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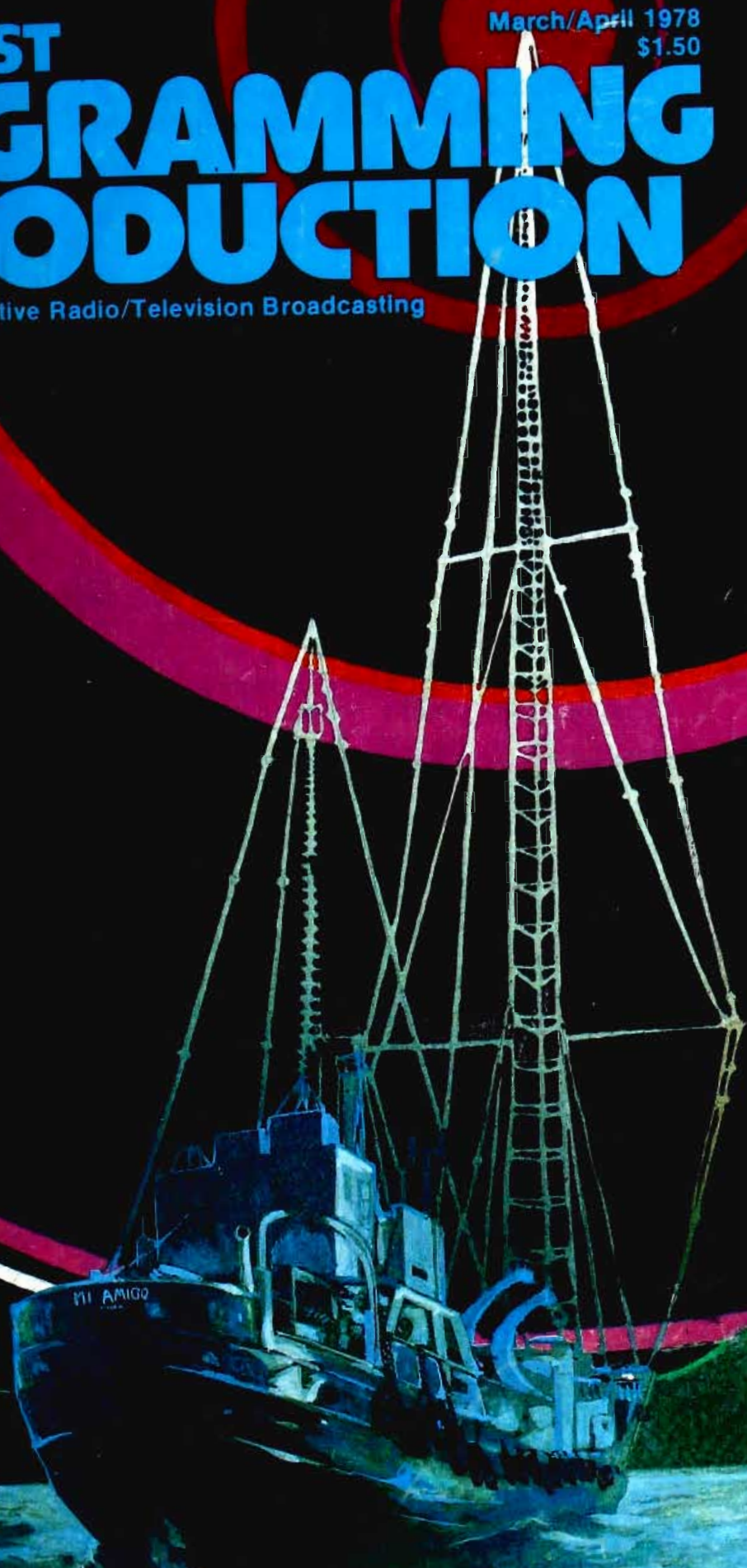
BROADCAST PROGRAMMING & PRODUCTION

The Magazine of Competitive Radio/Television Broadcasting



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TM PRODUCTIONS
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DALLAS

TX 75247



PIRATE RADIO

Country Programming • ABC-TV's "Barney Miller" • Production Consoles

W. Elyea

Contents

| | | |
|---|----|--|
| THE RADIO STATION PRODUCTION MANUAL | 6 | <i>Mel Myers</i> |
| TELEVISION NEWS GRAPHICS | 14 | <i>Nick Yermakou</i> |
| COUNTRY RADIO PROGRAMMING | | |
| <i>Part 1</i> | | |
| <i>Will "Rocking" the Boat Keep Country Afloat?</i> | 20 | <i>Guy Heston & Dave Hall, Jr.</i> |
| <i>Market Memoranda:</i> | | |
| COUNTRY RADIO PROGRAMMING | | |
| <i>Part 2</i> | 25 | <i>Michael Carruthers</i> |
| ONE-INCH VIDEO | | |
| <i>New Technology, New Programming</i> | 31 | <i>Allen Rucker</i> |
| YO HO HO, and a BUCKET OF MEGAWATTS | | |
| <i>The Tale of a Pirate Radio Station</i> | 36 | <i>Jim Holston</i> |
| COMPUTERS IN TELEVISION PROGRAMMING | 39 | |
| THE PRACTICAL RADIO PRODUCTION CONSOLE | 51 | <i>Don Elliot</i> |
| | | |
| New Products & Services | 57 | |
| Classified | 65 | |

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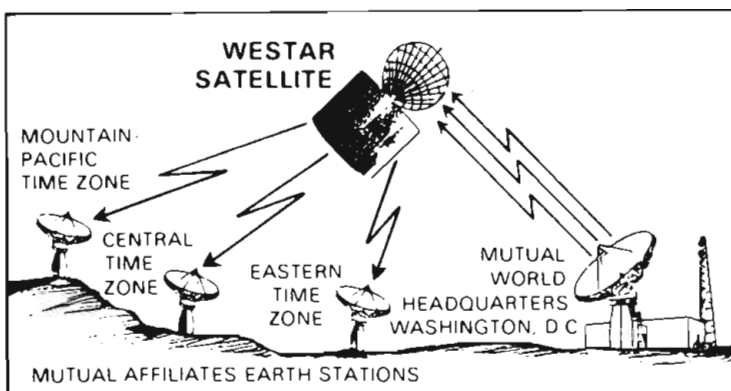
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INDEX OF ADVERTISERS

| | | | |
|------------------------------|--------|---------------------------------------|--------|
| Accurate Sound | 40 | Mutual Broadcasting System | 2, 3 |
| Broadcast Electronics | 7, 53 | Opamp Labs | 66 |
| Cetec Broadcast Group | 8 | Pacific Recorders & Engineering | 43 |
| FM 100 Plan | 50 | Panasonic Video Systems | 34, 35 |
| Greater Media | 27 | Panasonic/Technics | 68 |
| Harrison Systems | 66, 67 | QRK | 37 |
| IQM | 52 | Russco Electronics | 13 |
| Inovonics | 56 | Scully | 54 |
| Kala Music | 23 | TDK | 42 |
| Listec | 17 | Technics | 68 |
| LPB | 24 | Telex | 30 |
| Memphis Avlonics | 61 | UREI | 15 |
| Charles Michelson, Inc. | 28 | Thomas J. Valentino, Inc. | 55, 63 |
| The Money Machine | 29 | VIF International | 56 |
| Westlake Audio | 5 | | |



Mutual can simultaneously transmit a football game in English, a football game in Spanish, a newscast, a public affairs program, a country music show or a stereo concert.

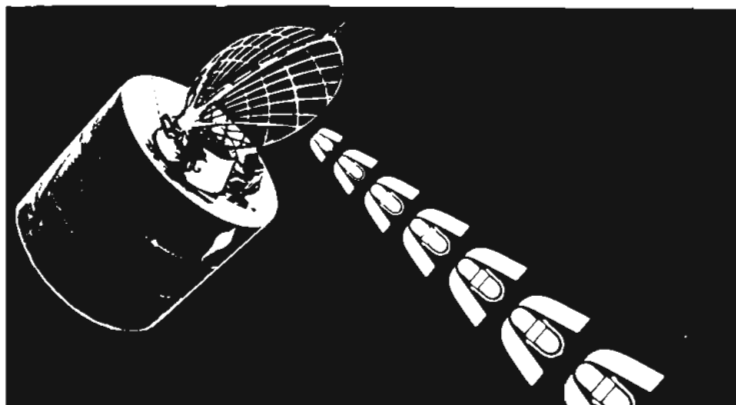
Mutual Sports

In addition to the widest variety of programs in network radio, Mutual is the World's Number One Sports Radio Network. No other network in America approaches the extensive broadcast schedule of Mutual Radio Sports. From football to golf, from basketball to soccer, from auto racing to horse racing, Mutual covers them all. With Mutual's extensive sports program, your stations can add many new clients to your present line-up, advertisers never before on your station and you can build a whole new dimension to your audience. Without question, Mutual has the widest variety of play-by-play sporting events in network radio.

New Concepts in Network Programming

The first added attraction is Mutual's 2½-minute Mini-Features. Stations across the country have found how profitable these 2½-minute Mini-Features can be with a minimum of programming interruption. Mutual's Mini-Features are concise programs that cover the broad spectrum of a station's programming needs --- news and sports --- information --- entertainment --- public affairs. And it's a star-studded line-up, featuring personalities like Curt Gowdy, Jack Anderson, Elmer Dapron, Duff Thomas, Sidney Omarr, Fred Robbins, and many more. In each of Mutual's Mini-Feature programs, stations have a choice of inserting a local commercial in each program the first time* it is broadcast each day. This permits Mutual stations programming of the Mini-Features to benefit from AM

**except Elmer Dapron*



Via satellite, Mutual has a sound quality unheard of in the history of network radio. The signal will be 15khz stereo via Westar I, unlike the normal 5khz signal of other networks.

drive time. And the second time the program airs each day, the station must include the network commercial. Now, concept No. 2 is an all-night talk show that can turn your station into the talk of the town. Mutual has introduced "The Larry King Show", and it has been a tremendous success. Larry King talks to big names in every walk of life and talks to people across America and one of Mutual's most innovative programs. From 12 midnight to 5:30AM, Larry takes to the air and has turned the wee hours into high profit hours for stations around the country.

It's a Full Dish

You can see why Mutual's 'Free Dish' is worth looking into right now. With the broad spectrum of programs on Mutual, your dish could be a blue plate special, and you could beat the competition into the revolutionary era of super quality programming. . . through the use of transmission on Mutual --- the World's Largest Radio Network.

Mutual Has Your Dish In Las Vegas!

We invite you to learn more about it at the NAB Convention:

Champagne Brunch, Satellite Seminar - Sunday, April 9, 10:00 AM-2:00 PM. Key radio station management and engineering personnel are invited to a special sales presentation "The Feeling is Mutual" and a satellite seminar. Pavillions 9, 10, 11, Las Vegas Hilton.

Mutual Hospitality Suite 2964 - Open Daily, April 8-12, Las Vegas Hilton.

Mutual's Convention Exhibit Booth 407 - Open Daily, April 9-12, Las Vegas Convention Center.

Mutual's Outside Exhibit Booth - Open Daily, April 9-12, located just outside the main entrance to the Las Vegas Convention Center.

Mutual's Larry King - Broadcasting live from the Convention in Mutual's Mobile Broadcast Studio, April 9-12.



Washington, D.C. World Headquarters
1755 South Jefferson Davis Highway
Arlington, Virginia 22202, (703) 685-2050

The Radio Station Production Manual

by Mel Myers
Production Director
KMOD/KXXO, Tulsa, Oklahoma

Since leaving the *Program Director's* post at KSFA—AM in Fort Smith, Arkansas, and joining the staff of KMOD/KXXO in June of 1977, I've had to bit-by-bit teach myself and my staff exactly what it is a *Production Director* is supposed to do. The job has been a difficult one, considering the fact that we're two completely different radio stations under one roof, working with a sales staff that sells the stations primarily in combo. All the 6 a.m. to midnight announcers have been assigned two-hour production shifts and are expected to turn out production compatible to both Bill Bruun's "AOR" programming on KMOD-FM, and Rick Lepper's "Upbeat Contemporary" programming on KXXO-AM. Hopefully, I've helped the staff to realize that when they do their best production for the stations, they benefit not only the stations, but also themselves. The more effort and creativity one puts into production, the easier production becomes.

Utilizing personal knowledge and experience, along with some *BP&P* back issues, we drew up an initial set of technical guidelines for the production staff, soon after I arrived. Thanks to the willing cooperation of the production staff, this helped us turn out a higher-quality, more uniform product. . . . but there was still something missing. In spite of the fact that we are in the communications business, we are having difficulty, at times, with the lines of communication between the production staff and the sales staff. Some of the same production problems kept popping up time and time again.

I finally decided we should have a *Production Procedures Manual*. Not something that said, "This is how you make a clean splice . . . This is how you make a tape loop . . . This is how you use sel-sync," but something that said, "This is how you correctly fill out the Production Order . . . This is what's available in the Production Library . . . This is how the sales staff and the production staff can make the job easier."

After many hours of thought, writing and revision, I drew up something called the *KMOD/KXXO Production and Procedure Manual*. It was designed to clearly answer

any question that might arise during the preparation of a spot for production.

Even though change and the understanding of change doesn't come overnight, management and the sales staff generally welcomed the guidelines. It proved to them that the production staff cared enough to actually work with them on their main concern — satisfying their clients. *Together* we could do it, and do it well.

PRODUCTION PROCEDURES MANUAL TABLE OF CONTENTS

FILLING OUT THE
PRODUCTION ORDER
TALENT
PRODUCTION LOG
CLIENT APPROVAL OF SPOTS
MUSIC AND SOUND EFFECTS
DUBS FROM OUTSIDE SOURCES
RESERVING THE
PRODUCTION ROOMS
PREPARATION OF COPY
CONTENT OF COPY
COPY LENGTH
SPEC SPOTS

FILLING OUT THE PRODUCTION ORDER

For each piece of commercial work to be aired on one or both of the stations, a Production Order should be filled out by the Account Executive. (see illustration "a") There should be a separate Production Order for each part of the schedule. For example, if there are spots to run 11/1-11/15, and others to run 11/16-11/30, there should be a Production Order for each. The same rule applies to spot purchases requiring both 30- and 60-second spots.

Start and End Dates — The Account Executive should be specific! "Asap" is not acceptable as a start date. The Purchase Order filled out for the Traffic Department has a start date — it should be used on the Production Order. "Tfn" may be used in the End Date blank, ONLY if the purchase order indicates a continuous buy. However,

a spot promoting a certain event or anything that will be over after a certain date *cannot* be marked "tfn", even if the Client has a continuous schedule of spots running on one or both of our stations. The reason: In the past, we've mistakenly aired spots promoting a contest, drawing or some other event, THE DAY AFTER such an event took place, simply because the cart was marked to run "tfn". Cases such as this, cause embarrassment and aggravation to both the station *and* the advertiser. Also, carts marked "tfn" tend to remain in control rooms long after their schedule has expired, and this contributes to a shortage of carts for new spots.

