don't have to do anything." We took the attitude that we've been here, now we have competition again, and we're going to meet it like we met it in the past. Whatever it takes to stay on top we'll do. If anything, the competition has helped us.

BP&P: What kinds of things did the competition inspire you to do?

BOB MITCHELL: Basically, if you don't have competition there's no point in running expensive promotions and giving a lot of money away. But when your competition starts, then you have to at least match what they're doing, or do better. So I'd say the main change we made was the fact that we upped our promotional budget.

BP&P: Can you describe WTIX's programming?

BM: We're a contemporary top 40 radio station. There are certain key radio stations, like WLS, that when you listen to it, WLS sounds like Chicago. The jocks know what they're talking about . . . they refer to things going on in Chicago. WABC sounds like a New York radio station. We try to make WTIX sound like a New Orleans radio station. Most of our announcers were born and raised here. New Orleans is a very different and unique city. When you talk about crawfish, and red beans and rice, people from outside of New Orleans don't even know what you're talking about. Announcers from other cities can't pronounce the French street names here. We try to be New Orleans on the air. We try to relate to the people here. We don't really worry about the national image. There are too many stations that worry about what Program Directors and Music Directors half way across the country think of their radio station.

So what we try to do in hiring our announcing staff is . . . if I can find someone who is talented, and can communicate, and is from New Orleans, I'm going to hire him. I don't want to go to another major market and get what most people would consider a super high polished announcer. It's just that anyone who wasn't from this general area would need a long time to really understand what New Orleans is all about.

Musically, like all contemporary top 40 stations, we play just the hits, nothing but the hits. We run the cash contests, the telephone contests, the album rip-offs.

BP&P: Do you think an automated format would work here?

BM: No. I really don't think so. Before their current program director, WNOE had tried a very "plastic jock" . . . almost a boss jock approach . . . the deep voices and everything. It was over the heads of everyone and was totally unsuccessful. They have a new program director now who has added a lot of life to the station, and you can't get that from an automated format.

BP&P: What criterion do you use in selecting your music?

BM: We do not attempt to break records. We play nothing but absolutely established, proven records. Our playlist, as far as the amount of records we play is concerned, varies anywhere from 20 to 35 records. It's got to be in the top 20 or top 30 in Billboard, in Gavin's top 20 . . . all the usual trade sheets.

Now, I'm not saying that if Elton John comes out with a new record, we're not going to play it. That would be dumb.

BP&P: Do you do any music research . . . and do you pay attention to the programming in surrounding areas?

BM: We do a certain amount of music research, but as far as what is popular in one particular outside market, such as Baton Rouge, or Lafayette, that does not influence us to go on a record in any way. Other markets in Louisiana may go more for a country-type record. In New Orleans, you can forget about a country-oriented record. They're far and few in between. A more R&B flavored record would be better for us.

We do a certain amount of music research. We do want to play what people want to hear, naturally. So we do work on the telephone to find out what people want to hear, and that also has affect on what rotation we'll use.

BP&P: What are the potential hazards in using record store information in making music programming decisions?

BM: You have to be very careful, because music stores can hype you. You've got to work with people that you can definitely trust.

BP&P: You mentioned that you program from national record charts. Can you effectively program that way, as opposed to only considering what is popular locally?

BM: I think music, to a certain extent, is universal. If a record is top 10 in the country, odds are that it will be top 10 in New Orleans also. We try to keep it balanced as much as we can. Sometimes you look at the national charts and in the top 10 you see nothing but up-tempo records. Other times you have nothing but soft records. I think people's tastes fluctuate. We can't overlook a hit, though, and say we won't play it because it doesn't fit in our balance. You still have to play what is hit, at that particular time.

BP&P: Which of the national charts do you find most reliable?

BM: I would say Billboard, and Gavin.

BP&P: How many records per hour do you play?

BM: Well, with longer and longer records, it gets difficult to play 18 per hour like we used to. But nowadays I do not believe that length of a record matters . . . if people want to hear it, I'll play it in its entirety. With so many radio stations playing the same records, if you're the only station that edits them down, people are going to know you've done something to it. They're going to feel cheated.

BP&P: Who is your target audience?

BM: We're after an 18 to 49 audience.

BP&P: How are you dayparting your program-



WTIX's 9 to noon air personality, Bob Walker.

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a telephone talk show. There have been a lot of telephone talk shows in this city that have not been successful . . . but Keith just has the right voice, and right temperament to pull it off.

At 2 PM until 3 PM, Richard Fahey is on with a music show, to break up the talk.

In afternoon drive, Mel Levitt is on with the sports, news, weather, and information. Johnny Nichols is on with him to work the board and play the music. Johnny and Mel interact some on the air, but not as much as the team does in the morning.

At 7 PM, Jerry Valence is on. Jerry has quite a following. It's an altogether different aspect of radio at night as people get home and settle down.

BP&P: Does your programming change on the weekend?

MP: We play more music on the weekend, that's all. People change on the weekend. They're out of their Monday through Friday habits.

BP&P: Are there any other aspects as to how your programming changes throughout the day?

MP: Other than the fact that we give out more information in drive times, no. But . . . in drive time, I don't believe in programming just to the automobile traffic. I think that's a trap radio has gotten itself into since television came out. All radio tried to sell was *drive time* . . . I do think that's your last shot at them before they buy anything. All I can say is, look at the Mississippi Bridge during the middle of the day. There is as much traffic during the day as there is during drive time. The traffic is

just more spread out. So I think radio has built a monster in selling drive time. I think it's ridiculous.

BP&P: Is your programming planned out in advance?

MP: No. Our programming is pretty much spontaneous. You don't know what we're going to do. We sometimes even promote other radio stations. For example, if there's a football game on another station, we'll tell people about it. Newspapers give that kind of information, and we should too. You know the other stations are there, and you can't stick your head in the sand and say they'll go away. I think that if you tell people there's a special program on another station, they'll always come back to you for the information you give.

BP&P: What is your news philosophy?

MP: Well, we're running the ABC entertainment network news on the half-hour, but we're very heavy on local news. We don't carry the network news during prime drive in the morning. Throughout the rest of the day we just run headlines on the hour. Since we are so talk oriented, we are covering news stories throughout the day. I wouldn't even venture to give a percentage of news, because it depends upon what's happening. For example, if a hurricane is headed our way down here, we'll become very heavy on hurricane reports. That becomes more important to people here than the average network news. During a recent hurricane, we dropped everything, spots and all, for three straight days, and gave nothing but hurricane information.

BP&P: What kinds of public affairs programs



WSMB's 10 AM to 2 PM telephone talk show personality, Keith Rush. For handling requests on music programs, a complete record library card catalog (left) is kept in the main air studio, along with thousands of records at the announcers' fingertips.

are you running?

MP: On Saturday mornings from 10 to 10:30 we have a state and local policeman on the air talking about traffic, and they answer questions about regulations and citations. During the week on the talk shows, we'll have the mayor as a guest, the governor . . . all kinds of people, and that's public affairs. They discuss the problems that exist in the community.

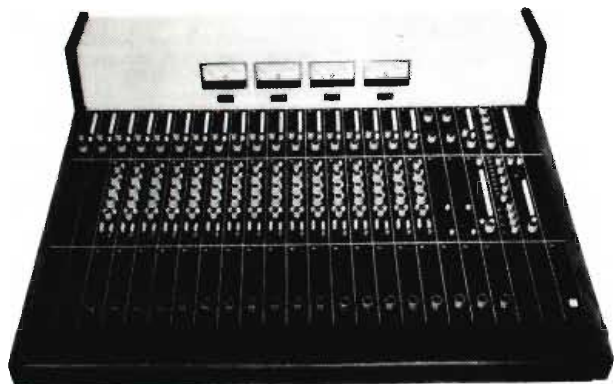
BP&P: What is your philosophy on contests?

MP: Let me just say that I'd rather give away a hundred one dollar prizes to a hundred people, than just give a hundred dollar prize to one person.

BP&P: How do you promote WSMB?

MP: We do very little outside promotion, other than the fact that our guys go out and mix with

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Program director, Ty Bell, in WYLD's production studio.

audience that was listening to you and another black station. There wasn't any particular emphasis on blues. There wasn't any emphasis placed on the segment of an audience you want to attack at a specific time. In other words, if you want to market pimple cream from 7 o'clock until midnight . . . why play 65 year old music?

BP&P: What changes did the station undergo?

TY BELL: I can describe it in terms of a mad 24 hours that went down when we made the initial change. There was a series of things that I conferred with the previous programmer on demographic information . . . you have these teens available, you have a city that, in metro, in listening populous, is anywhere 42 to 57 percent black. There was no real emphasis on reaching that segment of the market. We began to put it there for a change, by running contests . . . contests used to run through the mid-day period, and very seldom at night. People just enjoy winning anything, so I saw the need for extending contests on through the evening and all the way until 6 o'clock in the morning if necessary.

BP&P: Were there a lot of competing stations at the time?

TB: There was a lot of black music that was being played on our competitive rockers. In a city that has a school system in metro that is about 70% black in student body, and 51% black in some surveys, then the listeners had to be going somewhere else. We were a black station, but we weren't programmed directly for that audience.

BP&P: What was wrong with the programming?

TB: I worked at WTIX for a year as an assistant to the Chief Engineer there, and I did a show on Sundays and did some production. I noticed that if a black station in the market broke a record, and the record had dynamite sales and lot of requests, then that record would be added at WTIX in restricted rotation, primarily in the night shift. So, while black stations were experimenting with a lot of album cuts, that were possibly too progressive for an AM-oriented teen audience, and while they were concentrating on being the first kid on the block to break a record, the rockers were going with the proven black hits . . . and they were getting the numbers. They were going with the Harold Melvins, the LaBelle singles, and things like that. There were even some hit singles by some known black acts that black stations missed totally.

BP&P: Back to the mad 24-hour format changeover . . .

TB: The change was finally made in one evening when the previous programmer was dismissed, and I was given control over the station.

I told the General Manager to have a good day, and I'll see you tomorrow with a brand new station.

I went in, and the first thing I did was take a look at the work situation in the control room itself. All the copies of memos, and all the notes that had been written down that suggested "You work for us you little guy", I pulled off the wall. I threw them in the trash, because nobody works for me . . . they work with me. I'm a programmer, not a slave driver. I'll give at least one valid reason for every new thing that I implement. If I have a guy with me that doesn't have enough intelligence to someday program a station himself, he's got no business working with me as a jock.

In that mad 24 hours, I tacked up a new format . . . the original previous format was too much of everything. For example, the station was playing 40 records. Recurrents, that were called "current oldies" were in excess of 50, and then we had this mad stack called "extras". There were 78 extras in the control room, which meant that just about any record ever released, anywhere, could have gone into the extra stack. So any record promo man could call at any time, and we'd say "yeah, we're on the record, but it doesn't have a number". To me, extras are for programmers who don't have the guts to either play or not play a record. If it's not programmable, you owe the artist the word that it isn't so that he can come up with something better. I wiped all the extras out. I looked at the playlist, and I left in records that I knew has strong requests, and what I thought were the strongest cuts. Then I started surveying. I took a page out of the phone book that listed all the record stores. On Mondays, I walk into, not less than ten, and I haven't been able to make over 16 yet, record shops, bars, and discos.

BP&P: What do you look for?

BELL: In a record store, I look for how much of a record somebody is racking . . . a record that I'm not playing that is already selling well . . . a record that may hit the record shop before it hits a radio station. I look for what's selling most each week. Are they selling more blues in April than they were selling in February? If so, why? Who are they selling it to?

BP&P: How do you seek the information?

BELL: By observation, and by talking to the people. That's the reason for going to the store in person. If you ask a record shop over the phone for a report on a record, they may tell you, "it's a pretty fair record". But then if you're there, 9 out of 10 times the guy will turn around and look at his rack. He'll discover that he ordered 25 copies of a certain record, and he's only got 2 left. Because a record is new, the guy might not really know unless he checks his rack . . . he's not familiar with the artist or the record.

BP&P: Are you finding any new trends in black music?

TB: I'm interested in categories of music that haven't really been defined before, like I believe that there is such a thing as "kid's blues." When we get into the music of black people which a lot of people say is blues, what are we talking about? We're talking about the fact that there is ballad oriented music, or story oriented music. What do I mean by "kid's blues"? Well, it would be a "Toby" by the Chi-Lites. It's a record that does the same thing for a black kid between the age of say, 11 and 17, that "Cadillac Assembly Line" by Albert King does for

an adult.

BP&P: You're running a "disco" format, calling yourselves Disco 94. What are your feelings about the "disco" phenomenon? Is it a fad?