Cart Number — Only spec spots will be produced without a cart number.

Instructions — Once again, the Account Executive must be specific! If several voices, special music, or particular sound effects are needed, it must be clearly explained. If the spots are to be rotated in a particular sequence, or if certain spots on a tape are to be left out when a dub is made, the Account Executive must specify! If a particular member of the Production Staff is requested for a spot (see "Talent", below) the instruction blank should carry that message as well.

Upon entry to the Production Basket with the copy to be produced, the complete Production Order should be filled out, with the exception of the "Completed By" and the final "Date" blanks. These are to be filled out by the person producing the spot. It's necessary that the Production Order be complete, in order that any problem can be traced. Any Production Order incorrectly filled out before being placed in the Production Basket, will be returned to the Account Executive to be corrected before actual Production takes place. Rather than take the chance of producing the spot incorrectly and having to take the time to do it all over again, production will be postponed until instructions are clear and precise.

TALENT

If, for one reason or another, a spot is to be produced by a particular member of the

Looking for a professional audio product?

Westlake Audio is a lot more than a studio builder. We represent, stock, sell and service the finest professional audio products available today! Microphones, tape machines, amplifiers, speakers, consoles and more. Whatever your product need, call Westlake Audio.

Consoles

Audiomatics • Automated Processes • Harrison • Cetus
Allen & Heath • Yamaha

Tape Machines

3M • Electro Sound • Otari and Nakamichi

Synchronizers

Automated Processes • 3M • EECO

Monitor Speakers

Westlake Audio • JBL • Gauss/Cetus

Amplifiers

Crown • JBL • Crown Vega • SAE • Yamaha

Microphones

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

Support Equipment

Allison Research • Amber • Atlas • Auratone • Countryman • DBX
• Dolby • Edittall • Eventide Clockworks • Inovonics • Koss
• Lang Electronics • MRI • MXR • Multi-Sync • Orban-Parasound
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• U.R.E.I. • White • EMT • Macmix

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Complete Studio, Control Room and Echo Chamber Design
Construction, Wiring and System Interface

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K140
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series 65k allison research, usa.

from acoustic design
to down beat...

**Westlake
Audio**

6311 Wilshire Boulevard
Los Angeles, California 90048
(213) 855-0303
Telex 888648

Cetec Schafer System 7000: Post-graduate technology, elementary operation

System 7000 is the leading-edge in radio automation: Multiprocessor architecture, plug-in firmware boards, super-clean audio circuitry, almost limitless expandability.

Keeping it simple to operate

System 7000 also includes another design breakthrough: human engineering. This marvelous machine is people-oriented. The sophisticated and versatile solid-state electronics are programmed for simple, step-by-step direction in plain English language.

Powerful and expandable

Most of all, System 7000 is a powerful broadcasting tool for any radio operation. It guarantees consistently superior audio quality, precise timing, silky smooth transitions, and enhancement of any program format.

When you're ready, the 7000 helps you grow without growing pains. Add memory, 1000 events at a time, with plug-in boards. Ditto with additional audio sources, up to 64. Add video

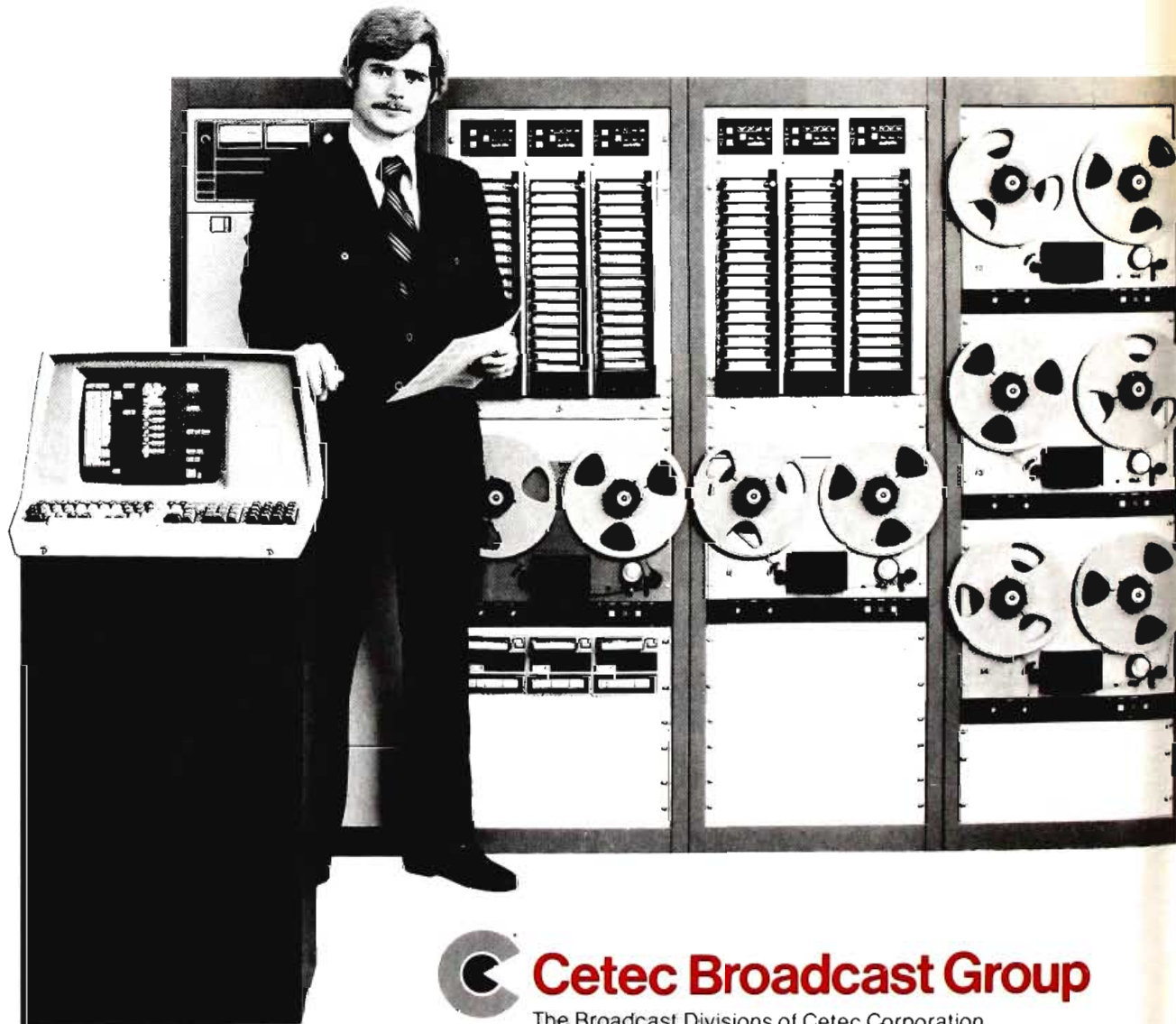
terminals — at any time, for any remote location. Add Verified English Logging. Plug-in a "debug card" for system self-diagnosis.

A goof-proof keyboard

You talk to the 7000 in English on a color-coded, mode-clustered keyboard that won't accept mis-programming errors. Your instructions are displayed on a video screen (or several video screens, if you wish). The system answers politely, in English, on the same screen(s). At any time, you can look forward or backward to verify program sequence, or real-time sequence, or to review editing-in-process.

The bottom-most line is that Cetec Schafer System 7000 can handle the toughest and most complex radio broadcast tasks easily and cost-effectively, and with built-in capability to take on tomorrow's added jobs.

All the details are in our new, full-color 7000 product book. Write to Andy McClure at Cetec Broadcast Group, or telephone him at (805) 968-0755.



 **Cetec Broadcast Group**

The Broadcast Divisions of Cetec Corporation
75 Castillian Drive, Goleta, California 93017

Broadcast Electronics moves to automation

CONTROL 16 moves out front



among microprocessor program automation and it should—it's the "INTELLIGENT ONE"

Only with Control 16 do you have all the benefits of the intelligent radio program automation system

LIKE . . .

5 INTELLIGENT AND INNOVATIVE CRT DISPLAYS—YES FIVE!

It is absolutely amazing the ease with which you have full system control.



Exclusive Assignment Table display for easy change of source assignment (Time Announce, Dead Roll, etc.) from the Keyboard instead of being hardwired directly.



Exclusive Diagnostic Logging display for instant review of last 10 logging lines. From anywhere in the station you can see if events as scheduled did actually play.



Exclusive Program display for monitoring on-air programming while at the same time (and on same display) you can make program changes.

PLUS 2 MORE EXCLUSIVE REVIEW DISPLAYS

You can look ahead at any 96 Program Events at one time. Or look at any 72 Compare Time Entries at one time. Both available for making intelligent programming decisions.

AND THESE "OUT FRONT" FEATURES

Intelligent and Attractive Portable Keyboard

This low, clean keyboard design eliminates all those unnecessary keys that cause confusion. Control 16's **self teaching** keyboard makes automation operation a real snap.

Intelligent and Versatile Memory System

Innovative memory concept with SEQUENTIAL, MAIN/SUB, and TIME INSERTION PROGRAMMING. Plus a unique 12/24 hour self correcting digital clock system. With a powerful 500 entry Compare Time memory with 17 programmable functions!

There is a lot more that Control 16 offers. To learn what modern automation equipment is capable of, send for our brochure on Control 16. Or call John Burtle at (217) 224-9600 and tell John you want to know more about "THE INTELLIGENT ONE."



BROADCAST ELECTRONICS, INC.

PRODUCERS OF *Spelmaster* TAPE CARTRIDGE EQUIPMENT
4100 NORTH 24th STREET, QUINCY, ILLINOIS 62301

See CBG
at NAB!
Booth 429

Cetec Schafer System 7000: Post-graduate technology, elementary operation

System 7000 is the leading-edge in radio automation: Multiprocessor architecture, plug-in firmware boards, super-clean audio circuitry, almost limitless

terminals — at any time, for any remote location. Add Verified English Logging. Plug-in a "debug card" for system self-diagnosis.

Keeping it simple

System 7000 is simple through: human-machine interface and versatile programming in plain English

Powerful and flexible

Most of all, System 7000 is a powerful and flexible tool for an audio engineer, consistently providing timing, silky sound, and the management of any program

When you need to handle events at a time without growing additional audio

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Permit
No. 59188
Los Angeles, CA

BUSINESS REPLY MAIL

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by:



Box 24694
Los Angeles, CA 90024

*Above address for Product Info. Cards only.
Address all other correspondence to:
BP&P • P.O. Box 2449 • Hollywood, CA 90028*



 **Cetec Broadcast Group**

The Broadcast Divisions of Cetec Corporation
75 Castillian Drive, Goleta, California 93017

Production Staff, the copy and order should specify that, and must be in the Production Basket before that particular Production Person's shift begins. (The Production Director is to make a Production Schedule available to the Sales Staff at all times.) Now and then, however, certain persons cannot produce certain spots, due to a conflict. The same voice, should not be on commercials for competing accounts. For example, the same voice should not be on commercials for 2 different night clubs, hairstyling establishments, record shops etc.

Illustration "A"

PRODUCTION ORDER

Account JOE'S DINER Start Date 11/1

Cart # 387 10 30 X3 60 End Date 11/5

AM _____ FM _____ Both X Dub X

INSTRUCTIONS: DUB ES-101, ES-102, and ES-104

TO ROTATE EVENLY - SKIP CUT ES103 ON TAPE

Completed By JK Date 10/26



PRODUCT INFORMATION CARD

USE THIS CARD FOR MORE FACTS ON ITEMS SEEN IN THIS ISSUE

Name _____

Title _____ Issue Date (required): _____

Station/Company _____

Address _____ Office Home

City _____ State _____ Zip _____

PLEASE CHECK APPROPRIATE CATEGORY:

RADIO: AM FM Stereo Live Automated Format _____
 Manufacturer Syndicator Production Co. Other _____

TELEVISION: VHF UHF
 Manufacturer Syndicator Production Co. Other _____

Your Comments: _____

SEND INFORMATION ON ITEMS CIRCLED BELOW:

| | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |

Use this card up to 6 months after issue date.

before the spot is ever turned in to be produced. Too often, a Client has refused to approve a produced spot — not because of a mistake on the Producer's part, but because the copy had not been approved beforehand.

Before copy is presented to the Client for approval, the Account Executive must be sure it is the correct length. If approved copy has to be cut in length by the Producer in order to fit within the purchased spot length, the Client may be displeased to hear changes in what he considered to be good copy. (See "Preparation of Copy".)

CLIENT-PRODUCED SPOTS

No Clients will be allowed to self-produce spots, unless they have a background or experience in broadcast journalism. Any Client wishing to self-produce a spot should be told by his Account Executive that it is in his best interest that his commercial be produced by a professional. The Client is expected to be a professional in his field, and we are professionals in ours.

MUSIC AND SOUND EFFECTS

Music regularly programmed on either of our radio stations may not be used in commercials — with only two exceptions: concert and record commercials. In these

sound effect, the Account Executive should be sure that the sound effect is in the Production Library. If it is not, the Production Director should be contacted about the possibility of creating the sound effect.

s) Production music and sound effect records are not to be removed from the Production Rooms and are to be returned to their proper bins by the Producer after each spot is produced.

Below is a complete of music types in the Production Library:

- Seasonal (Christmas, etc.)
- Progressive Jazz
- Traditional Jazz
- Movie Sound Tracks
- Piano & Organ
- Brass & Super Impact
- Moog Synthesizer
- Heavy Metal Rock
- Country
- Contemporary
- Patriotic
- Disco-oriented
- Strings
- Classical
- Foreign
- Acoustic Instruments
- 40's and 50's
- Big Band

DUBS FROM OUTSIDE SOURCES

Pre-recorded commercials from outside our stations must meet certain requirements.

Illustration "B"

PRODUCTION LOG

| DATE | CART # | ACCOUNT NAME | TIME REC. | SALES INITIALS | PICKUP (DATE & TIME) | RETURN | PROG. INITIALS |
|-------|--------|--------------|-----------|----------------|----------------------|--------|----------------|
| 10/25 | 387 | JOE'S DINER | 10:35A | L.M. | 11/26 2P | 9:20P | J.K. |
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Illustration "C"

PRODUCTION ROOM RESERVATION SCHEDULE

(No reservations for more than one hour in duration. All reservations must be made at least 24 hours in advance. Any person more than 15 minutes late for a reservation must forfeit the room until at least the next day, unless there is a possibility of a break in production activity. In that event, the person may wait in the front office).

| Day | from --- until | Account or Agency | Salesperson | Engineer? |
|-----------|----------------|-------------------|-------------|-----------|
| MONDAY | 10:30-11:30a | PROMO PRODUCTIONS | P.J. | YES |
| 11/4 | 1-1:30p | FALKBERGER, INC. | H.B. | YES |
| TUESDAY | | | | |
| 11/5 | 12 noon-1p | LOOBOYLES | T.G. | YES |
| WEDNESDAY | | | | |
| THURSDAY | | | | |
| FRIDAY | | | | |

Electronic Transcriptions (ET's or records) are acceptable.

Reel-to-reel tapes on 5, 7, or 10-inch reels are acceptable. Our equipment is capable of handling 3¾, 7½, or 15 ips tape speeds. However, 7½ ips is highly preferred. Reel-to-reel tapes must be two-track stereo or full-track mono.

Cassette tapes are not acceptable, due to difficulty and loss in sound quality experienced in transferring to reel-to-reel format for use.

If sound quality of an outside-produced dub is so poor as to sound unpleasant on the air, the dub will be refused, and a new one will be requested. Any Producer or Account Executive having some doubt as to the quality of a particular dub should bring it to the attention of the Production Director and/or Program Directors. They will have the final decision in these matters. If it is impossible to obtain a better dub in a reasonable amount of time, the spot will be re-produced in-house, after the Account Executive prepares copy and turns in a new Production Order.

Copy content of outside-produced commercials must be in accordance with "Content of Copy" rules on page 6.

RESERVING THE PRODUCTION ROOMS

Production Studio One and Production Studio Two may be reserved for supervised jobs and agency work, provided certain requirements are met.

MONDAY, TUESDAY, & WEDNESDAY

At least 24-hours in advance, the Account Executive or Production Director must completely fill out the Room Reservation Schedule (see illustration "C"), indicating date for reservation, beginning and end times, account name, sales initials, and whether or not Producer on duty at that time will be needed for engineering. There will be no reservations for more than one hour in duration, and a Producer's entire Production Shift may not be taken up by reservations. One hour of each person's two-hour shift must remain unreserved for regular production work. Therefore, if a one-hour reservation is made at 10 a.m., another cannot be made until 12 noon. If the person for whom the reservation is made is more than 15 minutes late, normal production work will be resumed. If and when the person does finally arrive, he may wait in the front office until there is a break in activity, if it is a light production day . . . or, the reservation may be entirely rescheduled for a later date. Those reserving one of the rooms are expected to have their work completed within ten minutes of the end time written on the Production Room Reservation Schedule.

THURSDAY & FRIDAY

Due to the high volume of regular production work on these days, reservations are discouraged. All reservations for Thursday and Friday must be cleared by the Production Director at least 24-hours in advance. His signature is required on a special reservation sheet in order for Thursday and Friday reservations

to be valid.

One of our Producers cannot reserve the Production Room during another's Production Shift.

Accounts and agencies reserving one of the room are to be informed by their Account Executive of the above rules. They are also to be informed that copy must be prepared prior to the session appointment, and that certain standards regarding copy content must be met if a spot is to be aired on one of both of our stations. (See below, "Preparation of Copy".)

PREPARATION OF COPY

Copy should be prepared and placed in the Production Basket within an hour of the time the Purchase Order is filled out, or in the event of copy updating, at least 48-hours in advance of its first airing. Copy should be typed and proofread before being placed in the Production Basket. Handwritten copy will not be accepted by the Production Department. Prices, dates, and phone numbers should always be double-checked for accuracy by the Account Executive. A lot of problems for all involved have been caused when a single numeral in a spot was incorrect. If there is a misleading typing error in the copy, such as an album being priced as \$5.98 in one part of the spot and then quoted as \$589 in another part, the spot is not to be cut until the situation is clarified by the Account Executive. Copy using unusual brand names must carry phonetic pronunciations, obtained from a person who is sure of exactly how the words are pronounced — preferably the Client.

If copy calls for any out-of-the-ordinary arrangements, it is advised that the Account Executive and Production Director discuss preparations.

CONTENT OF COPY

Rules of good grammar, taste, and judgement are to be followed at all times in copywriting. FCC rules and NAB standards are not to be violated. Statements should not be misleading, and personal endorsements are discouraged. Any and all questions of legality are to be directed to the Operations Director.

Much care must be taken in preparing copy describing a drawing or a contest. A lottery is illegal and cannot be advertised. Three conditions must be present in order for a drawing to be a lottery: prize, chance, and consideration. If a business is giving away a prize in a random drawing, and a person must pay a sum of money in order to enter the drawing, a lottery exists. Once again, the Operations Director should be consulted if there is any doubt whatsoever as to the legality of a drawing or contest.

Theater commercials produced in-house may adequately describe or portray the movie being shown, providing no profane or distasteful language is used. Also, by law, all movie commercials must include the movie's rating.

The use of personal pronouns "we" and "I" will not be used in house-produced spots utilizing station talent, with the exception of

Television News Graphics

by Nick Yermakov

Let's see now, it's getting on toward eleven o'clock, *Charley's Angels* is over, so

I've got my chauvenist fix for the day. It's too early for Johnny Carson and the wife's got a headache tonight, which leaves me with a half hour to kill. Think I'll watch the news. Okay, now I've got a choice of sexy news,

where they've got the most beautiful women in the civilized world reading headlines in soft, seductive voices . . . but I don't think my blood pressure can handle that, right after *Charley's Angels*. Well, that leaves me with the friendly news, where the people are so warm and low key that you just know they get together for a picnic every Sunday, bob for apples and hold sack races. Or, there's just the Olsen and Johnson Memorial Hellzapoppin News, where the laughs come faster than at a Steve Martin concert, and the newscasters sit around in casual clothes and giggle and squirt seltzer at each other.

Examples of final-product Vizmo news graphics, as seen on KNBC-TV, Los Angeles.

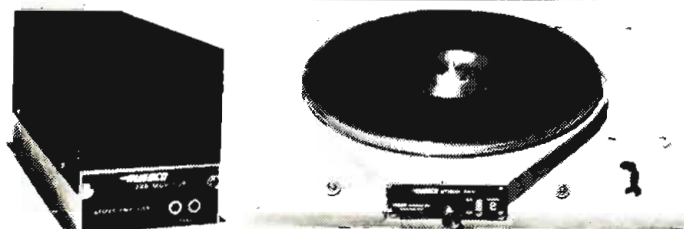
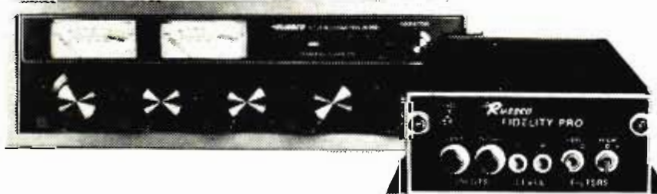


Obviously, News programming has changed a lot in recent years. The competition for ratings is fierce, more so today than ever before. News Directors, Station Managers, Producers, Network Executives and all those other people with important titles in caps, all have contributed their ideas in the race to give their show that one special edge that will result in greater viewer response. In so doing, many have decided that imitation is the sincerest form of flattery and, in true Hollywood fashion, have tried to duplicate what 'number one' does, to see if it will work for number two. However, what works for Eyewitness News in New York, might not work for a CBS affiliate in Idaho. Granted, your female correspondent doesn't even remotely resemble Olivia Newton John, but she's

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BP&P 13

station promos and spots in which the Producer is using a "character voice". For example, commercial copy should not be written in such a way that one of the Production Staff, in his own voice, says, "Come on out to Billy Bob's Car Wash and we'll really bring out the shine in your car, because we care."

If several different spots are to rotate on the same cart, it is necessary for all of the spots to have the same outcue, so the Announcer on the air will be able to tightly and smoothly progress into the next program element.

Spots referring to one or both of our stations in some manner must not mention both — only the station on which the spot is to air. If the spot is to air on both stations and a station mention is included, two versions of it must be produced.

Due to the fact that station promos are actually commercials for our radio stations, much planning must go into their preparation. Those involved with the overall execution of each station promotion should meet with the respective Program Director for consultation before preparing copy for station promos. It is also advised that all copy updates be prepared at the same time as the initial promo copy, to insure the correct build-up and flow of each station promotion.

COPY LENGTH

Spots are to be written in such a manner that the Producer can record them in the purchased length, sounding natural, without having to either rush or elongate words.

In respect to both "Copy Content" and "Copy Length", if the Account Executive cannot be contacted for copy revision if necessary during production, the Producer is given authority to make whatever copy revisions are necessary to adhere to the rules set down in this Production Procedures Manual.

SPEC SPOTS

Spec spots will be produced occasionally, but only after other already-scheduled copy is produced. Spec spots take a lot of time away from regular production work, sometimes paying off and sometimes proving to be a total waste of manpower and creativity. Even though a sale has not been made, copy for all spec spots must be *completely approved* by the prospective Client. Too often a well-done spot has sold a Client on one or both of our stations, only to be *produced again* before going on the air, because the Client wanted an extra fact added to the copy.

Most production problems can be avoided simply by the account executive preparing the copy or dubs and placing them in the Production Basket at least 48-hours before airtime. The Production Staff will not always be able to immediately produce such spots, but advance planning can usually be made in such cases . . . resulting in higher quality production and better service to our accounts.



At KNBC-TV, Los Angeles, news graphics are handled by an independent company called "Vizmo", who also handle news graphics for NBC and ABC nightly newscasts. Basically, Vizmo is a rear projection system (similar to an overhead projector, yet much larger and more complex) with super, dissolve, and wipe capabilities. Pictured above is one set of dual Vizmo machines behind the 4' x 5' projection screens on the news set, with author Nick Yermakov, (L), and Vizmo artist, Jim Elyea.

The Vizmo machine, itself, is not immediately visible, since it is hidden by the set. Yet, its presence is evidenced by the two 4 x 5 screens on either side of the set, immediately behind the chairs where the talent sits. I noticed with interest, that the angular table behind which the news personnel sit, while on the air, has windows in its surface, unseen by the camera. Beneath each window, suspended at slight angles, are television monitors. All the newsman has to do, is glance down for quick reference.

There are two rear projection screens, which means, of course, two Vizmo machines. The unit itself, is not imposing in appearance. I stand about 5' 9", and the unit was only slightly taller than me. The operator sits on a small platform, almost "in" the Vizmo, since he is surrounded, but actually in front of it. While operating the Vizmo, the operator has his back to the screen. The Vizmo has a dual lamp source and the graphics are mounted on 8" square templates, held in place by tape and acetate. This template is called a Viz. These templates can be slapped onto and off the machine as quickly as the operator is able to move his hands. The scale and framing has already been taken care of, so all the operator has to do is follow the script. Ted Demas, chief operator and manager of Vizmo, can do all his own superimpositions, dissolves, and wipes, simply by following the

script, even though he is in constant touch with the director via headset.

Having looked at the Vizmo machine, we then made our way through a series of turns and twists, down several flights of stairs, past numerous cubbyholes arriving finally at the place where all the work is done. I, for one, was glad to have Jim with us as guide, because alone, I never would have found my way out of there. I mentioned this to him and he smiled, then told me how, on numerous occasions, he had run from the set to the shop, delivering a Viz at the last minute. I do not envy him that element of his job. The shop itself, puts the studio of David

Hemmings, in Antonioni's *Blow-Up*, to shame.

Everywhere one looks, the personalities of the artists are reflected. The walls are covered with veritable explosions of cut-outs, paste-ups, cartoons, collages, pin-ups, put-downs, and a Disney poster you'd have to see to believe. It's an atmosphere that manages to be both madcap and homey. Or, maybe it's just me and my craziness. All I knew was, that the moment I sat foot in there, I felt comfortable. Actually, I wanted to forget about the interview for a while and just wander around gazing at the walls. It's like a miniature pop art museum.

The table where Jim works is covered with predictable clutter, but what makes it unique, is a small lighted panel on which the Viz is assembled. The panel is covered with a criss-crossing grid, over the outline of the screen, that is a scaled down version of the rear projection screen, upstairs on the set. This panel enables Jim to assemble his Viz completely in scale. He can actually see what will be projected and what will be cropped off, as well as judge the relationship of the seated talent to the graphic. This "mask," as they call it, shows the artists the format, and it's centered in proportion to the actual screen, so they can cut exactly to measure.

The Vizmo staff, which is comprised of seven people, works on a rotating shift. Sometimes an artist will put in an eight hour day, starting in the morning, and another time he will work at night, for the later newscasts. All the artists interchange responsibilities. Everyone does everything

The full-color transparency, or "Viz" as it's called, is assembled at the artist's table on a back-lighted panel, proportionally scaled-down to the rear projection screen on the news set.



damn good at her job, for crying out loud, and it would be a shame to replace her with some kid fresh out of Columbia University, who looks terrific and dresses like a *Vogue* model, but can't tell a minicam from a mini-skirt. What to do?

The fact is, there is more involved in the "look" of a news show, than the amount of hair spray applied by the anchorman. KNBC in Los Angeles, has a good, tight, professional news staff. True, they have made the mandatory concession to our times and they have loosened up their format somewhat, enough to allow some personal exchanges between the news personnel, but basically, there is no gimmick. No "hook" that you can see. The accent is on news, and not show business. Yet, they "look" good.

It doesn't take the combined talents of a Vidal Sassoon and a Way Bandy to dress up a newscast. It is, after all, a newscast, not a fashion show. Yet, when you can hit on the ideal combination of form and function, you can't help but improve the appearance of the product. And this can be done in an area, all too often overlooked by programmers, and even, unnoticed by viewers. That is, the viewers see the product and can benefit by it, but it's subtle nature often escapes them. When was the last time you paid particular attention to the graphics on the news?

That's right, graphics. The viewer will respond on a conscious level to an anchorman's sense of humor or a weatherman's rustic charm, but the graphics contribute more to the overall picture. They can, not only dress up a newscast, but be educational and informative, as well.

We met Jim Elyea in the news lobby of the NBC studios in Burbank. "Beautiful downtown Burbank," as Johnny Carson calls it, where on any given day, you can see lines forming outside the massive complex... people waiting to try out for game shows, tourists anxious for a glimpse of the "glitter" world. This evening, it was quiet. We walked through the maze of corridors with towering ceilings, past the studios where the *Tonight Show* and *The Midnight Special* are taped, to the set where the KNBC news team does its work.

Jim is an artist for Vizmo, the company that contracts with KNBC to do their graphics. Vizmo has its headquarters in New York City, their main headquarters happen to be in the NBC building, even though they are an independent corporation. Besides giving a professional look to KNBC, Vizmo also contracts to do the graphics for NBC Nightly News in New York, ABC Nightly News in New York, the National Kids Quiz, the recent Grammy Awards, and numerous private concerns. Essentially, Vizmo is a rear projection system (similar to an overhead projector, yet much larger and more complex) with super, dissolve and wipe capabilities. First, we are to look at the Vizmo machine itself, then we would see how the graphics themselves were made.

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styles, since they have a great deal of freedom in their work, so long as the finished viz matches the general description of the order sheet. The most difficult graphics to do are often the simple ones. Recently, the logos were changed at NBC, and the job took two to three weeks. The reason being, that these graphics had to be absolutely perfect, since they would be used over a long period of time.