TB: I think it's more of a trend than a fad, as was rock and roll a trend, that gave way to hard rock. And I think that disco is a trend that is going to give way to an even finer kind of music. I think it's going to bridge the gap between what has been beautiful music and what has been rock music. Because the kind of orchestration that used to go into beautiful music . . . the violins, the oboes, and the french horns, is now showing up in a lot of the disco tunes. I think it's going to help incorporate more than just the controlled distortion of a heavy metal guitar in today's number one record.

BP&P: Are there any implications of fashioning a station format after a "trend", such as you have done with disco? What would happen if the trend, or fad died?

TB: That's where reinforcement of your station's identity comes in. If you're doing more promotion of disco than of your station, that's as harmful as promoting a jock first, and your radio station second. If you promote your jock first and your station second, when your jock takes a different job, your station is gone. Just the same, if you're more disco than you are station identity, then when disco goes, you've got to find a brand new horse to ride.

Where disco is concerned, we've incorporated sweeps where, in drive time, the minimum amounts of information is given. If the most important thing that's going on in a particular 15 minute segment is traffic, it's better to stop and do a traffic report. We can then run with ten or 15 minutes of music . . . rather stop every three minutes and talk about a different accident at a different intersection. The same thing with commercials. Why stop every three minutes to run one spot, when you can cluster them, get them out of the way, and then run with more music?

BP&P: Is music of primary importance on WYLD?

TB: I'd have to say music and community involvement, with music appearing to be, to the listener, the most important thing. Community involvement, because that's really what we're all about . . . anything in and about the community . . . whether it's a garage sale, something for the Big Brothers of America, or a school trying to raise money for a prom committee. You can do that and still maintain a tight, workable format, and run a lot of music, too. Naturally, You've got to pay a lot of attention to the records that you're playing. For example, even in drive time, we run album cuts . . . three an hour. But if an album cut comes out, or shows to be the one that the single's going to be pulled from, we may run with that on light load days . . . Mondays, some Tuesdays.



Example of a billboard used in a recent WYLD outdoor campaign.

ming?

BM: Because of our competitive situation, I don't want to say.

BP&P: How about your personality line up?

BM: I work 6 to 9 in the morning. I've been here for 10 years now. I have the advantage that . . . well, take 6 or 7 years ago when a kid was 17 years old, and he was listening to me in the morning while he was getting ready to go to school . . . those people are now getting up and going to work, and they can still listen to me. Following me from 9 to noon is Bob Walker . . . and it's the same thing for Bob . . . he's been here for 8 years.

Following Bob is Mark Sommers, and he's our newcomer . . . he's only been here 3 or 4 years.

Tom Cheny, our afternoon drive jock, has been with us for seven years. Here again, we have a certain amount of consistency built into our radio station, and we feel that's one thing that's really helped us. Jocks just don't turn over here.

Our 7 to midnight man, Todd Bauer, has been with us for a couple of years, and our all night man, Rod Glenn, has been here for about a year.

BP&P: What function do your jocks serve on the air?

BM: For the same reason that I don't think an automated format would work here, I want my jocks to be real people on the air . . . more than just a voice in between records.

BP&P: What is the most important function of WTIX?

BM: I think people listen to the radio station primarily for the music. But, when you have so many radio stations all playing the same kind of music, it comes down to whose personalities communicate the best. If a station was to sit back and just segue the hit records, and the competition segued the hit records, but also said, "hey, how are you?" once in a while, and gave the time, or hurricane information, I think the latter station will do better than the one just segueing music.

BP&P: Are oldies an important part of your programming?

BM: Yes, but I don't want to go into that.

BP&P: What kinds of contests are you running now?

BM: We're running a thousand dollar record promotion, where we announce the name of a record. We then call people at random out of the phone book, and if they know the name of the record, they'll win a thousand dollars. We also do a cash call, hourly album rip-offs, money rip-offs.

BP&P: How important do you feel contests are to the average listener?

BM: Well, there are some select few listeners who just listen for the contests . . . they're professional contest players. It doesn't even matter to them what kind of music you play. But I think a well designed contest can create enough excitement, just to make people listen in to see if someone's going to win. Just like when you watch t.v. game shows . . . the home viewer can't win, but yet there's enough excitement to see if the contestants will win.

BP&P: I noticed that you're not using any jingles. Is there a reason?

BM: I haven't used jingles for a number of

years, basically because I haven't heard a package that sounded really different. Jingles were exciting in the early 60's when they were a minute long, and every couple of months you'd get a new package. And since everybody went into acappella jingles, I haven't heard anything that's very exciting.

BP&P: Do you consider news to be a tune-out on a music station?

BM: News is what you make of it. If you sit back and say news is a tune-out, and let it go at that, then news will be a tune out. We try to make our news as interesting as possible.

WYLD - AM Radio

940 kHz; 10 kw - day; 500 w - night

Format: Disco / Black

An interview with program director, Ty Bell.

BP&P: When did you take over programming WYLD?

TY BELL: It was in November. At that time I was giving programming input to the previous program director on different ways of attacking different segments of an audience. We were into kind of a "gumbo" format at that time.

BP&P: What do you mean by a "gumbo" format?

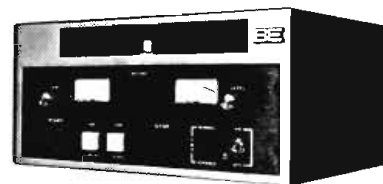
TY BELL: There wasn't any particular emphasis on when to program or de-program an

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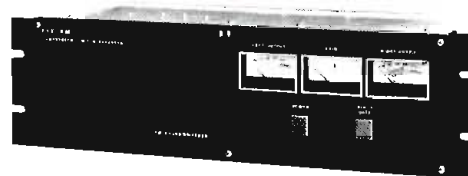
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WYLD's afternoon jock, Reginald Henry, on the air.

it, turn with it, but keep it going in the direction you want it to go in . . . not let it run away. The voice can't creep out of the listenable range into a scream.

BP&P: How is your jock schedule arranged?

TB: I come on in the morning at 6 o'clock. I do the first 15 minutes of the show easy. It's the early hour . . . a lot of alarm clocks go off at 6 AM, plus the fact that we simulcast with FM from 6 to 10, and I have a man coming out of a progressive format at that time. I try to make that transition as gentle as possible. I try to be informative and friendly. If I have a bad day, I convey that . . . make a joke out of it. I talk about how hard it is for me to get up, and that I know we're all struggling together. At about 6:20, I go into a mid-sweep, bringing the tempo of the music up, then we go into a 5 minute newscast. Out of the news, I go directly into a power sweep. I take a record that is a proven monster and run with it into more uptempo music. As it nears 7:00, I'm trying to get those people up out of that low mood as they're going to work. At about ten minutes until 9:00, I'll ease up a bit, playing mellower cuts along with the disco tunes . . . again to match the mood of the listener. By now he's at work, and he's not working as hard as when he was driving.

At 10 o'clock I go off the air, and I try to say goodbye as mellow as possible. Then Bob Cross comes on. Bob has an incredible ability to communicate . . . to take a perfectly serious matter and make something humorous out of it, without being negative. I find that during the morning, people turn the dial until they find something that pleases them. I find that during the day, people stay tuned until they find something that displeases them. So, Bob is a little more mellow and lower energy for the housewives during the day. During the last thirty minutes of his sweep, Bob begins to bring the tempo and energy back up. Then the afternoon drive man, Reginald Henry comes on strong and runs strong.

Reg has the ability, I find, to communicate with both parents and kids. He's into things like bad intersections that the kids should watch out for . . . traffic situations for the adults . . . he spends about twenty minutes on the phone every day finding out where street construction projects are underway.

At 7 o'clock, Travis Smith is on. Travis does a fifteen minute non-stop hard disco sweep when he opens. He'll sweep for six to twelve minutes at a time for the rest of the night. From seven to midnight there's no news, and we try to run 25 minutes worth of music between any commercial media. Travis may only give the time a couple of times an hour, since it isn't important at that time. For instance, if you're seventeen years old, and the chick you're out with has to be home at 11:30, do

you really want to know what time it is? If you've worked all day long, and you were concerned with time every three minutes by a morning man, and reminded of it every three to six minutes by the afternoon drive man, you may not necessarily want that kind of energy projected into your ear at night.

BP&P: Do you stray from your format more at night?

TB: We do an album feature each night where we play one specific album, primarily proven product. That happens at 10 PM . . . because the later it gets at night, the more mature your audience is. Our "bubble-gum" requests start tapering off at about 9 PM. Generally, a more mature person is going to have time to sit down and listen. And it offers something different to the person who is tired of watching the same old cop shows every night on television.

At 12 o'clock, "Crazy" Jay Marvin is on. Jay carries out something that I really believe in . . . "night drive". A city like New Orleans is running 24 hours a day. At all hours of the night, people are on their way to work . . . shifts are changing at the factories and docks. These people have the same energy patterns, and they suffer from just as much tension as do people who work during the day. Jay is sort of a nighttime "drive" jock. Jay will get into some album cuts, some mellow cuts, and he'll get into music sweeps for twenty minutes at a time. But he will break into every other record . . . or every third record with necessary information for the listener. He'll talk about things that are coming up later on that day. He talks to the night audience like a blue collar worker who's actually working himself at night. We make sure that the night audience is not a forgotten part of the population.

BP&P: How is your playlist broken down?

TB: We play 35 records, and they're broken down into a top ten to twelve, a mid eight to twelve, and a bottom of whatever it takes. In some cases where there's a lot of good strong product that we've allowed to move around us, we may place a heavier rotation on the newer music. But the idea is to run with as much proven product as possible at all times.

BP&P: How do your rotation levels correspond to airplay?

TB: Well, a number one record will show up once every three hours, minimum . . . a mid-chart record, at say position 15 would be played once every four and a half hours. Since we're only dealing with proven product, all of the records on the list get an evenly spread amount of airplay.

BP&P: Have you calculated any burnout factors for records?

TB: The average burnout factor of a record that only shows itself to have the potential to move to the top of the bottom third of the list is four to six weeks. The potential of a record that will move to the top of the middle third of the playlist is five to seven weeks. The maximum for any record on the playlist is ten weeks, and to achieve that, it's got to be a monster.

BP&P: How do you promote the station on the air?

TB: On air promotion is done primarily through one-to-one communication, promoting the station as not only a disco station, but as a station that listens to people as well as talks to

people. And as a friend that's there when you really need one. We also promote with contests . . . usually a call in and win type thing because of its simplicity. Simplicity is the number one factor to me in contests. Too many stations run fantastic contests in which you need a contract to find the rules. If a contest isn't simple enough for anybody to play after a day or two it's been on the air, then something's wrong. Promotion of the contest takes care of some of the simplicity. If you run a contest and promote that it's going to come, and then even play a sample contest on the air for three days, you usually minimize the confusion with the listener when they call in to play it. And . . . because of our format, we try not to stop dead still for a contest. If we have to really stop for one, then we'll play a disco instrumental track under it, to keep the energy and sound going. We prefer to run contests over record intros . . . giving the call in signal to the listener over one record intro, and then running the actual contest over the next record intro. Fortunately, some of the disco records have 10 to 30 second intros.

BP&P: What is your philosophy about jingles?

TB: We only use jingles out of commercial sweeps. I believe that jingles should not hit the listener consciously. If your playing fantastic, monster jingles, sometimes the jingles can be better than the records that you're playing. That can make the music sound bad.

BP&P: What are your observations of the New Orleans market?

TB: New Orleans is not totally unlike any other radio market, but it's a market where the people are involved enough in the radio to tell you when they do like something, and when they don't. That's opposed to markets that are so cosmopolitan that you have to sit there, play the records, and guess.

The thing about the New Orleans market that really makes it different is the same thing that keeps Mardi Gras, superstition, and traditions here alive . . . the fact that there is a mesh of cultures here. There is an invisible point where people are into rock music and out of soul, or out of soul and into classical. Music is a prime interest in this city, and people are exposed to it from elementary school on up. The average high school kid here plays some kind of an instrument.

To program successfully, you've got to keep in constant touch with your audience. The people are really proud of and into the city itself. If you really want to die your radio death in New Orleans, make fun of the city the first time you hit the microphone . . . and you'll never live again.

WVL - AM Radio
870 kHz; 50 kw.
Format: MOR / Talk / Variety
An interview with program director,
Doug China.

BP&P: How do you view New Orleans as a radio market?