One of the major advantages to the Vizmo rear projection system, is not readily apparent. And that, is the system's superiority to chromakey. A majority of the stations use chromakey, but one of the major disadvantages of it, is that the on-camera personnel have to be very careful about what color clothing they wear. How many times have you seen a portion of a necktie, sparkle into oblivion, or a breakup effect that resulted in a female newscaster's blouse having blue highlights? At KNBC, the choice of green as a key color, lifts that limitation quite a bit, since green is not a common clothing color. (Apologies to those of you who are Irish.) In fact, while we were discussing this very subject with Jim and Ted, it became very obvious that, while none of us were wearing anything green, every single one of us had at least one item of blue clothing on. And blue is a common color content in other shades, as well. Also, with chromakey, there is the problem of framing and jockeying two cameras, to

Some of the viz templates are of the multiple "lay-over" variety. Similar to a flip chart, different sections of one particular graphic can be added or deleted as needed. For instance, in a weather report, a geographical area can first be shown, then the overlay added to display the high and low temperatures of the day.



make the composite look nice, and this takes valuable time. The framing is often improper, and all too often, the TD punches the wrong button and the talent disappears, leaving the viewer looking at the graphic all by itself. Then, when the mistake is realized, poof! The newscaster returns from the twilight zone, and even the most technically ignorant of viewers will realize that a mistake has been made, and the impact of the story will be lost.

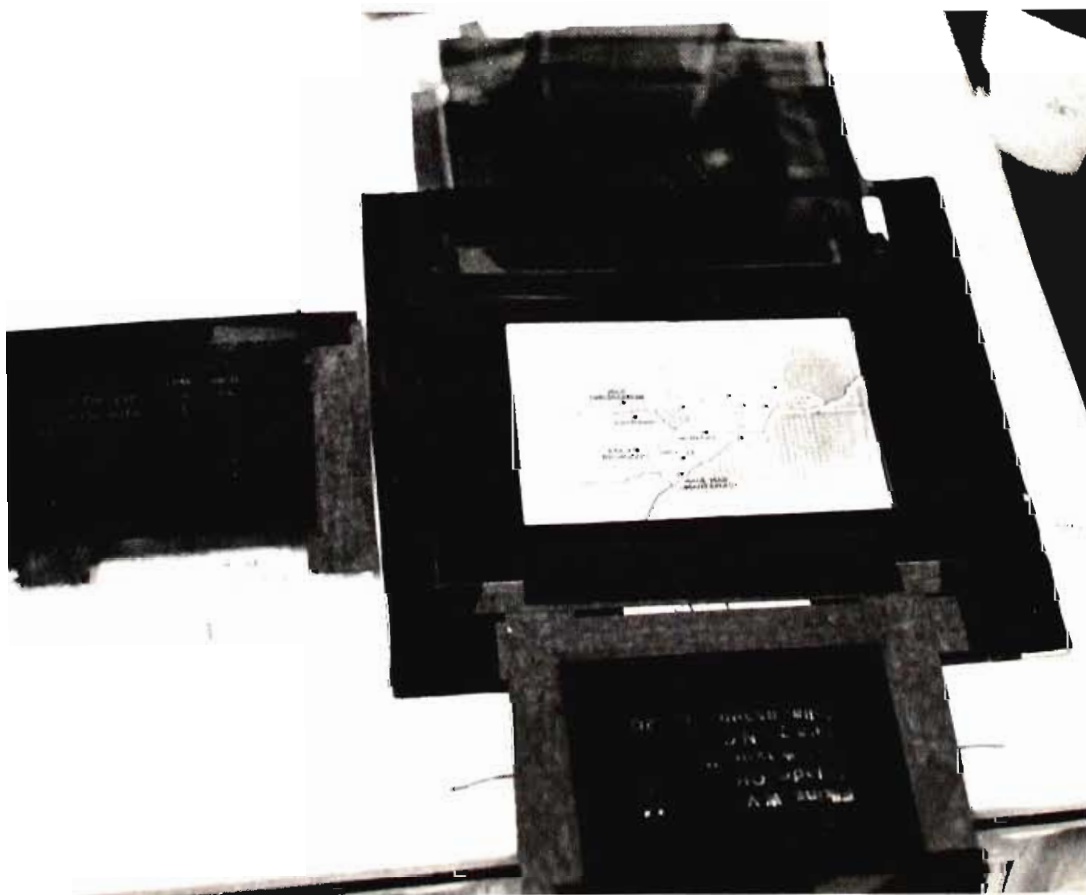
With Vizmo, the look, production wise, is consistent. The chromakey can be simplified by projecting green light onto the rear projection screen, and the framing is automatic. You can also have any size screen you want, which compensates for the different tastes in inevitable managerial shifts. In chromakey, one camera must be

The background of graphics are often drawn by hand or composed of a series of cut-outs. The above graphic was used in reporting the story of a recent teacher's strike, depicting a teacher in the background, and students in the foreground. The original cut-out artwork is on the left, the reduced Ektachrome color transparency is on the right.

critically focused on one piece of artwork, whereas with Vizmo, the camera is critically focused on the newscaster, and depth of field takes care of the rest. This eliminates split focus with loss in clarity.

Obviously, a great deal can be done with a system like Vizmo, to improve the quality of a news program. Besides the technical advantages, there is, what Jim Elyea calls, "communicatory impact" of a graphic. Besides adding an aesthetic quality to the show, graphics have to be informative, as well. A good graphic has to make a quick visual statement, so, it can't be too intricate. Consideration must be given to what it would look like with a tight super, or with type over it. Nor can it be overly simple, because then the impact will not be as strong as desired, and, let's face it, it will look cheesy.

"The main thing we have to remember," explains Jim, "is that these graphics will be on, for three to five seconds, sometimes longer if we're lucky. It's kind of a boggling thing to realize that something has to be read in that length of time. You have to say whatever the news story is. Sometimes a viz will be captioned and sometimes it won't, but either way, they have to read. Periodically, it's surprising how much detail we can put into something. Readability in a short length of time, doesn't necessarily have to do with complexity or simplicity. You can see some of the stuff they do on other shows and, apparently, the idea is that it's got to be readable very fast, so we've got to keep it very simple. It's so simple that it gets insulting, at times. You know," he grins wryly, "there'll be drugs, and it'll just have a needle."



at Vizmo.

Basically, there are three types of graphics: maps, photos, and backgrounds. The maps are drawn out by hand, from a reference source, then photographed in black and white. An hour later, the transparency is ready for the next step, which involves the cutting of 30 point acetate (in whatever color desired) to correspond to the shape of a desired shaded area. These cut-outs are then taped onto the borders of the viz, covering the matching area on the transparency. When all the cut-outs have been taped in place, a covering sheet of a lighter 15 point acetate (clear) is put over it. The lamps on the Vizmo machine put out a lot of heat, and the viz templates have a tendency to buckle, as a result. So, everytime a viz is "run", the acetate must be changed. As can be imagined, the folks at Vizmo go through lots and lots of acetate, since they average roughly 25 pieces per machine, per show, which means about 50 graphics per newscast.

Some of the viz templates are of the multiple "lay over" variety. Remember your high school biology textbooks, where one plate showed a skeletal system, you flipped another transparent plate over that one and you had the addition of the circulatory system, then the muscular system and so forth? Basically, it's the same idea. In this case, the lay over pieces are taped to the sides of the viz, in perfect alignment, so all the operator of the Vizmo has to do, is manually flip the sheet in place, just like you did in high school with your textbook. Except he gets paid for it, and you only got a "C" on your anatomy report.

In the cases of four color artwork, ektachrome is shot of the pieces, and two or three "color runs" are done each day, with the transparencies ready for mounting, an hour later. And, of course, the color black, can be produced by anything that won't allow light through the transparency, so paint can be utilized. For quick results, strips of tape can be applied directly over the viz, to mask off the black areas.

For photos, the Vizmo people have access to the wire services. On occasion, they may use copyrighted material that has been specifically cleared to them. But, mostly, since anything that goes on the news is copyrighted, they refer either to the wire services or to their own resources. They have a "must get" list, and often, one or more of the artists will run out with a camera and take a picture himself.

On a normal day, the lead artist will go upstairs to the newsroom to take graphic orders from the producers and writers of the five and six o'clock news shows. (The orders for the eleven o'clock newscasts are taken after dinner.) The order sheet may contain a series of names, such as Wayne Hays, Governor Jerry Brown, Tongsun Park, or it may specify locations or maps or picture backgrounds of one sort or another. Throughout the day, further orders will come down on the hot line.

Many of the graphics will be pulled from

their file, which is a library containing some 3,000 pieces. In the seven years that Vizmo has been doing graphics for KNBC, the library could well have expanded its stock to exceed 50,000 pieces, but the key word at this graphics department is efficiency. The library is constantly updated and kept in an excellent state of organization. When they're not working on graphics for the news, the artists are devoting time to the library.

In most cases, where a graphic has to be done that same day, the artists have approximately two to two and a half hours to complete the job. Sometimes, Jim says, they can stretch it to three. It helps, he said, to anticipate, which is something they always try to do. For example, they knew they would need a graphic for Koreagate, over a month in advance of when it was actually needed for the story. All of which goes to prove, that being a good graphic artist isn't the only requirement for the job. One has to work fast and keep abreast of the current events. The fastest graphic Jim Elyea ever put together, was completed in forty five minutes. It was, Jim freely admits, not his best piece of work, but it was acceptable to Vizmo's high standards, and the other networks have openly expressed their admiration of KNBC's graphics.

The background graphics are very often drawn by hand or composed of a series of cut-outs. In the case of a recent teacher's strike, a background graphic was needed, and it was decided to show a teacher with some students in the foreground. Jim had two hours in which to finish it. He had to start at one-thirty and have it done by three-thirty, so that the piece could go out on the color run, in time for the five o'clock show. Taking some reference material from the library file, Jim drew the teacher, painted him, used cut-outs to represent the children, used some "spray marks" for color, and positioned both pieces over a background colored sheet. Several cut-outs were used, one laid on top of another, and it was shot that way. Another time, a photo graphic was needed to depict smog. From the file, Jim took a photo transparency of downtown Los Angeles. LA's reputation



Vizmo artist, Jim Elyea. "Besides adding an aesthetic quality to the show, graphics have to be informative, as well. A good graphic has to make a quick visual statement, so it can't be too intricate. Consideration must be given to what it would look like with a tight super, or with type over it. Nor can it be too simple, because then the impact will not be as strong as desired."

notwithstanding, whatever smog there was in the picture, simply was not enough to make the statement. Jim used some black "spray marks," came up with his own "smog," and added some press type over the face of the picture. The press type was backpainted with celvynyl (the same as used in cartoons) and, presto! Smog.

Layers of gel or color acetate can be placed over a photograph, to give it a different texture or a different shade. A lot of white outline press type is utilized, because it's very fast and very clean, and is often shaded or backpainted. Much of this process is done by hand, and they will even touch up a finished viz, if necessary. Nothing is ever wasted. Flames, used to represent a forest fire, can later be coupled with a drawing of a cross, to symbolize the KKK. And, with seven artists on the staff, there is room for a lot of variety in individual

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COUNTRY RADIO PROGRAMMING — Part 1

Will "Rocking" the Boat Keep Country Afloat?

As country music proves itself to be an uprising contender in the ratings race, traditional country music performers are challenging current country programming practices — saying country stations are becoming too influenced by the elements of rock-based formats. In summary, it's a battle of artist ideals vs. programming realities.

by Guy Heston and Dave Hall, Jr.

Someone is rocking the boat. Some of the people aboard the boat are aware of the rocking. Others feel the rocking and, like those who told Noah he was nuts to build an ark when the weather forecast called for sunny skies, are trying hard to ignore it. But

Vic Willis, executive director, and Tammy Wynette, founder, of the Association of Country Entertainers, an organization challenging the programming practices of today's country music stations.



nevertheless, the rocking goes on. And those who've started the rocking are hoping it will be strong enough to force a change in the course of the boat.

The boat is country music radio, which until recently was little more than a one stack Tugboat Annie confined mostly to a few hundred small and medium market radio stations. But something happened in the late sixties and early seventies. Suddenly, major market radio discovered country and, in the process, discovered millions of dollars in additional yearly billings. In Los Angeles, Metromedia took its sleeping MOR giant, KLAC, rounded up a crew of country programmers and d.j.'s, and discovered almost instantaneous ratings success. In New York, Storer Broadcasting did what many if not most veteran programmers said could not be done. It brought country to the Big Apple and turned a bottom of the heap station into a ratings giant. And in Chicago, NBC brought in young Bob Pittman and turned a floundering outlet into the most listened to country radio station in the U.S.

By latest count, there are more than 1,200 stations in the U.S. that classify themselves as full time country outlets. And so, country radio is no longer a Tugboat Annie, but a giant steamer with more people climbing on board every month.

And everyone should be happy. But, everyone is not. A small, but vocal, group of musicians, writers and singers, calling themselves the *Association of Country Entertainers* (known as "ACE") doesn't like the condition of the vessel. The group claims stations like WHN, WMAQ and others are hurting country music more than helping it. The tight playlists and pop leanings of such stations, according to ACE, are prostituting country music and making it sound more like rock and roll's top 40 everyday.

Meanwhile, the people at the helm of the country radio vessel, the major market programmers of stations like WHN, WMAQ and KLAC, are trying to turn their heads and sail smoothly along, unaware ACE would probably say, like the captain of the Titanic, that their collective vessel is

It's basically artwork," stresses Elyea, "and we try to make it as good as we can. After you've been there for a while, you just get an instinctive feeling for what will work on the television screen. By the time the graphic reaches the home screen, it's gone through several generations. First, the original artwork, then the photograph of it, the projected image, the image in the camera and, finally, the transmitted image to the home screen, so it's fifth generation."

"We do a lot of quick production techniques," Jim continues. "We have our own stat facilities, we do things with markers, spray markers, color gels, colored papers, cut-outs. . . . We have a Diazo machine, where you put in a positive black and white transparency, and it will give you the same thing in any color you want. We use several of those, in conjunction with each other, we do half and half to get a rainbow effect, etc. There are lots of short cuts like that. Sometimes we'll take a photograph from the file, cut colored paper that goes around it, lay some type on it, maybe do another drawing and stick that on, reshoot it, and it's a whole new piece of art. We're very interested in quality."

What could a local station do to enhance their newscasts in this department? Well, Jim feels the initial step is to hire good people because, as he puts it, "It takes creativity. A special kind of mind to do news art, because it's different. A lot of times, an illustrator will do a piece of art for a magazine layout and it will look gorgeous, but on the television screen, it wouldn't work. Because it's either too complicated, or too subtle in terms of value or color or whatever. Just possibly, not graphic enough. There are a million and one reasons why something can't work. So, you have to have somebody who can think in terms of what will work. Plus, just understanding the limitations of the system, not only Vizmo, but TV. The images are going to be very, very small when they get to the home screen. Another thing we have to consider is, that everything has to be read in black and white, as well as in color. The contrast in color, makes the difference in definition, even when you go to black and white, how colors translate in shades. By using cut-out elements, you can change things around and have variety. You always have to update because, after a while, people will look and they simply won't see it anymore. The mind will go, "I've seen that." And you have to remember, that graphics become too much, when you do it, just to have a graphic, and not to enhance the story."

So the next time you find yourself trying to decide which newscast to watch, try turning your dial to the one that looks good. The one that looks professional. And pay attention to the graphics. See if they aren't a vital and necessary part of the equation. Good graphics can, and do, boost ratings. And, frankly, I prefer them, to the school of thought that says, a good newscaster is a stand-up comic who sat down. For that, I've got the Carson show. Good night Ed. Good night, Johnny . . .



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Les Acree, program director of country station WMC, Memphis, feels that the ACE campaign misses the boat. "You don't go around seeing the old rock stars who used to play what they call the pure rock and roll complaining because their records aren't being played anymore. Those that are still a success in rock music that were back then are the ones who've changed with it."

Charlie. It's very cold. Everything is based on greed with no regard whatsoever for the country music fans."

In fact, ACE goes so far as to say the short playlist (generally defined by ACE as 60 current records or less), is the major problem in the country music industry today. An ACE position paper states, "There's very little opportunity for the vast majority of commercially available product to get exposure — album cuts, new artists, unknown song writers, previously untried music approaches, traditional country performers, and especially subgroups such as bluegrass. Instead, less than one percent of the material recorded in the hundreds of Nashville recording sessions each year gets endlessly recirculated on country radio stations daily."

One of the keys to the ACE offensive is not the number of records that are played, but the number of records that are not played. At so-called modern country stations, there may be as few as three or four records added to the current play list each week. So a major market station that receives up to 100 new singles each week is throwing away about 95% of the country product on the market.

"And you can't tell me that 95% of the country product around today is of poor quality," Willis says.

ACE contends that an appropriate playlist contains at least 60 records. Assuming an average stay on the current playlist of ten weeks (a short stay by major market standards), that would mean an average of six adds per week. More than 90% of the current country product would still end up in the trash can of most stations, but ACE says it would be a major improvement over the current situation.

The debate, however, involves more than King Playlist and Prince Format. Also at issue is the definition of country music itself.

Ironically, while ACE attacked the WHN's and the WMAQ's for restricted playlists, it has also taken issue with some of the few records that are played. Linda Ronstadt, The Eagles and Bee Gees,

frequent adds at modern country stations, aren't country at all, at least according to ACE.

"We do resent the fact," Willis says, "that country radio stations are calling things country that aren't country. We don't intend to tell radio stations what to play. We just want them to be honest."

As to the definition of "true" country music, not even ACE has been able to supply one. It simply states, in one of the papers it sends out, "To anyone knowing and loving country music, there's no need to ask the question. The country music devotee knows it instantly and instinctively. The fan can also spot instantly the person or organization falsely or opportunistically boasting of identifiability with country music. In the few cases of doubt it's the artist himself or herself who must answer the question."

And so, the 150 or so members of ACE are taking on country radio stations from Maine to California. And they claim they are not alone. They are backed, they say, by "legions" of country music fans from across the nation. Part of the reams of publicity emanating from the ACE office on Division Street in Nashville is a 36-page compilation of comments ACE says it has received from country music fans who are fed up with the current status of country radio.

Typical of the comments is one from a woman in Yonkers, who wrote about WHN, "With few exceptions, their playlist is top ten . . . certain artists who get the automatics are always played. It's not only the traditionals who are suffering from non-play. People like Lynn Anderson haven't had one of their latest singles played in almost a year. Her crime — who the hell knows?"

But ACE is the first to admit it's 36-page compilation may not be representative of all country listeners. In fact, the comments were prompted by, and part of, an ACE sponsored survey brought on by the debate over country radio programming. Even so, ACE insists current trends in country radio programming are, as Barbara Mandrell puts it, "destroying careers, tampering with the honesty of creative instinct, and infuriating the fans."

If King Playlist and Prince Format are infuriating country music fans, country radio station programmers are either pretending not to notice or banking on the bet that tight playlists and progressive formats will increase their stations' numbers, no matter what ACE says. Country radio programmers interviewed by *BP&P* contend ACE's campaign is conducted by out-of-touch and frustrated artists who are ignoring the realities of programming and the realities of the ratings successes of modern country stations with tight playlists.

One of the biggest critics of ACE's campaign works in the same state in which ACE is headquartered. Les Acree, 35-year-old program director of WMC/Memphis and until recently program director of WKDA/Nashville, says the ACE campaign completely misses the boat.

"You don't go around seeing the old rock stars who used to play what they call the pure rock and roll, complaining because their records aren't being played anymore, that what they're playing on rock stations isn't rock anymore," Acree says. "Those that are still a success in rock music that were back then, are the ones who have changed with it."

And Acree suggests the members of ACE have a lesson to learn. "I'm 35 and got my teeth on the kind of country ACE is talking about. And believe me I appreciate it, the art that is there. But as far as making a living with it in today's market—there's no way."

Bill Robinson, program director of WIRE/Indianapolis, goes one step further than Acree, suggesting the ACE campaign is merely an effort to grab airplay. He says, "I don't think ACE is trying to get a type of music played. I think ACE is trying to get their artists played."

Dan McKinnon, the 43-year-old general manager of KSON/San Diego, a country station with a playlist hovering around 40 current records, says ACE is living in some other decade than the seventies.

"ACE," McKinnon says, "is basically a group of people who in the past have been successful in country music and who are frustrated today because they're not getting the airplay they once got. Part of the reason they're not getting that airplay is the fact they've not changed their recording techniques to go with the times. And part of the reason also is the fact there's more competition for airplay than ever existed back in the sixties. They're frustrated and the only way they can seem to solve their frustrations is to attack radio stations."

McKinnon, a former president of the CMA (he says his opinions don't necessarily reflect those of the CMA), admits KSDO has a tight playlist. Of the 100 or so singles received each week, only six or seven are likely to receive airplay, a fact that ACE claims is putting the average country singer in jeopardy of losing his way of making a living. But it's a fact KSDO program director and morning personality Ed Chandler defends.

"If a song is not good enough to be a top ten record or top twenty record, then it's not good enough to be on a radio station," Chandler claims. "We've got 3,000 oldies and all of them were top ten records. So I'd rather be playing one of those than start playing a new song that's not going to do anything except get up to the 40 or 50 slot then fall off."

Chandler's attitude about additions to playlists is a popular one among country radio programmers who say ACE's complaints about King Playlist and Prince Format are out of touch with present day programming realities.

The reason country playlists are so tight, says KLAC/Los Angeles program director Don Langford, is the great American tradition - competition.

"At one time," Chandler says, "country music was an ethnic form of music and you could go to any city that had a country radio

about to sink into the ocean.

And so, country radio — which should be one happy family considering it's current heyday — is instead the subject of a feud rivaling that of the McCoys and Hatfields.

To understand why ACE has embarked upon a campaign to change the face of country radio (or perhaps to keep the face of country radio from changing), the controversial beginning of the organization must be considered.

Most major country entertainers belong to the 5,000 member Country Music Association. Since its inception, CMA has been the official organization representing country music entertainers. But in 1974, the CMA made a decision that caused a ruckus heard from Nashville to New York. The decision, was to name a young Australian, Olivia Newton John, as female country singer of the year. That decision was the straw that broke the camel's back for a small group of country entertainers like Ernest Tubbs, Jean Shepard, Jim Ed Brown, Vic Willis, Tammy Wynette and Dolly Parton. They had been unhappy with some of the so-called pop leanings of the CMA, and the decision to name a primarily pop singer as country singer of the year was too much.

The morning after Olivia received her controversial award, a group of those disgruntled country entertainers met and

formed ACE. But in addition to going after the CMA's pop leanings, ACE decided to take on some of the nation's country radio stations, which it claimed was — and still is — prostituting the sounds of Nashville to the sounds of L.A. rock and New York hype.

Country artist Barbara Mandrell, then vice president of ACE told a 1976 news conference, "When radio stations by the hundreds began converting to country music policies ten years ago, our glee knew no bounds. Simultaneously, some of us became aware of terms we hadn't heard used in country music before: tight playlist, extra, not appropriate. Soon we saw our industry bowing and scraping to King Playlist, Prince Format, and the (two year old) dowager oldie."

During the past year, ACE has zeroed in on King Playlist and Prince Format, trying to dethrone the two and give country music, it says, back to the people. Relying mostly on a barrage of press releases, and armed with an admittedly unscientific survey, ACE has embarked on an all out campaign to dethrone the king and his prince.

Specifically, ACE contends playlists at any major market country radio stations are too short, that the lack of airplay is hurting performers and that many country radio stations, particularly the so-called

progressive ones, have no concept of what "true" country music really is.

Vic Willis, executive director of ACE, heads up the campaign. One of the Willis Brothers recording group and a member of the Grand Ole' Opry since 1946, Willis claims country stations like WHN and WMAQ, and the stations that have adopted similar formats (short playlists emphasizing progressive country acts), are programming to rating services and not to country music fans. "We get some very stupid answers," Willis says, "as to why country music stations are playing the records they do. They say they won't play a record unless it's charted. But how does a record sell if it doesn't get played? We never have got an answer to that one."

The answer, ACE claims, is that a record that doesn't get played simply doesn't sell. And that fact, according to Willis, is driving business out of Nashville.

There are about 15 superstars whose records are getting the most airplay," Willis says. "It's just knockin' the hell out of the average country artist.

"They (radio stations) like to point out how great things are. Yet labels are dropping country artists all the time. It's all a big hype. They're trying to get everyone to cross over. Now, these labels give you one or two releases and then it's goodbye

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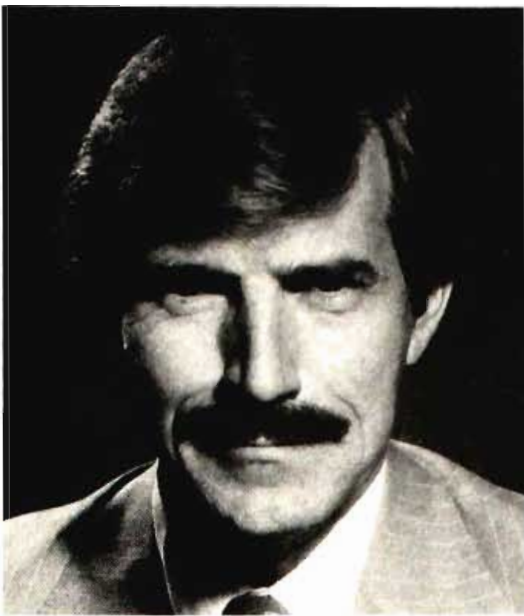
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Bill Robinson, program director of WIRE, Indianapolis, says research, not complaints from ACE, determines his station's programming.

Grogg, "I would love to program more progressive country. I enjoy it very much and a lot of the crossover stuff I like also. But I still hold some belief in the ratings. If the listeners like it, that's all that's important to us."

The importance of ratings, and the success of stations like WHN and WMAQ in cornering large shares of their markets, is not denied by ACE.

"Please understand that we don't

question WHN's ratings or the station's financial success," Willis recently wrote in a letter to the CMA. "We don't deny they have big ratings and all. But are they doing it with country music or are they just saying they are? Are they opportunistically taking advantage of the popularity implications of the words 'country music'? We feel there may be some cause to question WHN's classification as a country music station."

But other than complaining, ACE admits there's almost nothing it can do to swing country radio stations back to more traditional programming. In a letter to its members, ACE announced, "There's very little we as country entertainers can do about separate and independent businesses we don't own. No rules and regulations apply to such factors as what records will be played and which ones won't be played, and we don't want such rules established. But we plan on taking our cause to the fans, to the rest of the country music industry itself, and to the media, country radio, print and to the trade press in all industries having any kind of interest in the matter."

Willis thinks ACE's barrage against current trends in country radio programming has had its effect. He claims since ACE has intensified its campaign, some stations have increased their playlists.

But, if the ACE campaign is being felt, that fact is not acknowledged by any of the program directors surveyed by *BP&P*. Any possibility of a return to more traditional country music, and any possibility of

expanding playlists, will be determined by the marketplace, they say.

"There are going to be stations," says KLAC's Langford, "that will go more traditional because they have other country competitors. You go to a market that does not have country competition like L.A. (Langford would apparently like to forget about his KGBS competition), Chicago and New York — I don't see those three stations (KLAC, WMAQ, and WHN) going more traditional. You'll see country going pretty much the way the people want it to go in those major metropolitan markets."

And the way people want it to go, at least according to KSON's Chandler, is more toward the sounds of the Ronstads and the Buffetts. "The reason we play people like Jimmy Buffett and Linda Ronstadt," he says, "is because the country music listeners that like people like Merle Haggard, Loretta Lynn, Conway Twitty and all those people are now getting into liking people like Ronstadt."

The refusal to acknowledge any ACE success in lengthening playlists doesn't surprise Willis. He claims radio stations "are never going to admit our success. But there are a lot of stations that are playing more. The fans have told us there is a change and we can see it too."

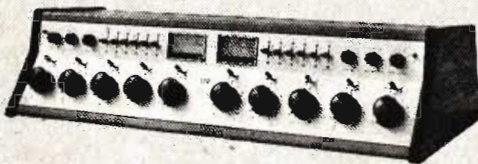
And, despite the fact there has been no success in lengthening the playlists of the country giants like WHN, WMAQ and WIRE, ACE has no intentions of slowing down its campaign. "All we can do," Willis says, "is let the stations know we're aware of what they're doing."

So, the rocking of the country radio boat-turned-ship continues. And despite the apparent heyday country radio is currently enjoying, there's no evidence the rocking will let up in the near future. But no matter how forceful the rocking gets, and no matter how long it continues, the profit and loss realities of the American broadcasting system will apparently dictate whether or not the boat will be turned over. And the event, if it takes place, will not be determined by the rockers and not by the rockers, but by the captain of the ship — ratings. As long as WHN, WMAQ, WIRE, KLAC, WKDA, KSON and other major market country radio stations continue to enjoy the ratings and accompanying financial successes they are currently experiencing, there is little the corporate executives at Metromedia, Storer and other broadcast groups are going to care much about ACE's campaign.

But, even with the odds apparently stacked against them, ACE's members continue to circulate their complaints about the tight playlists, pop leanings and the alleged prostitution of country music. And broadcast executives, at least those surveyed by *BP&P*, are sticking to their belief the ACE campaign is run by out-of-touch entertainers interested in selling their own records and unaware of the ratings realities of modern country programming.

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station and they would be playing the same basic playlist. Now, country radio is competitive and a money maker. You are now competing against all forms of music."

But Langford admits he doesn't favor tight playlists. In fact, KLAC's list of 57 currents is one of the longest in major market country radio.