DOUG CHINA: I wish I knew! I don't really know why this market is different from any other market . . . but it is. I think it has to do, perhaps with the ethnic complexion of the market. It's pretty unique in that, New Orleans itself is over 60% black, so there is a great influence there in so far as rock music is con-

We'll also run with it from 7 to midnight, and of course all night. But as soon as the single version is pulled by the company, we'll deal with that cut, because it's important to familiarize the listener with the cut he's going to hear when he buys it, or when he punches a quarter up on the juke box. The reason being . . . if you run a six minute record, and the record's cut as a three-minute side A, and a three-minute side B, it tends to aggravate people when you fade it out in three minutes. For example, a record that couldn't be cut down was the O'Jays' "Stairway to Heaven." If we had edited that record for drive time, we'd have missed the max of it. The people at Philadelphia Internation Records, who know a heck of a lot more about editing than we do, didn't choose to edit that much. So we'd play the entire cut in drive time, sacrificing another cut of lesser value.

At one time, "Stairway to Heaven" was our most requested cut, even though it hadn't been released as a single yet. So, we had to look at our list, and that made me implement the "if you can make it" cut. That's the one category of music on the clock, that if a jock really hustles, he can get to. I believe in giving a guy a sense of competition on the air. It's a game. Everyday when you walk in and plug in, give him a series of good cuts that he's going to make, but give him one monster that he can get to if he's got time.

If a jock uses up a lot of time with useless rapping when there's no music under him, he finds that when it's almost time to hit news at the bottom of the hour, he has two minutes left. When he's constantly truckin', back-to-back music, tight record-to-record, without using excessive time, he has time to answer his request line and pay attention to phone requests. He can also make his music selections for the songs coming up, and he has time to look through the album stack and select that one monster album.

BP&P: So you encourage your jocks to talk only over segues?

TB: Only in drive time. Because of the amount of information we give, we want to get a lot of music in as well. New Orleans never sleeps, and there is a tremendous amount of activity on the expressways and highways in the morning and evening drive. It's imperative that we get that necessary traffic information out to the people. So in those time periods, if the jocks don't have anything to say, they shouldn't say anything.

BP&P: Do you limit your music to only disco?

TB: We play a lot of upbeat disco music, utilizing disco tracks of instrumental albums for commercial beds to keep the flow up. Unless a commercial is a national account like McDonald's that has a bed totally of its own, when come in on the tail of a record, using about 5 or so seconds to promote ahead the material coming up, we can segue right into a disco commercial bed with the same approximate flow and tempo. Then at the end of any spot cluster, I like the audience to have a fair idea of what's coming up within the next fifteen minutes.

BP&P: Why was a disco format chosen?

TB: The disco format was brought in primarily because of a need we realized for uptempo music. More black people are getting into what was previously defined as "hevey metal" . . . groups like Parliament, the Undisputed Truth, Earth Wind and Fire, the Ohio Players. There

was a need for reaching that marketable segment of the populous . . . the 17 to 37 group. That's the most saleable group.

The advantages to a disco format are that, once you have a disco format together, as long as you adhere to your basic ideas, it can only get stronger. If you've got thirty strong cuts on the air, and you're playing 35 records, you suddenly wind up with room to add one or two each week. And you're faced with a chance of only adding the monsters.

BP&P: What are the disadvantages of a disco format?

TB: You'll miss the older black audience over 37 years old. They're more blues ballad oriented. Also, you have to de-program your jocks . . . you have to get them to shut up and play the music.

BP&P: How would you define disco music?

TB: Primarily, it's danceable music. That means that our staff has to keep up with the dances that are being done. We spend a good amount of time in the discos. We have actually taken records that were potential adds, to the discos, played them live, and watched the people dance and react to them.

BP&P: Do personal tastes come into play when selecting records?

TB: That's something that in this day and time, I don't even trust my own ear to do.

BP&P: Do you maintain a constant high energy level of disco music?

TB: Well, amongst all the upbeat music, you have to have sweep breakers. Just like at any disco, regardless as to how hard you rock or

jam your audience, every now and then you'll break down to a totally slow tune. You got to break the energy up, because you can disco people to death.

BP&P: How do you daypart your music?

TB: By the mid part of morning drive, in the seven or eight o'clock period, I try to get those energy cuts on the radio that sound as much like the rolling of wheels on the highway. That sound as much like the thinking or mood patterns of people on their way to work . . . getting them there. Now, that's not so much the rush, rush to get there, but getting there in good speed.

At night, we'll play disco tunes, but we'll try to program those that are mellower, like Donna Summers', "Love to Love you Baby." It still carries the disco flow, but it matches the mood of the day.

BP&P: How do you relate to the audience as personalities?

TB: We try to get away from talking down to an audience.

BP&P: How does the energy level of the music affect the energy level of the announcer?

TB: The music affects the energy level of the jock by its tempo. A jock has the tendency to ride the rhythm. A jock has the tendency to ride in the grooves of the record . . . listening to the swell . . . the melodic swell. On occasion, there is a syncopation of the jock's vocal rhythm with the beat of the record. It helps the flow of the station, but you have to be careful that the guy doesn't get carried away with the music. The trick is to ride the rhythm like you'd ride a horse . . . flow with it, bend with

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gross dollars. We deliver a competitive cost-per-thousand. We hope that the rest of the market will catch up with our higher rates.

BP&P: Is this market changing in any way now?

DC: Well, like anywhere, it's changed over the years. FM stations are becoming more and more of a factor . . . chipping away at the AM's. And that will continue.

BP&P: Can you describe WWL's programming?

DC: We're four different radio stations on our AM band . . . five if you want to count our FM automated rock. We do talk in the morning. We do a combination of talk/music mid-day. We do mostly talk in afternoon traffic . . . we have a block of CBS Mystery Theater, plus religious and gospel music, and we have an all-night country program.

I don't want to say that WWL is all things to all people, because it's not . . . but it's a lot of different things to a lot of different people, that's for sure. I would say that our radio station is put together with a management viewpoint that you hire a guy who does what he does very well, and then you leave him alone and let him do it, within certain boundaries and certain guidelines. For us it has worked very well, but I do not mean to indicate that it would necessarily work for anybody else, unless they found the right combination of the right people at the right time.

BP&P: When you play music, what is your approach?

DC: We play an MOR blend.

BP&P: Do you research your music?

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DC: We rely very heavily on research . . . but not only for music. We do research to find out what people would like to hear us talk about. We quite frankly don't pay that much attention to the music we play . . . because we don't play that much music. We want to know what people would like to hear about in terms of interesting conversation.

Research is a very strong word, and it probably is not the right word. We just ask a lot of questions. We'll evaluate the answers and go from there.

BP&P: How do you go about doing talk "research"?

DC: Each guy on the air has a producer with him. When people call in, before we put them on the air, the producer will just talk to them. He'll ask them what kinds of things they'd like to hear, what's on their minds, and what they think should be talked about in days to come.

BP&P: What kinds of talk do you find to be most effective?

DC: We're very careful about who we put on the air. We screen the calls to make sure we don't get the same guy every morning talking about how bad the coffee is at some restaurant in town. That's not the kind of thing we talk about. We'd rather talk about the problems caused by opening the spillway to prevent floods . . . we have a whole series of levees and dikes around the city that protect us from the water. We will jump into whatever situations are going on that might appeal to this particular community . . . we'll have a lot of talk about Mardi Gras when it's Mardi Gras time. We'll have a lot of talk about The Saints when it's football season. We'll talk a lot about local political issues.

BP&P: What reasoning was used in programming talk in the morning, music in mid-day, talk in the afternoon, gospel in the evening . . . and so on?

DC: It was all pretty much by accident, and I would be less than truthful if I told you somebody sat down and planned it. It just happened. We've got programs on that have been on for 12 or 14 years.

We only came to be a genuine factor in this market about 6 or 7 years ago. We were a sleeping giant for many years, and we just kind of laid there. I don't know whose fault it was, or if it was anybody's fault, because I wasn't here. It was a good old CBS perfect announcer type radio station. It did well, but was not a major factor in the market.

Then a fellow named John Pela was named program director, who is now full charge of WWL TV. John brought in Bob Ruby, who is our morning man, and scheduled around some of the obstacles we had. Then we brought in Eric Tracy, our afternoon man, and Rob Aubert, who is handling mid-day. Our night time program is pretty much the same as it has been for many years, in terms of the gospel program.

I stumbled in and did country music at night, because there was a market there that wasn't being served . . . and that's the trucker's market. We may get some argument, but we feel like we invented trucking radio.

BP&P: How did the concept of the all night trucker's program come about?

DC: It suddenly occurred to me that there were a lot of radio stations playing country music at night aimed at the country music listener specifically, and to the trucker in gen-



WWL's production studio.

eral. And you won't sell any spots doing that. So we turned our situation around, and we play country music for the trucker specifically, and for the country music listener in general. We are of the opinion that if you are not a trucker, you can listen if you want to, but if you don't listen, we really don't care. It's been very successful for us.

BP&P: You're a clear channel station, aren't you?

DC: Yes, and we've got an audience all over the United States. We just ran a birthday contest, and received consistent mail from every state in the country except Rhode Island and Nevada. And we can't figure Nevada out, because we get telephone calls from there every month that goes by. And we even got response from all the providences of Canada and parts of Mexico. Sometimes we reach as far down as Central and South America.

BP&P: So you've created a market to attract advertising revenue from the trucking industry?

DC: Right, and we've got accounts as far away as Massachusetts, Oklahoma, Denver, Los Angeles. So our accounts on the all-night show are anywhere the telephone can reach so our salesmen can call and drum up the business.

BP&P: How is the show specifically geared to the trucker?

DC: We do very extensive weather. We have some special weather lines in, and we cover 240 reporting points throughout the U.S. every hour. We cover almost all of the Interstate highways on a 24-hour forecast basis.

Every one of our accounts is a truck-oriented account. We have only one account that is not directly related to the trucking business, and that is a local restaurant. We do whatever we can for the trucker . . . whatever they ask us to do within the bounds of legality. We've broadcast thousands of emergency messages to truckers going from one point to another. We'll help them find loads if they call . . . whatever we can to make them comfortable with our radio station. They have repaid us by incredible response to our clients.

BP&P: What other trucking programs are on the air?

DC: There have come to be some other stations now with trucking shows. I think the competition is good. It makes you work a little bit harder. There are obviously other stations trying to appeal to the trucker . . . KOB in Albuquerque, KBOO in Tulsa, WWVA in Cleveland, WWOK in Miami, KRAK in Sacramento . . . but I don't think anyone is doing it to the degree that we're doing it.

BP&P: What is your music format during the trucker's show?

cerned. I guess more black hits have come out of here than anywhere besides Detroit. More black records have broken here on white stations. The people here are unique in that they subscribe to the theory that New Orleans is the city that care forgot. The natives particularly. I don't know of another city in the U.S. that goes off on a ten day drunk once a year! . . . that is at Mardi Gras time.

The complexion of the town is one of great local participation in local events. There is an ever increasing number of non-natives moving into New Orleans. And the town is changing a bit. I'm sure that ten or fifteen years ago, our radio station would have had any kind of a chance at all to be a success in this market. We find that in this particular market, people are interested in talk . . . not necessarily two-way talk . . . but just conversation of one person on the air.

BPG&P: Is talk an important part of your programming?

DOUG CHINA: Our morning man, Bob Ruby, has been here 7 years, and he does a talk program. He plays a little bit of music, and puts people on the air on the telephone. It's a very relaxed, conversational sort of thing.

BPG&P: What does he talk about?

DOUG CHINA: Who knows! He's got a very well prepared program each morning, but he may decide that today he's going to talk about Julius Caesar's underwear! I never know what he's going to talk about. He may even call the Tower of London and wish them a happy birthday . . . it comes off as sort of an off-the-wall type program.

There are not many markets left in the U.S. where any station owns a lion's share of the market, but Bob Ruby is definitely a dominant factor in the market. WSMB has a two-man morning team, they talk and do very well . . . TIX does very well . . . NOE does very well . . . so it's a matter of only a few thousand people each month as to who's going to be on the top, and who's going to be on the bottom.

BPG&P: Is New Orleans ahead of or behind other markets?

DC: The market has not made the progress in terms of raising its rates that it should have over the years. We have a big market . . . the entire market area is well over two million people. The rates, for example, are not in proportion to an Atlanta, Dallas, or Houston. This has come from that attitude over the many years that, again, this is the city that care forgot . . . they'll get around to raising rates when they feel like it! We are by far the most expensive radio station in town, in terms of



WWL's program director, Doug China (known on the air as Charlie Douglas).