"You look at *Billboard* Top 100 and you see records like Waylon Jennings and Ronnie Milsap in the 30's and 40's the first week on," he says. "That shows that short playlists are dominating and controlling the charts. In a way, I don't think that's fair."

But if short playlists aren't fair, they're still a reality made necessary by the marketplace, at least according to WIRE's Robinson. Recently selected Grand International Programmer of the Year by *Billboard*, Robinson says research, not complaints from ACE, determines his station's programming.

And the research, according to Robinson, indicates "there is no such thing as a radio station that exists today having exclusively country listeners, especially in the metro north. That is fact. That is not prejudice. That is not gut or seat of the pants feeling. That is fact."

For WIRE, fact is determined by a team of call out researchers who make 800 calls per week to residents in WIRE's coverage area. The results are placed into a computer and the read out is the major determinant of WIRE's playlist, which Robinson says is 15 records shorter than a year ago. And he doesn't foresee an expansion of that playlist in the near future.

On the issue of what kind of music is classified as country music and what kind is not, even the nation's top radio programmers are unable to come up with a specific definition covering everyone from Ronstadt to Conway Twitty.

Says KLAC's Langford, "Country music is a feel. Country music is a gut feeling. It's hard to put labels on it. It's difficult to take the new material and to tell you whether, for example, Dolly Parton's 'Here You Come Again' is country or pop."

But whether Parton, Ronstadt and the like are country or pop makes little difference to many country programmers. WIRE's Robinson agrees with ACE that much of today's country rock sounds do not fall into the country music category. "But why," he insists, "does that mean I can't play it?"

Robinson's feelings are apparently shared by other programmers and by a growing number of country music fans who are buying country rock and making it a frequent resident on country sales charts.

Far and away the hardest hit target of the ACE campaign is New York's WHN. And the station has given no indication it is giving a second thought to ACE's campaign.

Although the station is secretive about its programming policies, the WHN current playlist is 35 records. And of those 35, six or seven are usually selected for a high rotation pattern. WHN's program director, Ed Salamon, has defended the tight playlist and

the high rotation pattern, claiming the station's research indicates the average listener spends about 90 minutes a day listening to WHN. And during that time, Salamon has said, the average listener wants to hear the hits, not records that aren't selling nationally.

There is evidence that WHN is becoming sensitive to ACE's criticism. In a telephone conversation, Salamon admitted he had been instructed by the WHN staff to not discuss the ACE complaints. And although he said he had made it a policy in the past to openly talk about his programming policies, he did not want to upset Storer Broadcasting corporate executives by elaborating on the issue.

WHN may not be the only station sensitive about ACE's campaign. Former WMAQ program director Bob Pittman, now at WNBC/New York, dismissed criticism of his country music policies by saying he had decided to build a station for the people, not for the critics within the industry. WMAQ's general manager, Charles Warner recently commented about the ACE campaign saying he could "care less" about the organization's effort because it "means nothing" to WMAQ's one million listeners. And Dick Grogg, 35-year-old program director of KVOC/Casper, Wyoming, says, "They (ACE) have some very valid criticisms. However, I don't think they've done very much to correct the situation — only shooting their mouths off."

The biggest dent in ACE's campaign, though, isn't caused by accusations of self interest or claims of programming realities. It is caused by the ratings successes of country stations who operate with tight playlists.

"I am charged to program this radio station to draw the largest possible audience," says WIRE's Robinson. "Radio is an advertising medium. And we don't have ratings like we have, national acclaim like we have, by being an also-ran radio station."

The 1977 ARBITRON figures are more ammunition in Robinson's camp. In persons 12+ (Mon-Sun, 6 a.m.-midnite), WIRE is 3rd of 16 stations. In New York, WHN is 12th in a market of 47. In Nashville, WKDA is 11th of 21 stations. In Los Angeles, KLAC is 12th in a market of 45 stations, and KSON in San Diego recently skyrocketed to number 5 out of 21. (KSON's dramatic rise in ratings may be due to the fact that their only competition in country, KOZN, recently changed formats.

Ratings, not complaints and criticisms, not letter writing campaigns and not media attacks, continue to be the number one factor in determining country radio stations' programming.

"If I lose a point in my ARB share," Robinson says, "or even worse if I drop one position in this market, I'm losing perhaps \$500,000 in billings."

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Air staff at KVWO, Cheyenne, Wyoming. (L-R): Dave Chaffin, Program Director and 10 a.m.-2:00 p.m.; Bob McBride, Operations Director and 2:00 p.m.-4:00 p.m.; Jerry Gebhard, Music Director and 6:00 a.m.-10:00 a.m.; and Blaine Randels, FM Program Director and 4:00 p.m.-8:00 p.m.

community is important to the station, says G.M. Ed Hardy, and KERE is constantly helping civic organizations and charities raise money. Most recently, the station helped raise funds for the March of Dimes, Muscular Dystrophy and the Heart Fund, and during an eight hour benefit, helped the Country Music Foundation raise over \$7,500.00 to go towards building a Colorado Country Music Hall of Fame. "We really work hard to get involved in things like this," says Hardy, "we feel it really enhances the image of the station."

On the air promotions run at the rate of about two per month on KERE. The contests are intentionally simple and the prizes are big enough to be meaningful and small enough to allow several winners. Recent promotions on KERE, included the Mystery Melody contest, where listeners tried to identify songs from very brief portions played on the air, and 'Willie and Waylon Week', where the station gave away Willie Nelson and Waylon Jennings t-shirts, belt buckles, mirrors, record catalogs etc. They have, at times, given away larger prizes, such as trips and pick-up trucks, but as a general policy, they stay with the easy to win contests.

Since 1973, KERE has co-sponsored an annual event known as the KERE County Fair. Each March, the station, along with a large shopping mall in Denver, brings in major country music talent and puts on a show, free to the public, in the shopping mall. Last year, the Country Fair attracted artists such as Charlie Pride, Buck Owens, Margo Smith, Johnny Duncan, Dave and Sugar and many more. Ed Hardy recalls that last year's show brought about 80,000 people to the mall. "We go out and remote broadcast about seven or eight hours per day, during the show. It's the biggest single country music event here in Colorado, and it gets better and better every year."

In most cases, the artists' record company will pay most of the artists' expenses. "The shopping center," says Ed, "kicks in the money for some of the bigger named artists. Between the shopping center and the radio station, we take care of accommodations, meals and that type of thing, but primarily the bulk of it is picked up

by the record companies."

One of the primary reasons for the success of KERE, according to R.T. Simpson, "is our very adult programming approach. Country music is an adult oriented medium, and our entire approach is keyed to that. We don't have screaming disc jockeys, we don't have condensed newscasts. We run a full five minutes at the top of the hour, when the adults are accustomed to listening to the news." With MOR no longer a force in adult radio programming, Simpson believes country radio can attract much of the 25+ listening audience, but only if done in an adult fashion.

WKOP — Binghamton, New York

For about twelve years, WKOP has been a country station. "However," says Program Director Ray Ross, "there wasn't a lot of attention given to the programming aspects in the past." The station was sold in April, 1977, and the new owners brought Ray Ross in to help improve the station's sound. Changes began taking place immediately, and as a result, WKOP did not fare well in the April/May ARB (the only book taken in Binghamton). With a full year of consistent country programming, the station hopes to do very well in the upcoming ratings.

Programming for WKOP is determined by, "where it is in relation to the other stations at this point in time. We try to competitively program against the other stations in town, while making our station as appealing as we can," says Ross. Because of the station's previous lack of concern for quality country programming over the past several years, according to Ross, country radio does not have a particularly good reputation in Binghamton. As a result, WKOP is trying to educate people to understand that, modern day country music is not necessarily what they've been hearing for the last twelve years.

Trying to create that broad appeal, in addition to programming against the other stations, (3 Adult Contemporary, 2 AOR and 1 Beautiful Music) requires playing a lot of crossover material as well as actual pop records. Examples of recent pop records played by WKOP, which are not considered country, include 'Your Smiling Face' and 'Handy Man' by James Taylor; 'We're All Alone' by Rita Coolidge; and 'Lay Down Sally' by Eric Clapton (most country stations are playing Red Sovine's cover version). Rotating these records along with the more accepted country songs is critical, so as not to alienate the true country listener. Says Ray Ross, "We balance the music so that the 'mass appeal' country tunes come up more often." Ray describes 'mass appeal' songs as ones done by Anne Murray, Barbara Mandrell and Larry Gatlin. Artists like Mel Street, who Ray feels is more old line country, are put into a secondary rotation and come up less frequently.

Non country songs also appear in the WKOP oldies library, for the same reasons they appear on the current playlist. These,

include songs by Bobby Goldsboro, Roy Orbison, Dean Martin and other artists whose songs, according to Ray, "will appeal to both our country audience and the pop audience we want to attract." Excluding recurrent records, WKOP plays four oldies an hour, the rest being primarily current songs and some reclusives.

The mix changes on weekends to about 50/50 old to new. The reason for the switch, says Ray, "is because we play roughly thirty-five current records in a week and with our spot load, that gives us about a four-hour turnover on our A rotation and a five-and-a-half-hour turnover on our B rotation. With a lighter spot load on the weekends, we would be turning over the records too quickly. To prevent that, we use a 50/50 format."

Audience research is not practiced in any large scale in Binghamton, but each weekend the WKOP disc jockeys are out talking to country music fans at local bars and clubs, to find out what they like and don't like about the station. Although it is handled as an informal discussion, the jocks have specific questions to ask and if received warmly by the people they approach, they will get as specific as asking about particular records. Often the disc jockeys will arrange to have the bartender introduce them to the patrons to help overcome any apprehension the patron might have. All the information is compiled and the results aid Ray in determining changes for the radio station.

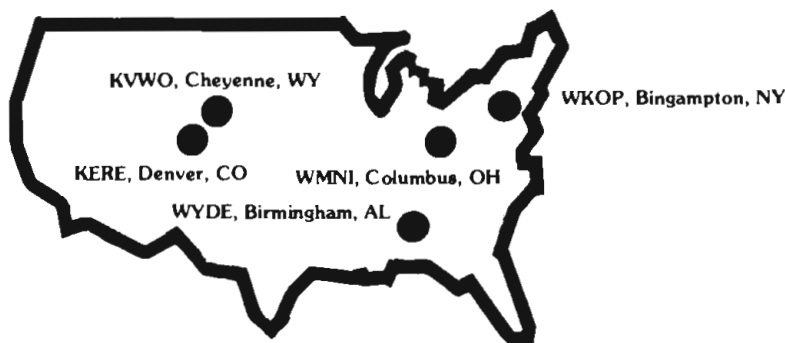
As a CBS network affiliate, WKOP carries a lot of what the network has to offer, including all of their hourly newscasts. The station also runs about four minutes of local news at the bottom of each hour. An element of news that has been very effective for WKOP, is what Ray describes as a "news capsule. In our drive time periods, we program two news capsules per hour, in addition to the other regularly scheduled news. The capsules are sixty to ninety seconds in length, and they are complete newscasts... not teasers, not headlines, but self-contained mini newscasts."

The news capsules are treated as spot clusters, with no advance warning and with no intro. The jock will come out of a record, give a time check and manually cue the newscaster, who begins the first story cold. The affect of the news capsule, is to enhance the station's news image, by sounding well informed and up to date. It also gives the listener who didn't hear a complete newscast, a quick idea of what is happening.

To help fulfill the Public Affairs commitment, WKOP runs a daily program called "Newsbeat 78", which airs in place of an 11:30 a.m. newscast. A topic of importance to the Binghamton area is chosen, then one of the newsmen will make a few phone calls to the appropriate people directly involved in the subject, then edit the questions and answers down to four minutes. "We pattern it to be fast paced," says Ross, "with no dull interviews. We get very good response on that show."

Similar to KERE, Ray Ross believes in the simple contest with lots of winners. A recent

COUNTRY RADIO PROGRAMMING — Part 2



by Michael Carruthers

The difference between country radio and other radio formats, is not solely the music. Programming successful country radio requires a unique approach, based on an understanding of the country radio listener. For the most part, the country audience is loyal. Not only to the music, but to their favorite station and their favorite disc jockey. They are not easily swayed. Look at the major markets with at least a half dozen contemporary stations playing the same music. There are only one or two country stations, and a good chance that only one of them is dominant.

It is safe to say that the country audience has listening habits all its own. They know their music. They know what they want to hear, and more importantly, what they don't want to hear. You can't fool them or trick them . . . you have to please them. In order to better understand country radio programming, we selected five successful country stations and talked to the people about their success.

KERE — Denver Colorado

There is about to be some new competition in the country market for KERE. Until now, KLAK has been the only country station in Denver, but sometime in March, KLZ will change its format from MOR to country. Says KERE general manager Ed Hardy, "I guess they feel there is room for two dominant country stations, and they are banking on the fact that KLAK will change its format to something else, which would leave the market a little more open."

Ed is not too concerned about the KLZ switch. "We don't have any reason to believe that they're going to do anything, that drastic, that would have any effect on us. We've got a market carved out with the programming approach we've taken, particularly in the last year, so the change won't affect us as much as it will other stations."

The programming approach KERE has

taken, is described by program director R.T. Simpson, as simply, "country music radio." At present, our competitor is playing a lot of crossover material, a lot of pop material . . . a lot of music I don't consider country. We have learned that, in order to please those people who are listening for country music, you must play country music." As examples of artists not played on KERE, R.T. listed Debbie Boone, Gordon Lightfoot, the Charlie Daniels band and other artists who did not start in country, but whose songs were successful pop records and later crossed over to the country charts.

In describing KERE's overall sound, R.T. likes to stay away from labels. "Modern country," he says, "is a term first coined back in '66 or '67 when Glen Campbell, Johnny Cash and Eddie Arnold were very hot, and a lot of stations, in order to capitalize on the new Nashville sound, came up with the term 'modern country'. As far as I'm concerned, it's a phrase as outdated as 'traditional country'. We are a country music radio station."

Each Friday, Saturday and Sunday, KERE runs its Classic Country Weekend, when unlike the rest of the week, the music dips way back into the *real* old country songs, from the forties and fifties, in addition to the more recent material. During the week, the music is primarily current, with oldies from the last ten years or so. The reasoning behind playing older records on the weekend, and more current ones during the week, is, according to R.T., "because there is such a tremendous demand for the older material. We don't want to feature too much old material during the week, because it would make us a very old sounding station. During the week, we want to put our best foot forward and sound as polished as possible, and on the weekends we can loosen up somewhat and satisfy the demand for the older country classics."

The KERE playlist consists of about forty-five current records. Each of those records is placed in one of several rotation patterns, according to R.T. Simpson's judgement. To help make those judgements, he uses several trade publications, as well as "something very few stations use," notes R.T., "and that's our ears." Simpson has been in the Denver market for eleven years, five of those at KERE, and feels he has a good idea of what listeners in Denver want to hear. Once a song comes off the playlist, it is always 'killed' for a few weeks before it is brought back in a recurrent rotation.

KERE is not in the habit of breaking records, however, when an established artist comes out with, what R.T. Simpson feels, is a strong song, the station will begin playing it immediately. Otherwise, KERE will wait to see how the record does elsewhere, before adding it to the playlist.

Oldies are divided into two basic categories. The older oldies of the past ten years, plus recurrent records which are no more than two years old. "Our research has shown," says Simpson, "that the greatest demand for oldies, is for titles that were popular within the last two years. They are most recognizable, most familiar and most requested." Using that information, Simpson programs his music to be as familiar as possible.

Believing that "consistency is the name of the game," there is no day parting of music. If a song is added to the playlist, it can, and will be played at any time of the day. KERE is very tightly formatted, and the jocks are restricted in what they can say and how long they have to say it. "We have a fourteen commercial-minute maximum, each hour," says Simpson. "We have assigned stop-sets, and many sweeps of two records in a row and sometimes three." Records are never segued without some kind of station identification between them, either by the jock, or using a pre-recorded voice track.

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promotion that received a lot of response, was the 'Ground Hog Day' promotion. Winners received a prize of . . . ground hog (sausage), with the grand prize winner taking home a thirteen foot, six inch ground hog.

The WKOP sound is in the process of evolving. In order to persuade people that country music is more than twangy guitars and truck driver songs, the station has had to over compensate, by sounding more contemporary than most country stations, while not so contemporary that they alienate the country audience. Ray Ross feels he has developed a good approach to country programming in the Binghamton market, and is sure that his effort will pay off.

WMNI — Columbus, Ohio

Similar to WKOP, WMNI underwent some pretty important programming changes last spring. Being the only country station in the Columbus market, there wasn't a need to have a well planned music format. Instead, the format was very loose, and the disc jockeys had virtually total control of which records they played, and how often. Last spring, under the guidance of Program Director Steve Cantrell, WMNI tightened things up.

About seventy percent of the music in any average hour is current, and the remaining thirty percent is oldies. Although the format is tighter than it has ever been, the disc jockeys do have control over what records they play during their shows. Steve Cantrell says, "If I program a song and nobody likes it, then it doesn't get played. I don't force them to play anything."

Using trade publications, Steve compiles the current playlist of forty records each week. In addition, there are ten to fifteen 'extras' which are up-and-coming songs, played in a very low rotation. "I don't go solely by the trades," says Steve. "I still believe in gut feeling, and I'll sometimes go on a record before it ever appears in the trades."

Being the only country station in the market, WMNI goes after the true country audience. "I don't program the music looking for crossover material," adds Steve, "because I don't think that is what country music is. I program songs, based on their value and what it is they have over the other 150 records I get each week."

Record lyrics are of concern to WMNI, just as they are to many country radio stations. Steve Cantrell says, that with rare exceptions, "we shy away from any record with 'hell' or 'damn' or any really raunchy lyrics or titles." Although a subject for

discussion for many programmers and station management people, the policy concerning record lyrics is quite clear at WMNI. If it is objectionable, it simply doesn't get played. Cantrell feels strongly, that much of the objectionable material is being forced on the country broadcasters. "We have always stressed that the songs should be cleaned up," says Steve. You don't have to put 'hell' or 'damn' in a song in order to have a hit record. There are exceptions, but if a song comes out that is objectionable, I don't have to argue about it, I just don't play it."

WMNI is a Mutual affiliate, running news at :15 and :45. Steve has programmed two music sweeps at the top and bottom of each hour, to insure that his station is in music while his primary competitors are in news. Other than the two programmed sweeps, the disc jockeys have a great deal of freedom in what they say, in order to project their personality. Steve feels that giving them that freedom is important. "When I'm on the air, people know who I am . . . not just the station, but me as an individual. They know I'm human, and when I get off work I have to go home and mow the lawn. WMNI is people oriented, and so is country music." If you restrict the jocks in what they say, Steve thinks they sound less human, and as a result, the station loses that 'real' quality.

The WMNI public affairs commitment is covered by a telephone talk show, every Monday, Tuesday and Wednesday nights, between 7:30 and 8:30 p.m. The show has been on for four years now, and Steve Cantrell says, "it has been a very good draw for us." The subjects are determined by the station's ascertainment efforts, and also developed out of local news items. If the topic deals with an individual, the station will try to get that person to come in, as a guest, and field the questions. Recent topics included the coal shortage, utility rate hikes, Columbus school desegregation etc.

Staying in touch with the audience is essential, but Steve does not have a lot of faith in the call out research methods that many stations are employing. The basic problem with call out research, says Steve, is that "it depends on *who* is doing the calling. If it is a management person, then he will really want to find out what the people think. If it's just a person being paid to call and ask questions written for them, I don't think the information is as valid. So far, I haven't seen anybody who really knows what they are doing with this type of research. Instead, we're getting a lot of answers to a lot of questions, from people who don't know what they're asking!"

Steve Cantrell believes the best method of research, is to talk face-to-face with people who listen to the radio station, and find out what they think. He does this, by having his disc jockeys talk with people who come to WMNI's Country Cavalcade. Each Saturday night, the station hosts and broadcasts, Country Cavalcade, live, from a theater in the Southern Hotel, which is where the station is also located. The show runs three hours, and features local talent,

as well as Nashville artists, if they are in town. The theater holds approximately a thousand people, most of whom are WMNI listeners. During the show, the jocks will mix with the audience and ask them questions pertaining to the station. Sometimes, the station will prepare a questionnaire, and ask the people to answer questions about the station. Cantrell weighs the results of those questionnaires heavily, because he feels the people who fill them out, "are the people who listen to WMNI, and know what is going on. They are the ones we have to please. Now, if I pick up the phone and randomly call someone who doesn't listen, or who doesn't like country music, how can I get any useful information from them? It would be like someone asking me about the Bee Gees."

Contests have gone by the wayside, and the station is now concentrating on "solid programming, without the hype." Cantrell feels that contests appeal to a small minority of the station's audience, and serves to disrupt the listening for the majority. They may be fine for the rock stations who want to hype their audience, but with a personality country station, contests get in the way of communicating on a one-to-one level. "It is important," Steve notes, "to give the people what they want." Using his research methods and what he knows of the Columbus market, Steve Cantrell believes that WMNI is doing just that.

KVWO — Cheyenne, Wyoming

Sometime soon, KVWO will be moving up the dial, from 1370 to 1530. As a result, the station's power will increase from 1,000 watts to 10,000 watts, and will go from daytime to fulltime. Not a bad move for any station, but in the case of KVWO, it will help improve the station's status in a market that is growing incredibly fast. Dave Chaffin, KVWO's Program Director, anticipates that the influx of people and industry, into the area, will result in the station's billing being tripled by 1980.

In describing KVWO's programming philosophy, Chaffin says, "We have a very basic approach, and that is to communicate and entertain. A country audience listens closely to the individual songs and lyrics, more so, than in MOR or rock. So, we have to let the music do the entertaining." Since music is the most important program element, it is necessary to know what people want to hear in the market. "The day of the programmer assuming that he knows what his audience wants, is rapidly ending," adds Dave.

To determine listener preferences, the station is currently involved in telephone research. As mentioned earlier, KLZ, Denver, whose signal gets into Cheyenne, is going country soon, so KVWO wants to make sure they are programming their station the best way possible to counter any interest in KLZ's country format.

Although call out research is rare in markets as small as Cheyenne, Dave feels it is necessary, in order to get an idea of what kinds of people make up the audience. "It's

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past."

In order to maintain the traditional country audience, Johnny programs Charlie Pride, Conway Twitty, Loretta Lynn, Johnny Paycheck and even Willie Nelson. Johnny Gray acknowledges that the traditional country audience is important to the station, and the proper mix of music will maintain those listeners. The secret, is not to go back too far in satisfying the traditional listener, because you then begin to alienate the younger people.

Format execution is planned, in large part, around what the competing country stations (there are two of them) are doing. There are at least two music sweeps per hour, at times when the other stations are in news. "And," says Johnny, "when they are coming out of news and going into a record, we'll continue to sweep another five or six minutes, depending on the spot load." The station is set up to run eighteen commercial-minutes, in assigned stop sets. When a stop set is eliminated, the disc jockey is instructed to sweep another record, so it is impossible to anticipate when and how many sweeps will be run in a given hour.

Except for instructing the disc jockeys when to sweep records, there are very few rules for them to have to live by, for a very good reason. Johnny Gray explains that, "you can set down a lot of rules and regulations for a man to live by, but if we have to go in and tell our people everything to say and do, then what's the use? We look at our disc jockeys as being very important,

and in fact, they are the heartbeat of the station. Our guys are very mature, very adult and very professional personalities, and I think that's what makes the difference between us and the other stations in the market."

WYDE is an ABC Entertainment network affiliate, running network news in the non-drive time. During morning and afternoon drive, the station runs their local news. Paul Harvey is heard three times a day on the station, and is an incredible draw for WYDE.

"We feel very strongly," says Johnny, "that with the competitive factors inherent in the market, we have to promote the station, both internally and externally. We have to be very visible on the outside, and very active on the air." In running contests, the station prefers telephone spontaneity, as opposed to writing letters to win prizes. When they do get a contest winner, they most likely will put the winner on the air. Gray feels that listeners want to hear people's reaction to winning a prize, especially if the prize is of substantial size, like a sum of money. The purpose of promoting, according to Johnny Gray, "is not just a gimmick to buy audience. We also run many promotions to aid community projects, as well."

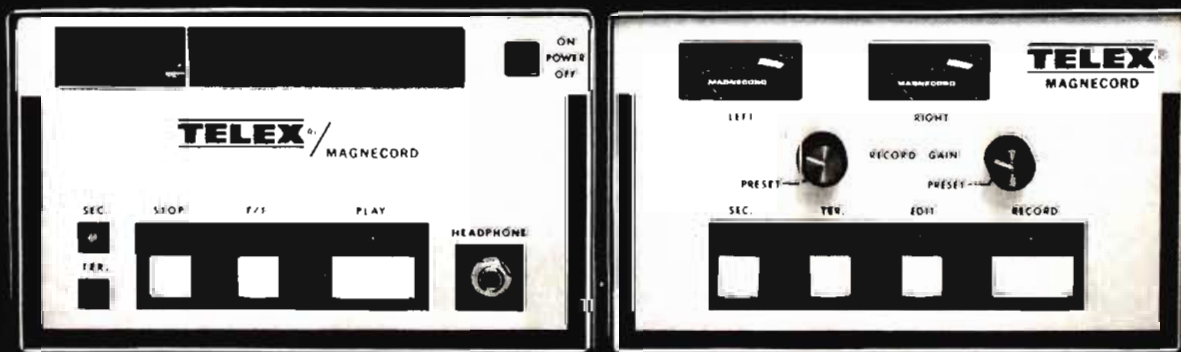
A recent community promotion was a bowl-a-thon, held to raise money for Cystic Fibrosis. People would pledge so much money per pin, that they would knock down, and all the money went to the Cystic

Fibrosis Foundation. In one day, the promotion raised over \$5,000.00.

On the subject of call out research, Johnny Gray hasn't completely made up his mind. WYDE is now looking at the possibility of employing this type of research, and Johnny is leaning more and more toward it. "I think radio is becoming extremely scientific in its psychological approach to the listener. It is necessary for programmers to know what kind of psychology to use to reach those listeners, and make them like your station. So, I think we really need to investigate this process of call out research." When it comes right down to it, Johnny Gray feels, listeners listen to a station for more than just music. But the reasons are not necessarily conscious, but rather sub-conscious. That, if those sub-conscious likes and dislikes can be identified, the radio industry will benefit.

"I don't often get the opportunity to spout off what I feel about country music," says Johnny, "but I think country program directors and record producers, in the last ten years, have really brought about an incredible change, and the fantastic acceptance of country music. I think most people who consider themselves 'metropolitan', don't want to associate themselves with country music, because country music, for so long, had been considered hillbilly music. We've had to overcome that, and I think programmers and producers have done a marvelous job, and we should all be proud."

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very important for a country station, and in particular, the disc jockeys, to be acutely aware of the demographic make up of the audience in the different day parts." KVWO has found that country is losing the reputation of appealing to uneducated 'rednecks' and 'hillbillies'. The research, shows that most of their audience are educated, blue collar workers, as well as farmers and ranchers who make up a good portion of the Wyoming population.

Music played on KVWO, is from a playlist of forty to fifty current records, and an oldies library of approximately nine hundred titles. As with most stations, the playlist is developed from published record charts. The oldies consist primarily of hits, but with some album cuts. All the records are put in rotation categories to give, what Dave Chaffin calls, "an easy to listen to blend of the kind of country music people like to hear."

Executing the format, is described by Chaffin, as being done in a "very crisp and concise manner, with a constant flow of music. Just about everything the jocks say, with the exception of weather forecasts and one live PSA, is said over the music. We say what we have to say, but we let the music do the entertaining."

Promoting KVWO, involves the standard album giveaway-type contests, as well as some, more involved, community oriented promotions. About a year ago, the station ran a radiothon for the National Asthma Center, in Denver, and raised \$5,000.00, which is the most money ever raised for charity, by the media in Cheyenne. Currently, the station is preparing to run, what Dave Chaffin calls, a "consumera...an event we call our Homemaker's Fair. We set up several booths in one location, and provide a situation where the community businesses can display what they have to sell. Then we invite our listeners to come down and take a look." To insure a successful turn out, KVWO's FM station is also promoting the event.

Dave Chaffin admits that KVWO is not a particularly strong news station. In addition to running three minutes of news every half hour from Mutual, the station has three news blocks per day; 7-8 a.m., Noon to 12:30 p.m. and 5 until 5:30 p.m. Dave says, before the change to 10,000 watts, "we're looking at restructuring our news to make a better flow of news throughout the day, rather than the blocks."

Dave Chaffin says the key to the success of KVWO is, "the fact that we communicate on a one-to-one basis. We're not superstars, we're people, just like our audience. And that's the way we try to come across. We have a great deal of team effort here at the station, and I think it really shows." It must. For the past five years, the Wyoming Association of Broadcasters has named KVWO, their station of the year.

WYDE — Birmingham, Alabama

For lack of a better term, Program Director Johnny Gray says, 'modern country' best describes WYDE's

programming. "The word, modern, really sums up what we are trying to do. I think the entire country radio industry has a problem in gaining a younger audience. Our audience, as with most country stations, is very good, 25-49, with most of the strength being 35-49. What we're looking at now, is improving our strength in the 25-34 audience." Johnny feels that the music is helping to bring those demographics lower, in a couple of ways. First of all, the the music is more contemporary sounding, much of it crossing over into pop. And secondly, several songs making it big, are remakes of songs that the 25-34-year-old audience remembers as being hits when they were teenagers.