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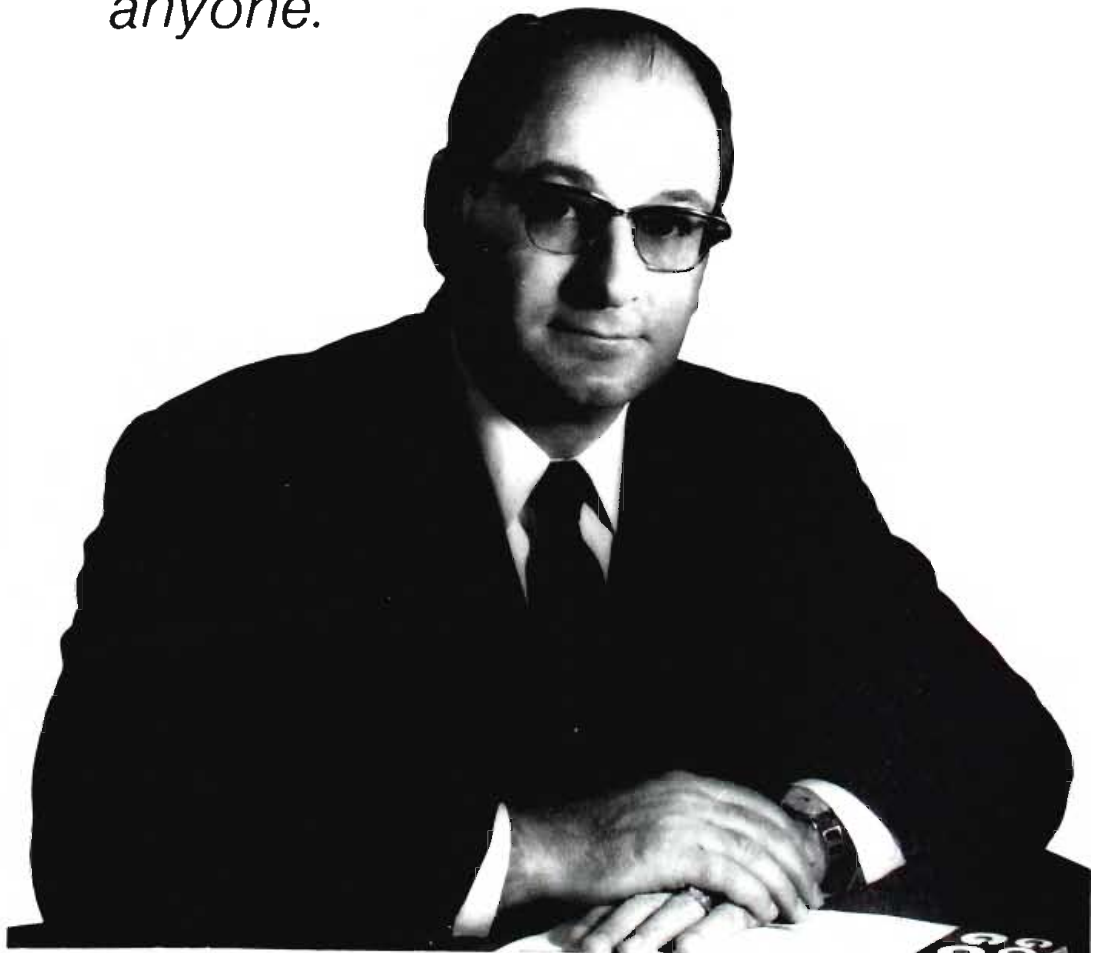
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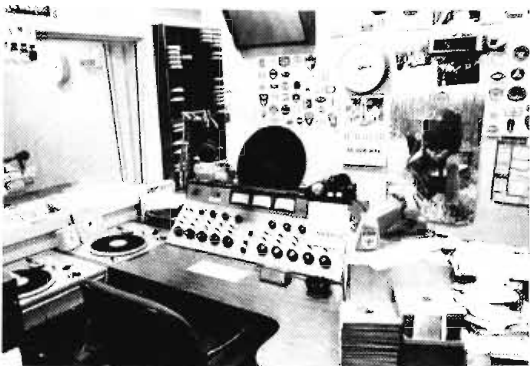
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Air studio from which WWL's all night truckers' program originates.

listen to, than just going on the basis of giving something away.

We do some generic outdoor advertising. We ran a recent survey and found that even though WWL has been on the air for 56 years, we have an identity problem. People don't associate the call letters with the frequency, and they don't associate it with a particular personality.

BP&P: Is it the goal of your advertising to correct that?

DC: Well, I've only been in the position of program director for two months, so we're still in the process of moving in that direction. We're coming up with new logos, new jingles, and promotions for T.V. and outdoor advertising.

WNOE-AM Radio
1060 kHz; 50 kw - day; 5 kw - night
Format: Rock
An interview with program director,
E. Alvin Davis.

BP&P: How did you carry out your recent format change?

E. ALVIN DAVIS: We're now calling ourselves *The New N.O.E.* One of the hardest tasks a programmer faces is the assignment of taking a radio station that is presently doing a format unsuccessfully, and making it successful. There are a lot of negative connotations that have already been developed. The tag, *The New* offers an identity change, even though it is still the same call letters. For example, if you're a top 40 radio station, you're playing hit records, you're having contests and promotions, you've got disc jockeys . . . so what about it is so new? Well, a lot of things are apparent only if they're pointed out . . . *New* is a pretty powerful word.

BP&P: What is the history of this station?

E. ALVIN DAVIS: The station is about 51 years old now . . . it was top 40 about ten years ago and then switched to a bizarre format of basically oldies. It had a very low rating. A couple of years ago, the radio station started a top 40 format again, made an attack, and reached a certain level of success. It got within a couple of points of WTIX, and then went through some programming changes. In the April/May book of 1975 a downward trend appeared, and at that point the company decided a different approach was necessary. That's when I was called in.

BP&P: What was your new programming approach?

E. ALVIN DAVIS: When I inherited the radio station, it was a very *mechanical* station . . . very limited in personality, very voice-conscious, very heavily compressed. It was programmed for radio people of a certain gender . . . what I would consider 1960 radio. It was very *radio-ish*. There was no warmth, no fun, no human-ness, no entertainment. Songs were sped up, equalized, edited down . . . nothing was the way that I felt it should be.

Our attempt has been to find disc jockeys who are entertaining, human, and fun as opposed to just trying to *sound* good. We don't want people who *sound like* disc jockeys.

BP&P: So personality is important to you?

EAD: Yeah . . . but I hate that word.

BP&P: What is your word?

EAD: Well, I don't really have a word for it. When I started in radio, the *personality* image to me always had a negative of a guy who talked a lot. We don't have personalities who talk a lot, but we do have very effective personalities . . . people who come across the radio as a human being who the listeners can relate and identify with.

A personality is someone who can break through and touch people emotionally . . . become their friend. It's got to be more than just a voice that lives in a box for three hours a day.

BP&P: Did you tailor the format changes in the direction of what the audience wanted?

EAD: Yes. We did a *change line* promotion. We set up a code-a-phone and mentioned to the listeners that we wanted to be *their* radio station, and they could call us and tell us what



WNOE's program director, E. Alvin Davis.

they liked and what they disliked. Most stations present their new format overnight . . . we let it evolve for about a month on the air. Hopefully, we have conditioned people to constantly expect an evolution . . . the station will constantly be changing with new things happening all the time.

BP&P: Did the public come up with any good suggestions?

EAD: I think most of the ideas were things that an astute program director would realize anyway . . . such as *shut the disc jockeys up . . . have them not talk all over the music . . . play more Elton John*. Plus there were certain individual comments about the talent on the station.

BP&P: What programming attacks did you initiate?

EAD: Well, our on-the-air attack was keyed around the phrase, "WNOE plays the best music". Repetition of that phrase reinforces the fact that our music is better.

It's our belief that a phrase like that works on a top 40 radio station, because people listen primarily for the music.

BP&P: Can you describe WNOE as a radio station?

EAD: Most importantly, it's people. We have people who are not only professional on the radio, but who are also very dedicated and who want to excel. The vast majority of our people come from much bigger radio stations in much bigger markets . . . they're not people who are falling . . . they just want to achieve a goal.

For example, the all night jock is in today doing music research, our new night jock has been here since 10:00 this morning preparing. The people are serious and dedicated. Finding such people is difficult.

BP&P: What is unique about WNOE?

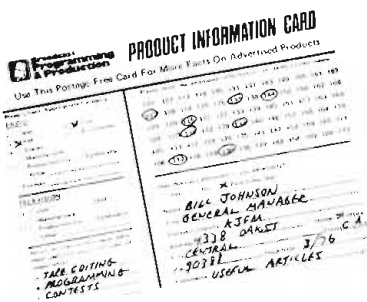
EAD: Well, conceptually, I think we're different from most other radio stations, in that we are programmed totally for the listener. Whatever they think is right . . . is right. Their perceptions are correct.

Listeners don't listen like we in radio listen. We give the listeners what they want, and then *sell* that. Plus we *tell* the listeners that we are giving them what they want.

One thing we do is try to avoid a certain predictability. A predictable station sounds sterile with always the same level of entertainment. A downfall of a format is its predictability. You need certain surprises. We like to do some bizarre things.

For example, when we first brought in Kevin O'Brien, our afternoon jock, we started talking about this big 6 foot-tall black box that was delivered. And there was a note on it that

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Rob Aubert, WWL's mid-day personality.

DC: It's all request. We take 195 telephone calls . . . that's all we can handle . . . and we figure that if a guy is going to put \$1.85 into a pay phone, he darn well better hear what he asked for. 84% of the requests are from outside the state of Louisiana.

BP&P: Do you do any talk at night?

DC: We spend very little time with conversation, but we'll talk if there's a reason to. For example, if there's a strike, a shut-down, a speed trap, a wreck, or whatever, we'll put a guy on the air and let him talk about it.

BP&P: Other than the trucking program, what is your target audience?

DC: 18 to 49, equal balance of male and female, same as everybody else. I would say we're attracting closer to 25 to 49.

BP&P: You mentioned that you play MOR music during the day . . . can you go into that more?

DC: We play a blend of oldies, and contemporary hits . . . guaranteed hits. We don't try to break records. I used to do that when I was in rock radio. It was great fun, but I got out of rock radio because it got to be that I didn't know what they were talking about. They were singing all these weird songs, and the whole thing just passed me by!

BP&P: What sources of music information do you use?

DC: Everything available . . . from Billboard, to Record World, to R&R, to Gavin . . . whatever has any kind of authenticity.

BP&P: Have any major programming trends originated in New Orleans?

DC: Every contest that was done, was either done here first or second. Back in the old days, when rock was first getting started . . . 1951, or 52, Todd Storz and Gordon McLendon worked very closely together. If Todd Storz came up with a contest, he'd tell Gordon, and Gordon would run it, and vice versa. New Orleans was, and still is, one of the basic Storz markets. This has been a very promotion-oriented market.

BP&P: Do you feel that promotion can still effectively stimulate an audience?

DC: Probably not. WWL's audience grew up in those days, and they've heard all of that. There just aren't any new promotions anymore.

BP&P: How can you excite an audience today?

DC: I don't think you can excite an audience to the degree that you used to. Radio has become so over-promoted and so competitive and I think you'll find around the country that a lot of radio stations just don't fool with promotions anymore. Very few stations are running

the big money give-aways anymore. The days of the \$100,000 cash give-aways were when you could really stand a market on its ear. One year, a guy here got on top on one of the department store buildings and threw \$100 bills out in the middle of the street. It caused the biggest traffic jam you ever saw in your life! Today if you did that, you'd get arrested.

BP&P: Do you think the increasing number of T.V. game shows has hurt the effectiveness of radio promotions?

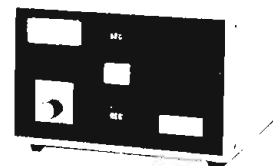
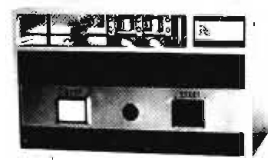
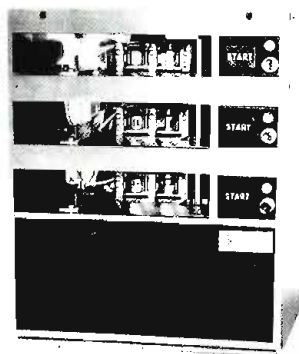
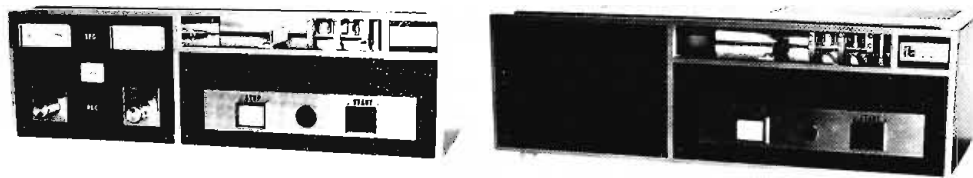
DC: I think that's part of it. But that's more of a vicarious situation because the viewer sits there, watches, and knows he doesn't have a chance to win. In radio, the immediacy is still there. The listener can still pick up the horn and win a record, a t-shirt, a belt buckle, 5 dollars, or whatever.

Stations just don't throw around the huge number of dollars they used to. Maybe that's good. I can remember years at some of the other stations I worked at, where our monthly promotional budget was incredible! When we got rid of it, we didn't have a heck of a lot of money left over. And that was just to stay in business!

BP&P: How do you promote?

DC: We don't give away a whole lot. Our promotions are more one of involvement. We give away records now and then, we give away tickets, but we don't give away money at all. Giving away, in our minds, is not the answer. I think that if you don't have an attractive, interesting sound, then no matter what you do, you're not going to sell your product. We would hope that our station is more fun to

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at WAXY. He came to us from QFM in Honolulu. Bobby has a lot of nice natural energy . . . very human, and young sounding, very relate-able.

From 10 to 2 at night is Lee Armstrong. Lee is the only holdover from the staff I inherited. He's very personable on the radio. All nights is Allan Beebe. Allan has grown into a really good jock, and I believe in having somebody good on the air even at 2:00 in the morning.

BP&P: What kind of relationship do you feel is important between management and the air staff?

EAD: A relationship of honesty, consideration, communication.

BP&P: How much freedom do the jocks have in what they do?

EAD: They have as much freedom on the air as at any radio station in the country. As far as music selection is concerned, they pre-program their music before they go on the air . . . they select their choices out of pre-determined categories.

We orient everyone into our goals . . . what we want to accomplish . . . why we do what we do. There are too many program directors that want to keep secrets from their staff . . . they're afraid someone will steal the secrets and run across the street. We feel the best thing we can do is let everyone know exactly what we do



6:00 PM, humorous interaction takes place on the air as Kevin O'Brien's (left) afternoon shift comes to an end, and Bobby Hart (right) takes over WNOE for the evening.

THE UNEXPLAINABLE

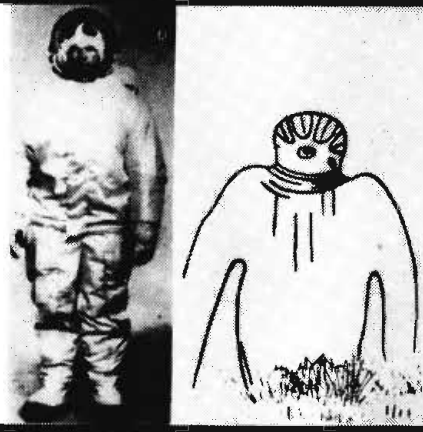
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and why we do it, and let them be involved in it. It's almost like having seven program directors working for a radio station.

Besides on the air, we consider our duties off the air important to our success contribution. Allan is responsible for preparing some of our research tapes, he's also in charge of editing contests off the master real. Cary, as I said is the production director, Kevin is the music director . . . almost all the guys have other areas of responsibility.

BP&P: Why a three hour air shift, as opposed to a four hour shift?

EAD: I think it's much easier to be effective for three hours than it is to be for four.

BP&P: Do you keep an eye on what other stations around the country are doing?

EAD: Well, my own programming philosophy is constantly changing. You never know enough . . . obviously there are certain foundations, and you reach certain levels that you believe very strongly in. But I, along with all the people here, have a tremendous desire to learn . . . that's one of the elements we all place a great deal of value on. Buzz Bennett once said something that I agree with . . . he said, "the more successful people are those who were interested in learning something new each week, than those who were interested in just making \$50 more per week". Our radio station pays a real fine salary, but still, I believe that the people here are really working for more than just the money.

So, to answer the question, yes . . . I do want to learn from what other people are doing . . . all I can, and from everybody I can. I try to learn from all different formats of radio, because a lot of it is applicable.

BP&P: What do you feel is the future of contemporary radio as programming gets more and more fractionalized?

EAD: I think the growing competition will bring about a variety in programming . . . as a matter of fact, the variety is already evident. Our market has four FM rockers, five black stations, two AM top 40's. I think radio will continue to get more and more fractionalized.

BP&P: What effect do you think that will have in the creativity of programming?

EAD: I think the creativity is what one makes it. And I would consider effectiveness being creativity. I mean, our bottom line is not, "hey, that's a hip idea" . . . but, "hey, that's an effective idea. It works".

In effectiveness, a program director who wins a top 40 battle in New Orleans, who gets maybe a 9 share, may be more proficient and talented than the program director who won in

said "open at six o'clock". We had told the listeners that our afternoon jock at the time was leaving radio to go into the recording business, and so we had a big farewell for him. As far as the listeners knew, we had no new jock to replace him. We promoted the big black box all day . . . every 45 minutes we had to pour a Coke into the box, and at 6:00 at night, we had about 20 people in the control room while we were on the air, and we tore the box open and our new jock was inside. We like to do things that lend a certain amount of spontaneity. There is not one thing that the jocks ever *have* to say.

BP&P: If you had to tag a name on your format, what would it be?

EAD: We are a mass acceptance radio station, striving for a huge demographic span, 12+ . . . specifically 12 to 49. My predecessors were aiming the station toward men for some reason . . . and we've re-positioned the station toward women and teens.

BP&P: How have you designed your station to effectively appeal to a 12 year old, and at the same time appeal to a 49 year old?

EAD: Well, there are certain common denominators. "All In the Family" was number one with demographics all the way across. These common points work in radio as well.

BP&P: Can you pinpoint some?

EAD: For example, musically, "Love Will Keep Us Together" is a common denominator song. Humor is another common denominator . . . things we all experience, as opposed to things only a certain age group has experienced.

To be a mass appeal radio station, you've

got to avoid being dirty. We are trying to be a good, clean, family, fun, radio station. You can't have the parents telling their kids to change radio stations.

BP&P: How is WNOE musically constructed?

EAD: It's conservative, I believe. We are not musically aggressive. I make jokes to people in the record industry by telling them that we are an oldies radio station, with only a few current titles as a service to our friends in the record industry. They review it in a different light, however. We're probably the last station to go on a lot of things. A very heavy emphasis on oldies . . . familiarity . . . it's an important element.

BP&P: Aside from the oldies, how do you select new material?

EAD: We call stores, monitor the request lines, scan radio stations nationally, talk to the trades each week, giving and getting feedback. We go out and do research on the street, and do some call out research.

BP&P: How many titles are on your current playlist?

EAD: I can't really say . . . it's about 25 records according to my perception. But some of those records that I consider current, other people would consider oldies or recurrences.

BP&P: Do you do any alteration to the records you play?

EAD: We haven't done it too often. We are going to possibly do more record alteration in the future . . . equalization, and possibly speed enhancement. I don't anticipate much of a change in anything . . . but whatever we can do to

make it sound better. We plan to optimize the sound of every song we can.

BP&P: Who's in your personality lineup?

EAD: 6 to 9 AM is Michael Henry Martin. He is from Tennessee, has a little bit of a southern accent, and has a bizarre sense of humor. He's a *morning fool* . . . with a different style and a unique perception of how he views things.

BP&P: Why do you put a "fool" on in the morning?

EAD: People want to be entertained . . . they want to laugh, they want a certain silliness in communication in the morning. More so than in any other time slot.

BP&P: Why?

EAD: Companionship . . . what's going on . . . the affirmation that the world is still there . . . somebody to start the day rolling in a positive direction.

Michael Henry is followed on the air by Cary Pall from 9 to noon. He came to us from 99X in New York. Cary is our production director as well, and he's personable, basically straight, warm, and friendly. Very effective with females.

I do noon to 3 . . . again a warm and friendly kind of thing. 3 to 6 PM is now being done by our music director, Kevin O'Brien. Kevin came to us from afternoon drive at KJR in Seattle. All of our guys are relatively young . . . Kevin's only 22. He's got a certain amount of clever content in his delivery . . . he's hep, knowledgeable about music on the air.

From 6 to 10 at night, our new night jock is Bobby Hart. He worked with me in Florida

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LETTERS

... Continued from Page 5

patter with listeners before Ron Jacobs did at KPOI, KMEN & KMAK in the early 60's.

Bob Bryar, owner of WORC, in Worcester Massachusetts put in an all-request/listener participation format at WORC in 1955. We used the phone for everything . . . and to the best of my knowledge, Bob was the first.

Bob has long since sold the station, but WORC's current Program Director, Dick Smith could fill anyone in on the details, as we both were at WORC in the 50's.

FROM: Mark S. Mors
Vice President
Radio Programs, Inc.
Las Vegas, Nevada

The feature interview with Tom Rounds of Watermark (BP&P, March/April, 1976) was dynamite and should help a lot of people understand what the syndicator goes through.

Hopefully there will come a day when the syndicated programmer will not have to educate his prospective account while at the same time selling him.

FROM: Pete Fretwell
Production Supervisor
Yakima Broadcasting Co.
Yakima, Wa.

First . . . congratulations. After the first six editions of BP&P, it seems safe to say that you're going to have a positive impact on the quality of broadcasting around the country.

However, I am genuinely curious as to the sources and validity of several statements by Mike Starling in his otherwise excellent article in the Jan./Feb. 1976 edition of BP&P.

Mike dismisses the use of an omnidirectional mic in high noise situations as impractical. This is not always true! An omni mic can generally be placed much closer to the announcer without the popping breath noise, sibilance, proximity effect, and contact noise inherent in close-miking with a cardioid. The additional sound pressure level achieved by closer miking with an omni may result in a reduction in gain that puts crowd noise at a comparable level with a cardioid. You're free from the adverse effects of close-miking with a cardioid, plus you generally obtain smoother frequency response with an omni.

Next, with the aim of preserving presence, Mike gives parameters of 15 degrees horizontally and 30 degrees vertically for the added displacement of "the microphone's angle in relation to the direction of the mouth, as well as the mouth's angle to the direction of the microphone." I question this concept. The angle of acceptance and the polar response pattern of the mic being used should be your guide. If the axis of a mic is aimed at the announcer's mouth, regardless of the announcer's mouth's direction in relation to the mic, the frequency response will not suffer greatly, particularly enough to affect presence, which involves upper-mid-range frequencies. Being "head-on" with a mic has its disadvantages. You're more likely to have breath-popping, higher sound pressure levels, and over-sibilant noises. Moving the mic to a different angle, with the mic axis aimed at the announcer's mouth, will help overcome many of these problems.

Finally, Mike speaks of recording engineers who peg their VU meters to obtain better S/N ratios. They're safe, he says, because of 10 to 15 dB of headroom

in their equipment. What he fails to mention is that the VU meter is not a peak registering device. Actual peaks may be 8 to 14 dB higher than the meter's indication. Suddenly, the 10 to 15 dB headroom is dangerously thin. If modern equipment, with 10 to 15 dB of headroom, is equipped with a properly calibrated VU meter, you're safe as long as recurring peaks stay around "0" VU. When you start getting into the red, or start "bending the needle", the actual unregistered peaks may well be driving you into distortion.

Does all of this nit-picking really matter? Yes! If we're really going "back to basics", let's get them right. The novice engineer that reads Mike's article and starts using only a cardioid mic in sportscasts and remotes, as well as using it "head-on" and "in-close", will probably end up with a less than professional result. And the production man that looks at the specs on his new console, sees that he has 16 dB of headroom, and proceeds to record everything with the needle pegging (because he doesn't know what his peaks are already 8 to 14 dB above those indicated) will probably distort everything in his audio chain, as well as overmodulating the tape.

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Burroughs, Lou, Microphones: Design and Application. Plainview, N.Y.: Sagamore Publishing Company, Inc., 1974.
Tremain, Howard M. Audio Cyclopedia. Indianapolis: Howard W. Sams & Co., Inc., 1973.

-It's interesting to note how different people have found varying production methods to work best in particular situations . . . no matter how much the methods agree or disagree with the laid-down theories and "laws". - Editor

CORRECTION:

Figures 4 and 5 on page 22 of Don Elliot's article, "More Basics of Competitive Production" (BP&P, March/April 1976) were inadvertently interchanged.

FROM THE READERS

An editorial material rating of the most useful feature articles, as determined from "Product Information Cards" received prior to press time.

March / April, 1976 issue

Total Response	%-Most Useful
1. More Basics of Competitive Production.	.45%
2. Robert W. Morgan/Don Imus interview.	.34%
3. Radio Program Syndication.	.17%
4. See Spot Run.	.04%
Television Response	
1. See Spot Run	
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New Orleans 15 years ago with a 25 share.

BP&P: Do you find programming in New Orleans vastly different from other markets you've worked in?

EAD: All markets are different . . . but people from market to market are more similar than dissimilar.

BP&P: How is New Orleans different from other markets?

EAD: New Orleans is amazingly unique. It's market where top 40 radio traditionally has had huge shares of audience.



Mid-morning air personality and production director, Cary Pall, in WNOE's production room.

BP&P: Why has top 40 done so well?

EAD: New Orleans never had a WSB or a WCCO. There is not a real strong non-rock radio station in this market. WSMB in this market is an amazing radio station . . . in the ARB they're number one 12+. But they're number six 18-49. The reason top 40 has done so well is because the audience hasn't had somebody else grabbing them.

Also, musically, the heritage of this market is different from most markets. The "New Orleans Sound" is still there . . . Lee Dorsey, all those things . . . The community of New Orleans has been oriented toward music; it's the home of jazz.

BP&P: You mentioned that there are five FM rockers here. How did FM rock become so strong?

EAD: FM rock is so strong because of having only one AM top 40 choice for so long. People chose the FM band a long time ago.

BP&P: How does that affect you?

EAD: A third of the people who listen to radio in this market show up in average quarter hours on FM. So there's a 33% of the audience that we don't have a chance at.

BP&P: How does your news reflect an appeal to such a vast age spread in audience?

EAD: Well, as I mentioned, certain elements of what you do are not going to have that total demographic strength. Some of the music you play is not going to, as well as some of the disc jockeys.

News is not a strong area for teenagers. But in general, I think there are ways you can enhance your news presentation. We view news as information. We view everything we do on the station as information that the listeners want. So it's not like we're trying to sell them on a contest or a promotion. We look for the common denominator . . . by telling those items of interest that the majority of our audience wants to hear.

BP&P: Can you give some examples?

EAD: Well, this is a football-crazy town. So

football could very easily be a lead story. Human interest things . . . things that concern peoples' welfare. Plus local things . . . it's the old saying, people are more interested in the fight on main street than they are in a bombing 4,000 miles away. And I think that's true.

BP&P: New Orleans doesn't appear to be a big "jingle" city. I noticed you don't use jingles either. Why?

EAD: Well, everything is subject to change, at this particular moment we don't feel they're necessary. One can identify the radio station without paying the jingles. There are certain negative factors in jingles to a lot of our listeners.

BP&P: Such as . . .

EAD: Such as just the irritation of hearing, what in a lot of instances is inane and stupid. There are jingles that are attractive and people do like and are very infectious. But we just feel that in maintaining as clean a sound as possible at this particular point in time, jingles are not necessary.

BP&P: Are you likely to initiate a jingle package in the future?

EAD: It's hard to tell what I'm liable to do. I don't even know that. When I believe it's something that will enhance our success, I'm all for doing it.

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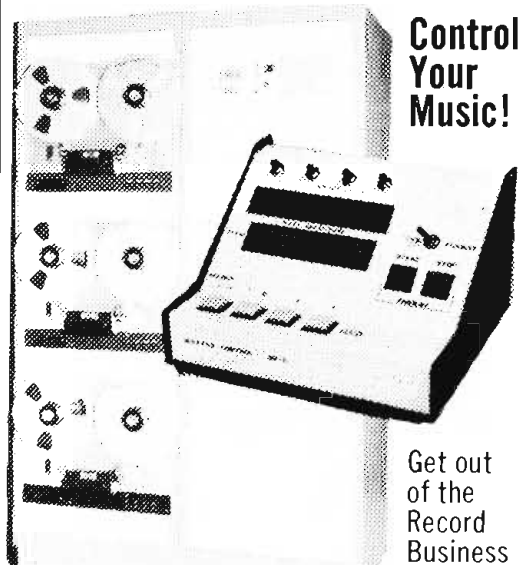
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don has already aired the special on his
Dallas radio station. It was so well receiv-
ed that a second Fall broadcast is being
scheduled.The first "Concert of the Mind,"
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International Radio Forum's Best Syn-
dicated Special of 1975 award, and was
heard by more than 25 million listeners
in over 90 markets in the U.S. and
Canada. Fantasy Park I, hosted by the
late Rod Serling, was so "real" it created
fantastic listener response in each market
it aired. Radio stations reported thou-
sands of phone calls requesting tickets
and concert location . . . people driving

around searching for the concert.

Frank Nichols, producer of the three-
day musical feat, used a series of guest
hosts for the new special. Each host
joins Fantasy Park guide, Randy Hames,
for six-hour segments adding their per-
sonal talent and flair. Hosts include
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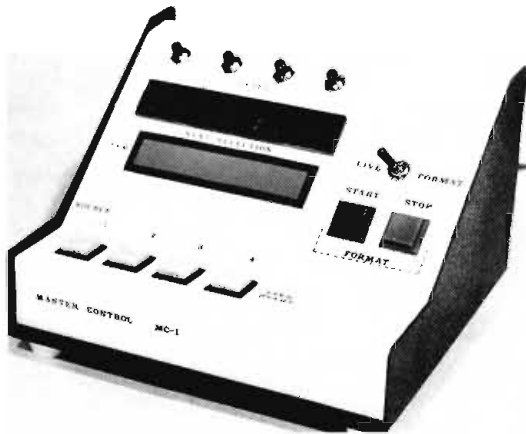
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NEW SYNDICATED "HUDSON &

NEW PRODUCTS & SERVICES

LIVE PROGRAM CONTROL FOR BROADCASTERS

Master Control, Inc., Las Vegas, Nevada, upgrades Broadcasters' operation with live program control unit, the MC-1.



Master Control President, William G. Mors, points out that the MC-1 is not automation, yet a certain amount of walk-away time is available when placed in the format mode. Master Control is designed for station personalities and talent, yet music and format is controlled through the use of tape while maintaining "live program control". Fidelity and quality of programming is upgraded through the use of tape as opposed to deterioration of records, needles and other effects, "wowed starts", "poor surface", "bad clues". MC-1 maintains control of your sound but lets your station personality present station image with the one-to-one relationship that can only be found in "live radio".

The system is delivered ready for operation by connecting 110 volts and connecting output of the system to the broadcasters console. The MC-1 system consists of three playback decks, format control and MC-1 remote control. Including music in any of the four formats, the MC-1 can be leased for less than many automated stations pay for music alone. **MASTER CONTROL, INC., 2773 EAST HORSESHOE DR., LAS VEGAS, NV. 89120, (702) 451-4273.**

Want more details?

Circle 120 on Product Info. Card

PROGRESSIVE COUNTRY FORMAT INTO SYNDICATION

Chuck Dunaway, General Manager and Program Director of the highly successful progressive country pioneer KAFM, Dallas, announced that a new progressive country format was unveiled, produced in conjunction with veteran programmer Dick Starr and Century 21 Productions & Programming, Inc.

The Progressive Country Format features the cream of the current contemporary country music hits, plus a carefully pre-programmed gold record category, and an all-important image group which includes past and recent album cuts by artists who appeal to the progressive country listener.

The Progressive Country format service package offered by Century 21 would include a monthly consultancy service to stations by Dunaway, custom announcer tracks, special promos and production aids, plus a series of pre-tested, proven sales and programming promotions. The monthly service will be priced by market size and designed to operate on existing automation systems. **CENTURY 21 PRODUCTIONS & PROGRAMMING, 8383 STEMMONS, SUITE 233, DALLAS, TX 75247**

Want more details?

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the HUDSON & LANDRY show

The Best in Personality, Comedy, and Music for Your Station.

The "Hudson & Landry Show" provides just what you need to get the edge in today's competitive programming. One hour per day, or 3 to 5 hours on the weekend, Hudson & Landry feature their proven comedy bits, like their Grammy Award winning, "Ajax Liquor Store." Also, informative, yet humorous trivia, and witty musical intros to only the Number One proven contemporary hits of today and yesterday.

The "Hudson & Landry Show" will attract new listeners, plus new national and local sponsors (14 commercial avails per hour). The superb production will compliment your station's overall sound.

If you're after Men and Women 18+, get after "The Hudson & Landry Show," exclusively in your market.

In syndication from Creative Radio Shows 9121 Sunset Blvd., Los Angeles, CA 90069. Call Darwin Lamm, collect, at (213) 276-5022.



Hudson & Landry; currently top personality team on KFI, Los Angeles, and heard over AFRTS.

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Is PROFIT-PROGRAMMED MUSIC for Automated or Live Radio


Complete Library Service • 6 MO9 Formats • Mono or Stereo
Call (213) 776-6933, CAVOX Stereo Productions,
502 S. Isis, Inglewood, CA 90301
Ask for Bob Mayfield

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



Sound Effects

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STANTON UNVEILS NEW STEREO CARTRIDGE

Stanton's dedication to the professionals forced the development of a new pick-up, the 680L Cartridge.

As a result of the techniques learned in producing that extra tough cartridge, Stanton also developed a cartridge not quite so tough, but perfect for critical listening. It is more strongly constructed than most cartridges yet it possesses outstanding listening characteristics and it tracks at the very lightest forces, 3/4 to 1 1/2 grams.



around searching for the concert.

Frank Nichols, producer of the three-day musical feat, used a series of guest hosts for the new special. Each host joins Fantasy Park guide, Randy Hames, for six-hour segments adding their personal talent and flair. Hosts include Olivia Newton-John, Chicago, Neil Sedaka, Melissa Manchester, the Beach Boys, and Earth, Wind and Fire.

MCLENDON PROGRAMMING, 1917 ELM, DALLAS, TEXAS 75201

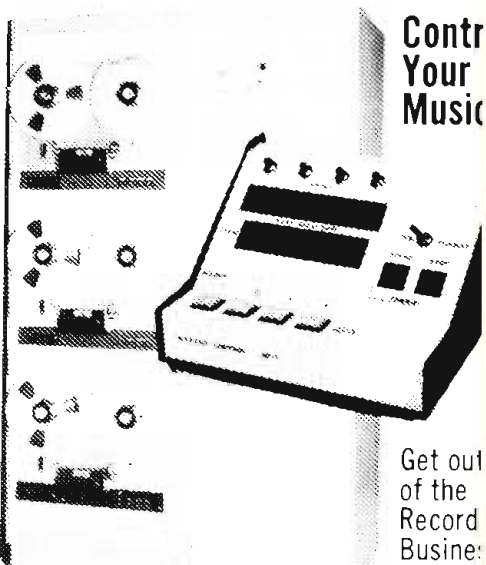
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TELESTRATOR: INSTANT GRAPHICS ON VIDEO

TV stations can now add moving line drawings or even animated symbols and other graphics to the broadcast picture merely by writing directly on a video monitor screen. Virtually any symbol of any size or orientation can be placed in any image by touching the TELESTRATOR's electronic pencil to the desired location. Special effects such as animation, slow symbol write, or multiple nested symbols for "zoom-like" effects can be selected by the push of a button. TELESTRATOR can add a whole new

Put "LIFE/LIVE" back in BROADCASTING



Control Your Music

Get out of the Record Business and back into Entertainment

WITH **MASTER CONTROL®**

Lease the MC-1 including music in the most accepted categories for less than \$600.00 per month!

Master Control is Not Automation

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BUSINESS REPLY MAIL
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Broadcast Programming & Production

P.O. BOX 2449

HOLLYWOOD, CA 90028

International Radio Forum's Best Syndicated Special of 1975 award, and was heard by more than 25 million listeners in over 90 markets in the U.S. and Canada. Fantasy Park I, hosted by the late Rod Serling, was so "real" it created fantastic listener response in each market it aired. Radio stations reported thousands of phone calls requesting tickets and concert location . . . people driving

that anyone who can write or draw can be using a TELESTRATOR creatively after just a minute of training. INTERAND CORP., 450 E. OHIO ST., CHICAGO, ILL 60611

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NEW SYNDICATED "HUDSON &

LANDRY" COMEDY/MUSIC PRO-GRAM FROM CRS

Darwin Lamm, president of Creative Radio Shows, Los Angeles, has announced the availability of the new "Hudson & Landry Show." The new syndicated radio series is designed for programming one hour per day, Monday through Friday, and three to five hours are available for weekend scheduling.

The program features the well-known comedy of Bob Hudson and Ron Landry, with humorous music intros, short comedy bits, along with only the number one hits of today and yesterday.

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Hudson & Landry became one of the nations favorite comedy teams after cutting their first top-selling album, "Hanging In There," and Grammy away gold comedy single, "Ajax Liquor Store".

They've been a favorite radio team in Los Angeles, ever since their first morning show on KGBS. They're now heard during afternoon drive on KFI.

Darwin Lamm feels that with the best comedy from Hudson & Landry, plus

The Mod One Is The Flexible One

Now, Expand Later.

range of input modules and plug-in positions with up to 30 inputs, switches; state-of-the-art circuitry, shelf availability. Monaural, stereo, standards. UREI quality, of course.



UREI "Instrumental in Audio"

11922 Valerio Street, No. Hollywood, California 91605 (213) 764-1500
Exclusive export agent - Gotham Export Corporation, New York

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Comments: _____

for the dual-channel 111B is the same as our old single-channel 106CX: \$695.00 (including power supply).

PARASOUND, INC., 680 BEACH ST., SAN FRANCISCO, CA. 94109

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NEW DIGITAL WALL CLOCK DISPLAYS BOTH 12 AND 24-HOUR TIME

BP&P Books

HANDBOOK OF MULTICHANNEL RECORDING by F. Alton Everest. Covering everything to know about making highest quality professional audio tape recordings. Including modern techniques in dubbing, special effects, mixing, reverb, echo, and synthesis — for both stereo and quad. Recommended for all broadcast recording applications. Order No. 781 Hardbound \$10.95

HANDBOOK OF RADIO PUBLICITY AND PROMOTION By Jack Macdonald. An encyclopedia of radio promotion, covering contests, outside stunts, fun promotions for special days, weeks, etc. Order No. 213 Complete set \$29.95

RADIO PROMOTION HANDBOOK by William Peck. Jam packed with hundreds of ideas, and complete with factual examples of new ways of promoting a station, both on and off the air. Order No. 267 Comb-bound \$9.95

RADIO PROGRAM IDEA BOOK by Hal Fisher. All the programming ideas you need to build and hold an audience. A

virtual thesaurus of ideas on radio showmanship to help boost ratings. Order No. 268 Hardbound \$12.95

ORGANIZATION & OPERATION OF BROADCAST STATIONS By Jay Hoffer. An exhaustive examination of the responsibilities and capabilities required in each job classification. A guide for station executives and managers. Order No. 533 Hardbound \$12.95

GUIDE TO PROFESSIONAL RADIO & TV NEWSCASTING By Robert Siller. A practical guide covering all aspects of broadcast journalism. Order No. 535 Hardbound \$9.95

RADIO ADVERTISING-- HOW TO WRITE AND SELL IT. By Sol Robinson. This comprehensive volume presents an extremely practical approach to radio advertising sales- to obtain better results for the salesman, station, and sponsor. Order No. 565 Hardbound \$12.95

THE BUSINESS OF RADIO BROADCASTING By Edd Routt. How to operate a station as a profitable business and serve the public. The first text to deal with broadcast station operation from beginning to end. Order No. 587 Hardbound \$12.95

MODERN RADIO PROGRAMMING By J. Gaines. Every aspect of radio programming, from format layout to selecting DJs, is detailed in this comprehensive book. Applies to all radio formats. Order No. 623 Hardbound \$9.95

ACOUSTIC TECHNIQUES FOR HOME & STUDIO By H. Everest. Complete coverage for professional broadcast and recording studio. Emphasis is placed on the fidelity of final reproduction and the design of the listener's room. Order No. 646 Hardbound \$7.95

RADIO PRODUCTION TECHNIQUES By Jay Hoffer. Covers every phase of radio production from announcements to the overall station 'sound'. Special emphasis on sales and production expertise. Order No. 661 Hardbound \$12.95

BP&P BOOKS / PO Box 2449
Hollywood, CA 90028

Please send me books circled below:

213 267 268 533 535 565
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My full remittance in the amount of \$_____ is enclosed. (California residents add 6% sales tax; foreign orders add \$1.00).

Sorry, we cannot bill you for books.

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A unique Electronic Digital Wall Clock, known as the Model DWC-1, is now available from Caringella Electronics, Inc. Displaying either 12 or 24-hour time at the flip of a switch, the hours, minutes, and seconds are formed by six jumbo digits measuring 3-1/2 inches high and readable to 100 feet. The Model DWC-1 is ideal for communication centers, radio and television stations, government agencies, offices, laboratories, studios, and many other installations.



The Model DWC-1 Digital Wall Clock is available directly from the factory on a mail-order basis, in easy-to-build kit form for only \$159.95, or completely assembled and tested for only \$199.95. A free new 36-page factory mail-order catalog, describing the Model DWC-1 and many other time-related products is available from:

CARINGELLA ELECTRONICS, INC.,
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An entertaining way to help fulfill your news commitment

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All the news, inside stories, and voice actualities of the world's top music superstars in a 2 1/2 minute daily feature. 10 reports per week, free to your station. Sponsored by Certs, Dentyne, Trident, and Dynamints, with local avails for extra profits. Already in over 200 markets.



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6362 Hollywood Blvd., Los Angeles, CA 90028 • (213) 461-4766

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PHYSICHS/PARAPSYCHOLOGISTS FEATURED IN SYNDICATED RADIO SPECIAL ON ESP

Noted psychics and world renown parapsychologists will participate in "The ESP Phenomena," a series of 26 five-minute docu-dramas dealing with psychic experiences and being developed for syndication both nationally and internationally by Summit Productions of N. Hollywood, Ca.

The series, produced and hosted by Sonny Melendrez (KMPC), includes comments, interviews and predictions by Peter Hurkos, David Hoy, Uri Geller, Irene Hughes, Barry Taft, Thelma Moss, The Amazing Randi, Maxine Archer, Kebrina Kinkade, and the late Bill Welch, according to Mike La Rocque, Executive Producer and Summit president.

"The overall show features an extraordinary variety of elements," said La Rocque. "In addition to psychic interviews, Sonny has obtained a number of personal reports from famous show business personalities who comment on their own psychic experiences. He then mixes the interviews together with pop music, man-on-the-street interviews, and special tests designed for listeners. SUMMIT PRODUCTIONS, 6605 AMPERE AVE., NORTH HOLLYWOOD, CA. 91606

Want more details?

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LANDRY" COMEDY/MUSIC PRO-GRAM FROM CRS

Darwin Lamm, president of Creative Radio Shows, Los Angeles, has announced the availability of the new "Hudson & Landry Show." The new syndicated radio series is designed for programming one hour per day, Monday through Friday, and three to five hours are available for weekend scheduling.

The program features the well-known comedy of Bob Hudson and Ron Landry, with humorous music intros, short comedy bits, along with only the number one hits of today and yesterday.

The "Hudson & Landry Show" is currently set for several U.S. markets, and is being carried on AFRTS in countries around the world.

Hudson & Landry became one of the nation's favorite comedy teams after cutting their first top-selling album, "Hanging In There," and Grammy award gold comedy single, "Ajax Liquor Store".

They've been a favorite radio team in Los Angeles, ever since their first morning show on KGBS. They're now heard during afternoon drive on KFI.

Darwin Lamm feels that with the best comedy from Hudson & Landry, plus only the best music (the hits), The "Hudson & Landry Show" is a winner for all sized markets.

CREATIVE RADIO SHOWS, 9121 SUNSET BLVD., LOS ANGELES, CA 90069

Want more details?

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ORBAN/PARASOUND SPRING REVERB

Orban/Parasound announces the May availability of its new dual-channel Model 111B Spring Reverb. Featuring the same basic electrical design as its popular single-channel predecessor, the new 111B offers a new bass control and "quasi-parametric" midrange control which permits stepless adjustment of its plus or minus 12 dB equalization range, as well as continuously variable control over center-frequency and bandwidth.

Included in the new 111B is the unique "floating threshold limiter" which minimizes "spring twang" and provides absolute protection from overload. Also retained from the previous model are line-level balanced outputs and smooth four-spring (per channel) sound.

The Model 111B comes in a standard 19" rack mount and is 3 1/2" high. Price for the dual-channel 111B is the same as our old single-channel 106CX: \$695.00 (including power supply).

PARASOUND, INC., 680 BEACH ST., SAN FRANCISCO, CA. 94109

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NEW DIGITAL WALL CLOCK DISPLAYS BOTH 12 AND 24-HOUR TIME

The Mod One Is The Flexible One

Start With The Console Format You Need Now, Expand Later.

Modular design lets you select a wide range of input modules and plug-in amplifier cards as you grow. 10 mixing positions with up to 30 inputs. Modern vertical faders; silent operating switches; state-of-the-art circuitry.

Custom features and options with off-the-shelf availability. Monaural, stereo, or quad. Meets all FCC - AM and FM standards. UREI quality, of course.

Available through your UREI dealer.

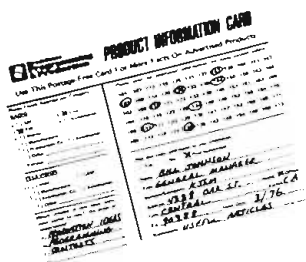


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Want more details on products and services seen in this issue of BP&P? Simply tear out the enclosed "PRODUCT INFORMATION CARD," and circle the numbers that correspond to those found at the bottom of the advertisement or editorial item in which you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

Circle the Numbers

A Chronology of American Music

The Perfect Summer Special!

A week-by-week account of the nation's Number 1 songs from July, 1955 with Bill Haley's "Rock Around the Clock" moving chronologically to 1976.

All the Number 1 Hits in Stereo!

Presented in 8-minute sets, running approximately 27 hours long, or a shorter version is available starting in 1964 with the Beatle invasion. May be scheduled all at once, or over a long period of time.

Narrated by Jay Stevens

"A Chronology of American Music" from



More Music Programming

5315 Laurel Canyon Blvd.
N. Hollywood, CA 91607
(213) 985-3300

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ality declined, fourth down!!" The referee's voice rang throughout the crowded football stadium and in the living rooms of the home t.v. viewers at the very instant the play was called.



An exciting new method of bringing the fans closer to NFL football action is made possible through a new wireless microphone system introduced by Vega, in association with Hollywood Sound. At all 26 NFL stadiums across the country, the referees are actually wired for sound so their calls can immediately be heard by the spectators. The refs carry a small radio transmitter on their backs, a tiny lavalier microphone underneath their shirts, and a small switch that clips on their belts to activate the transmitter. At any time, the referee can click on his microphone and call the play . . . just as it happens. His voice is heard over the stadium public address system, and over the t.v. and radio broadcasts.

The portable transmitter is composed of Vega's proven "Model 55" electronics, housed in a specially designed, rugged steel case that can even take the beating of football spikes. The unit is lightweight, and can transmit a clean signal up to 1,000 feet away, using high transmitting frequencies for crisp, clear, noiseless sound.

Vega is the world's oldest and largest manufacturer of wireless microphone systems. For more information, write: VEGA, DIVISION OF CETEC CORP., 9900 BALDWIN PL., EL MONTE, CA. 91731, PHONE (213) 442-0782

Want more details?

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NEW PRODUCT FROM IGM

A totally new concept, designed for live radio, has been unveiled by IGM, Bellingham, Wa. Designated MARC VII, the new Manual Assist Remote Control readily connects to and controls random access cartridge devices such as IGM's



Instacart or Go-Cart, reel-to-reel equipment, single cartridge players and similar audio sources.

MARC VII allows the board operator or DJ to pre-schedule his air show and relieves him of the mechanics of cartridge handling, control room confusion and last minute panic situations. Thus, he now has the time available to plan and control the smoothness of his presentation.

With the MARC VII TV display and simple control keyboard, the DJ may control all audio sources and see in advance what he has scheduled. He may instantly make last second corrections at any time. As a plug-in option, the program logging function may be handled automatically as well.

Further information, specifications, and pricing may be obtained from: IGM, 4041 HOME RD., BELLINGHAM, WA. 98225

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BALANCED IN-OUT 600-OHM STUDIO EQUALIZER

The new Twin-Graphic Equalizer utilizes four Light-Emitting-Diodes to provide a visual front panel display for zero-gain input to output signal ratios. Other features include two completely separate ten-octave equalization panels, with plus or minus 12dB boost and cut provided individually for each octave. Separate equalized signal zero-gain controls are used for each channel, enabling exact balancing of input to output with a plus 6dB and minus 12dB range. For precise balancing, Light-Emitting-Diodes are used in conjunction with the zero-gain level controls so that visual as well as audible balancing can be accomplished quickly and easily.



Front panel pushbuttons provide selection of either an equalized or unequalized output, lot and/or high shelving, and zero-gain lites on or off. Separate terminations are provided for input and output of Section A and Section B.

The new unit features balanced 600 ohm op-amp input, balanced 600 ohm op-amp output, and switch selection for low or high impedance input or output. Price is \$550.00. For further details, telephone COLLECT (714) 556-6193 for Tom Thomas, Sales Manager. SOUNDCRAFTSMEN, 1721 NEWPORT CIRCLE, SANTA ANA, CA 92705

Want more details?

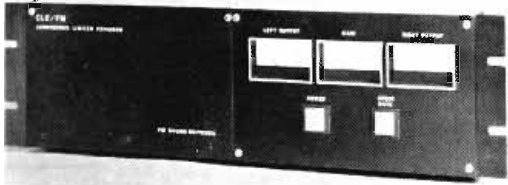
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MINATURE MICROPHONE

Dimensions of the new IDI Micro-

BROADCAST ELECTRONICS INTRODUCES A NEW STEREO FM SOUND BRITENER

Broadcast Electronics has just introduced their Spotmaster CLE-FM Sound Britener. Designated the CLE-FM, this stereo sound britener combines compressor/limiter/expander functions into one compact unit and is the ideal audio processor for FM broadcasting, recording



and production facilities. It employs unique signal processing that simultaneously provides automatic level control and overmodulation protection to maintain bright, crisp and constant level FM stereo audio output.

BROADCAST ELECTRONICS, INC.,
8810 BROOKVILLE ROAD, SILVER SPRING, MD. 20910

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TWO NEW JINGLE SERIES ANNOUNCED BY JAM CREATIVE PRODUCTIONS

JAM Creative Productions, Inc., the Dallas based production company dealing exclusively with the creation of radio station ID jingles and commercials, has this week announced the release of two new jingle series. They are "LogoSet", for top-40 and up-MOR formats, and "The Best Country", for contemporary country stations.

LogoSet was created for WABC New York, and is also already in use at such stations as WPGC Washington, WKDQ Henderson, and KOVO Provo. LogoSet is strong, fast station identification. The cuts are perfect for selling a slogan line, such as Music Radio, in addition to call letters. All of the jingles are designed to lead into music, and feature the bright, full JAM vocal mix.

The Best Country was piloted by Plough Broadcasting, and is now in use on their country formatted stations: WJJD Chicago, WPLO Atlanta and WCOP Boston. The package blends together contemporary and traditional instrumental and vocal sounds. It's a modern country series, designed to complement the texture of today's country hits.

JAM CREATIVE PRODUCTIONS, 7319-C HINES PL., SUITE 202, DALLAS, TX. 75235

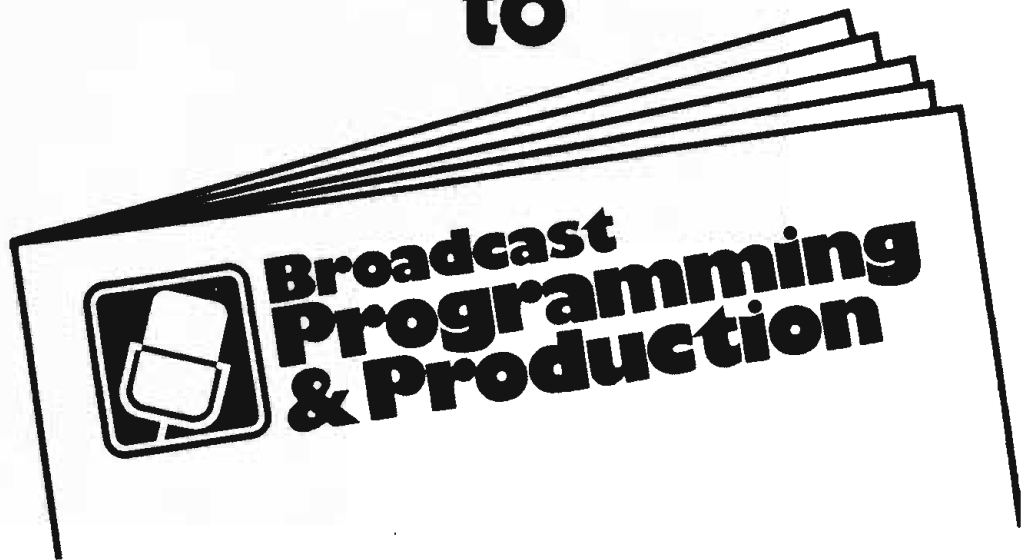
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VEGA WIRELESS MICROPHONES BRING FANS CLOSER TO NFL FOOTBALL ACTION

"Illegal motion, number 32 . . . pen-

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City	State/Province/Country	Zip	

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Radio: AM FM Stereo Live Automated Production Co.

Manufacturer/Distributor Syndicator

Other _____ Format: _____

Television: VHF UHF Production Co. Manufacturer/Distributor

Syndicator Other _____

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Ask for Bob Mayfield.*Want more details?**Circle 114 on Product Info. Card*positor 1 via 3-conductor cable.
TELEMATION, INC., P.O. BOX 15068,
SALT LAKE CITY, UTAH 84115*Want more details?**Circle 145 on Product Info. Card*

NEW DETAILED BROCHURE ON

**PHILIPS LDK-11 PORTABLE COLOR
CAMERA NOW AVAILABLE**

An illustrated, four-page brochure detailing the features of the new Philips LDK-11 Portable Color Camera is now available from Philips Audio Video Systems Corp.

A lightweight portable camera designed to produce full broadcast quality, the Philips LDK-11 is an excellent choice for Electronic News Gathering, Electronic Field Production, production of commercials and documentaries at remote sites and as an extra studio camera. Battery or AC powered, the camera features the famed 3-Plumbicon tube picture with bias light, beam-split prism, linear matrix for colorimetry, H and V



contours, auto iris, auto white balance, genlock sync generator and built-in color bars.

The brochure contains full details and photographs of the camera, backpack, remote control unit, power source and electronic viewfinder. In addition, complete technical specifications and dimensional drawings are included.

Copies of the booklet are available from:

PHILIPS AUDIO VIDEO SYSTEMS
CORP., 91 MCKEE DR., MAHWAY,
NJ 07430

*Want more details?**Circle 146 on Product Info. Card**"The Beach Years" featuring*

THE BEACH BOYS STORY

A Spectacular Radio Special!

A 4-hour radio musical history of The BEACH BOYS, featuring the hits and the hitmakers from a very special time in American pop music.

Bring the story of The BEACH BOYS to your station as they tell it themselves, along with the other hitmakers . . . Jan & Dean, The Surfaris, and more.

The "real" BEACH BOYS STORY, as remembered by Roger Christian, co-author of over 50 songs recorded by the Beach Boys and Jan & Dean, and recipient of the RIAA gold album award for producing Capitol Record's "The Beatles Story."

Written, produced, and hosted by Roger Christian and Jim Pewter (Billboard P.D. of the Year Award).

Now In Syndication From:**creative radio shows**

9121 sunset blvd., los angeles, california 90069

Call Darwin Lamm; CALL COLLECT (213) 276-5022*Want more details? Circle 144 on Product Info. Card***GROOV-STAT 100 STATIC REDUCER**

Bib Hi Fi accessories announces the introduction of the Groov-Stat Static Reducer. A hand held unit, the Groov-Stat produces an electromagnetic field from a piezoelectric element which largely cancels the static surface charge on records and tapes.



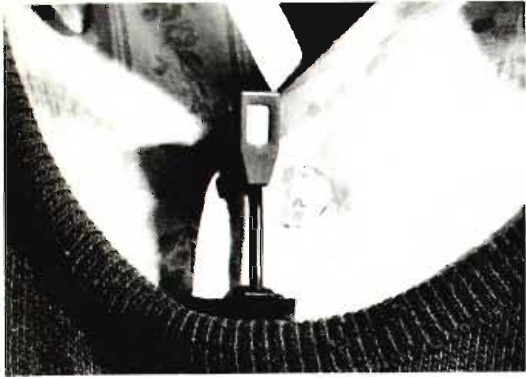
Positively charged ions are released when the operating knob is depressed, negatively charged ions when released. In passing through the air, the discharged ions are slowed down while fanning out. Any in the field of discharge, will repel the like charge but attract the opposite. This will largely cancel the surface charge.

The Groov-Stat Static Reducer is recommended for use in removing static charges on records and tapes, as well as on other plastic surfaces.

REVOX CORP., 155 MICHAEL DR.,
SYOSSET, NY 11791

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Mike are only 8x18x5 mm (5/16x11/16x 3/16 in.). A broad frequency response and the absence of peakiness make this microphone ideal for handling music as well as speech.



Active element is an electret condenser, which is enclosed in a silicone-rubber boot, so that it will be isolated from the case. The case itself is constructed of a very smooth, slick plastic material so that clothing will glide over it and there will be a minimum noise generation. The FET pre-amplifier is built in and driven by a No. 13 battery, located in an in-line power nodule.

The Micro-Mike is available in two models: Model 14, which has a 138-cm cable with a threaded locking micro plug. This model is recommended for wireless-microphone applications. Model B-30 has a cable 366 cm long with a threaded locking micro plug and a balancing transformer with a male connector. This model is recommended for balanced-in-pup applications but is immediately convertible for unbalanced use.

Prices are, respectively, \$110, and \$140. Delivery is from stock or current production (10 days). For more information, contact Bill Reiter at: **IMAGE DEVICES INC., P.O. BOX 610606, MIAMI, FL 33181, PHONE (305) 945-1111**

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The TeleMation Compositor 1 Titling/Graphics System uses a single disk for storage of the computer program and font library as well as 800 composed pages, thereby eliminating the need for disk changing. Several different fonts may be mixed on a page, within a row, or within a word. The Compositor 1 provides camera-quality characters by incorporating line-by-line vertical resolution and horizontal elements of only 29 nsec



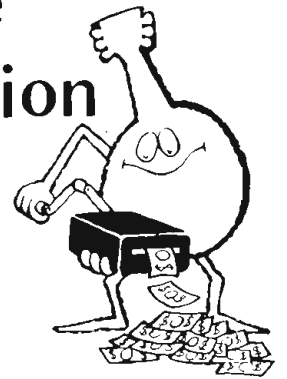
width, compared to the 45 to 65 nsec element width of many other units.

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package, the Compositor 1 automatically compiles, formats, totals, and displays election returns, without need for additional hardware.

The Compositor 1 offers more features and greater initial flexibility along with future "growth" capabilities because it incorporates a full minicomputer instead of using the more limited micro-processor approach. Space is provided for a second character generator, allowing simultaneous preview/take or compose/display operations. Multiple keyboards can be connected to the Com-

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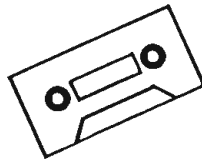


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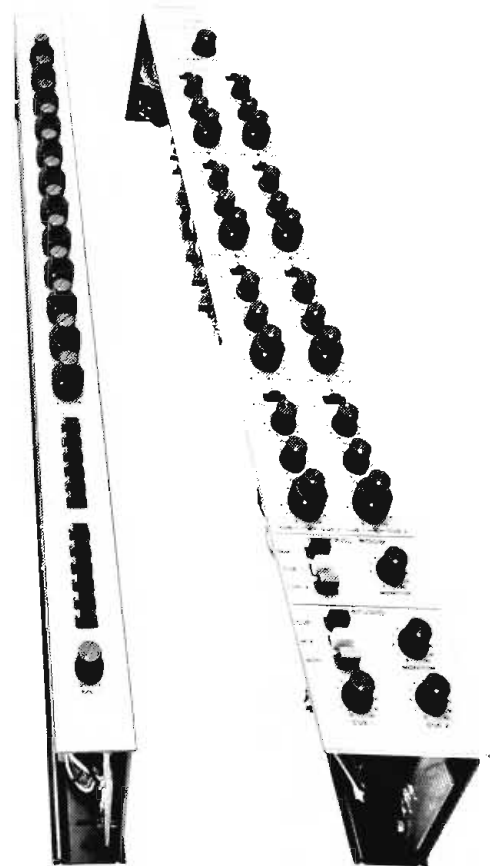
The result is the Model 10B — a good thing made better. Now there are peak reading LED indicators on each input, chassis mounted ¼" phone jacks for added stability, and the echo busses can be used with the program busses for 8-out capability.

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So if you have more talent than money, look into the Model 10B at your nearest TEAC Tascam Series dealer. Just call toll free (800) 447-4700** for the name and location of the one nearest you. **In Illinois, call (800) 322-4400.



Model 120

Model 116

Model 10B

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