To insure that they are reaching and

appealing to their target audience, WYDE stays away from old country songs... with some exceptions. An example of a classic that the station will still play is, 'Sixteen Ton' by Tennessee Ernie Ford. Other than songs of that stature, the oldies only go back about ten years. "If you go back any further than that, you can alienate a lot of your younger demographics," says Johnny, "who don't remember the song. We very seldom will play an old Hank Williams Sr. record or a Hank Thompson record, because we do not want to give the impression that we are an old line country station. It's very easy to give that impression, just by playing one of those songs once a day! We want to have an image of being very contemporary, in this day and time, and that we're not living back in the

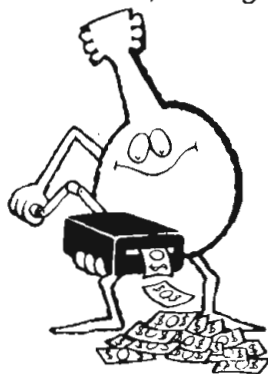
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NBC's comedy special, "The TVTV Show" ran in early 1978. While the show predated the new 1" equipment, it was shot on video — single camera, film style — entirely on location. The intent was to merge the TV realism of sports or news programming with a comic premise and fictional characters.



and other oddities of TV culture. The production predated the new 1" equipment, but was shot on video — single-camera, film-style — entirely on location. The intent was to merge the TV realism of sports or news programming with a comic premise and fictional characters.

The script for "The TVTV Show" asked for the video equivalent of a TV-movie on a late-night budget. By doubling up production assignments, cutting cast costs to a minimum, and taking full advantage of location rates over a studio set-up, the production was brought in close to budget on a 12-day schedule.

The basic tech set-up, provided by L.A.'s Ruxton Video, consisted of an RCA TK-76 camera, mostly hand-held, an Ampex VR 300 as the master record deck, and two BVU 200 3/4" decks as secondary recorders. The audio was usually a single mike on a boom fed directly into the quad machine. The decks and supplementary video equipment operated from a small Econoline van, except for certain interiors, where they were pulled and set up on site. The 3/4" decks recorded simultaneously with the VR 300, and the cassettes were used for immediate playback and evening dailies. The 3/4" submasters also served as safety masters, in case the quad machine malfunctioned on an important take.

Because the camera-recorder unit could run on batteries as well as AC, it was easily adaptable to the most flexible shooting situations. One scene featuring the news crew arguing as they drove around in the WTKO prop van was shot from inside the

van as the production moved from one stationary location to the next.

Only the finale of "The TVTV Show", called the "Shoot Out", called for two-camera coverage. As a family held hostage by fugitives watched themselves on TV inside their home, a SWAT squad outside — hassled by the WTKO mini-cam crew — blasted forth with what looked like a mortar assault. Because of the tight budget, as well as the complications of restaging Armageddon, it was a one-take situation. Simultaneously isolated coverage from inside and outside the house created, in the final cut, a sense of live, unrehearsed, chaotic action, which, aside from the rehearsed dialogue, was not far from the truth.

At the end of each day's shooting, the quad master was time-coded and duplicated, and visible-time-coded 3/4" dubs were delivered to the editing staff. Within 24-hours, the editor whipped out a rough cut of the previous day's footage. Seeing a show evolve daily in a rough-cut form is an invaluable aid in spotting and correcting creative miscues.

The post-production process on "The TVTV Show" — given the state of video editing at the time — was convoluted and expensive. The main cost, and therefore a source of worry and aggravation through every phase, was mastering on quad. If a sophisticated 1" editing system has been available, the budget would have reflected more creative expense and less technical expense. A decision to master-edit the show in segments, for instance, would have been abandoned mid-stream in favor of a single sequential edit, except that re-editing finished segments on quad was prohibitive.

As it was, rough edits were made, "off-off-line", on an in-house Sony 3/4" BVU editing system. Because the show was shot single-camera, with film-style editing in mind, and involved numerous special and graphic effects, even rough cutting was intricate. Many scenes, for example, included a TV set playing back pre-recorded material as another "character" in the room.

Once the rough cut was down, the show as re-edited off-line on a CMX 50 system. Ideally, a CMX 300 quad system should have taken over at that point, merely translating time-code number from the quad masters into a master edit. With "The TVTV Show", that didn't happen. Many of the effects the show demanded — wipes, fades, dissolves, graphic insertions — were only editable on-line, manually, and the director and producers were usually in the room, deliberating down to the last frame. After all, this was the eleventh hour, the final edit, and everyone involved wanted it perfect.

In film editing, such last-minute adjustments are probably affordable and perhaps advisable. In quad video, they invite economic disaster. In a show of this kind, if quad editing isn't a lock-step, pre-determined process — that is, if all creative decisions are not finalized by the end of off-line — all the production cost advantages of videotape — cheaper raw stock, no

processing, instant playback — can be quickly erased by extraordinary editing costs.

Once the quad edit was completed, the final step was "laying back" the sound mix. The sound was stripped from the original masters, using the same time-code references, sweetened on a multi-track sound system (which again involved intricate effects), and then added back to the master edit as a single track.

Technically, "The TVTV Show" was slightly ahead of its time. Its location production style and sophisticated editing requirements presupposed cheaper, more flexible technology without a trade-off in quality. In the production of "Transport of Delight, Inc." a recent PBS half-hour comedy pilot, producer-director John Korty employed the new 1" hardware to much the same ends.

Co-produced with KQED in San Francisco, "Transport" chronicles the adventures of a small, off-beat moving company. The pilot episode finds them coming to the rescue of an old man, suffering the pangs of eviction, who subsequently joins the company. Shooting entirely on location, on a five-day production schedule and a budget around the \$200,000 mark (well below current network pilot rates), the Korty crew came up with a production plan that maximized single-camera, film-style flexibility and minimized both technical and budgetary headaches.

The original plan for "Transport" called for an isolated two-camera set-up, using the RCA TK-76's and Sony BVH 1000's as record decks. This scheme was abandoned, according to Associate Producer Martha Olson, because the set-up of two cameras for the same scene — color-matching, lighting, camera positions, etc. — was too time-consuming. A few complicated scenes were shot this way, but the main approach was a single TK-76 as the master camera and a second "break-away" unit made available for pick-ups, spur-of-the-moment visuals, and in some cases, sequential coverage. For instance, the second camera might follow an actor into a hallway and up the stairs where the main camera would then pick him up for the main action. Shooting this way can save set-up time, simplify matching takes in editing, and allow for more natural, continuous acting.

Korty's taste in lighting runs to "soft, reflective, even lighting", according to Olson, which the RCA mini-cam could accommodate. The director also chose daylight interiors over ones demanding more extensive indoor lighting. With video, this was a smart choice.

Mike Cunningham, at San Francisco's One-Pass Video, the show's Production Manager, estimates that going with 1" over 2" saved the production 25-30% in location shooting, 50% in raw stock costs, and another 30% in post-production. The increased flexibility of 1", of course, can't be seen on the ledger page.

The final edit of "Transport" is currently

ONE-INCH VIDEO: New Technology, New Programming.

by Allen Rucker

Radio was first called "the wireless", TV was tagged "radio with a screen". McLuhan labeled this process "rear-view-mirrorism". He meant that every new media form takes its cue from an old one. The rear-view-mirror applies to TV programming as well — long-form dramas on TV are still called "TV-movies", and even ENG hasn't changed the substance of TV new reporting, only its frequency.

The rear-view-mirror view of videotape in entertainment programming is that it's good for acknowledged show-biz subjects — "Donny & Marie", Neil Diamond in concert, etc. — but not much else. The one episode of "Police Woman" shot on tape looked cheap and artificial. Applied to "realistic" comedy and drama, tape doesn't work.

In a darkened theater, film is undoubtedly more "real". On television, however, tape equals "live". Portable video can take that live feeling into the real world, and add a layer of electronic immediacy to TV drama that film simply can't match. The hardware now exists to do this — new styles of programming will certainly follow.

As ENG has replaced 16 mm film as the common denominator of news reality, so the new generation of video hardware — one-inch recorders, higher-quality portable

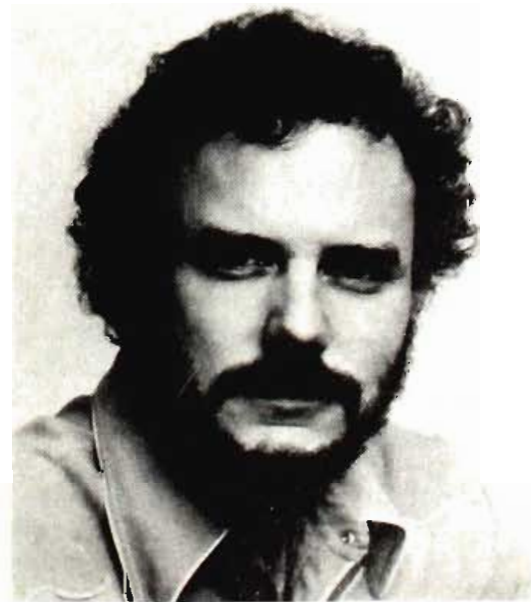
cameras, improved editing tech — has begun its assault on 35 mm film and quad video, the established tools of TV comedy and drama.

That "The Betty White Show", a traditional studio sit-com, was recorded on 1" instead of 2" didn't mean a thing to the viewer at home. To a tape producer, however, it is a clear indication that 1" has arrived. The viewer will begin to see a difference when this technology moves outside, into the world that mini-cam news and sports now frequents. As this happens, virtually all the standard formats of entertainment TV — sit-coms, action dramas, TV-movies, even variety and talk shows — are apt targets for innovation.

THE AUTHOR:

Allen Rucker is a co-founder of TVTV, formed in 1972. From 1972 through 1976, TVTV produced a series of highly-acclaimed video documentaries for PBS, including "Lord of the Universe", "Gerald Ford's America", and "TVTV Looks at the Oscars". Their network credits include "Hard Rain", an NBC music special with Bob Dylan, and "The TVTV Show", a comedy special for NBC. TVTV is currently developing comedy pilots for NBC and ABC.

Early last year, TVTV produced a 90-minute late-night comedy special for NBC, entitled "The TVTV Show". The program combined a running story about a day in the life of a mobile TV news crew — "The WTKO Action News" — with comic vignettes about a TV-watching family, a local bar called "The Tune Inn" where patrons sang their favorite TV theme songs,



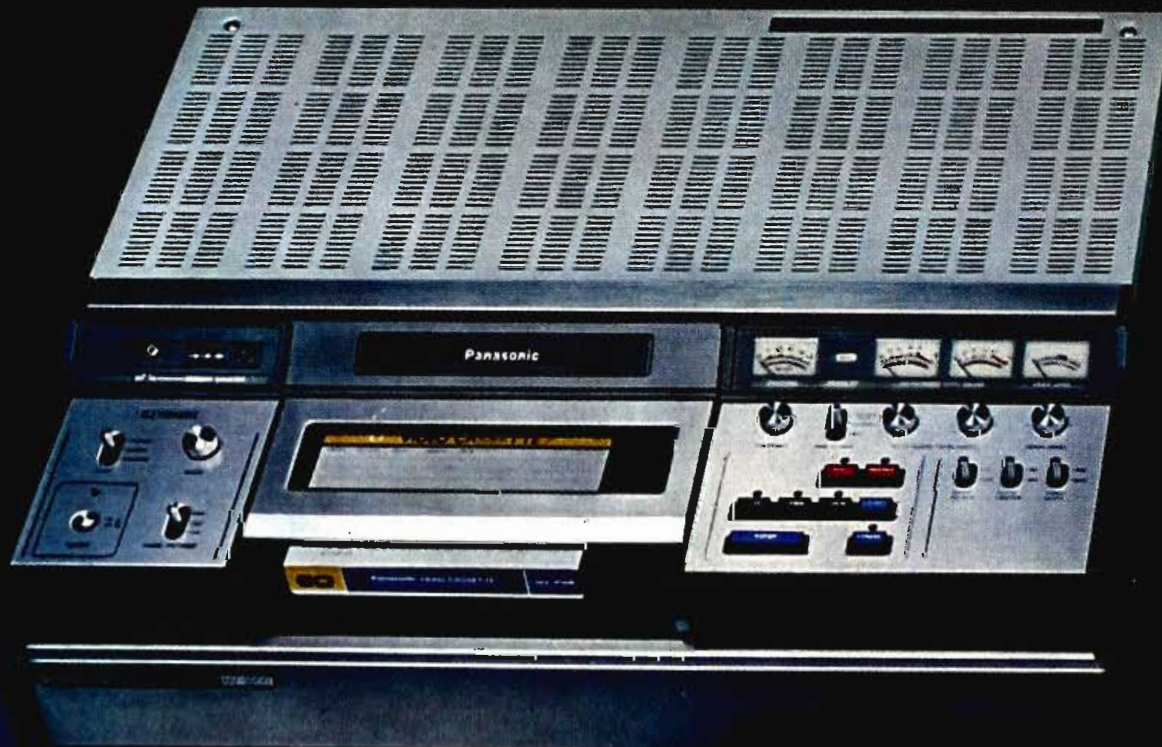
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NV-A950 will execute frame-by-frame insert and assembly edits, automatically. There's a five-minute memory for entry and exit points of video and audio inserts. And for quick and precise location of the exact edit points, the NV-A950 also has controls for fast play (double speed), search (one-fifth speed), slow rewind and pause. There's also a rehearsal mode that lets you run through an edit before you actually perform one.

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being mastered on 1" as well. Using 3/4" time-coded dubs, a rough edit will be worked out on a CMX 50 system and then re-computed on a CMX 340 1" system, together with the manual insertion of final effects and graphics. Because of the savings in 1" machine time over quad, Martha Olson predicts that a generous amount of time will be available for creative editing in this final on-line step.

The field application of 1" video is certainly not limited to single-camera comedy-drama. Multiple-camera coverage of live performances — long the bailiwick of mobile quad facilities — also invites the innovative use of this smaller, cheaper, more adaptable hardware.

Comedienne Lily Tomlin recently underwrote the production of her own TV special centered on her immensely successful one-woman stage show, "Appearing Nightly". The special, as yet unsold, covered the show during its recent run in Los Angeles. Producer Elon Soltes, one of the early practitioners of 1/2" portapak video, designed a 1" production that not only captured Ms. Tomlin live on stage, but also caught her in a variety of intimate and inspired off-stage situations.

The performance footage was shot with a three-camera set-up, using Ikegami HL-77 cameras (alternately hand-held and stationary). The three cameras fed two Sony BVH 1000 decks rigged with mixing equipment in a small van outside the theater. Soltes and Director Wendy Appel



In the production of "Transport of Delight, Inc.", a recent PBS half-hour comedy pilot, producer/director John Korty employed the new 1" hardware to satisfactory ends. Shooting entirely on location, on a five-day production schedule and a budget around the \$200,000 mark (well below current network pilot rates), the Korty crew came up with a production plan that maximized single-camera, film-style flexibility and minimized both technical and budgetary headaches.



(another veteran videofreak) had the capacity to record or switch any of the three cameras only either deck. This allowed them to do live editing, when appropriate, or take isolated feeds from any source. The judicious use of this hybrid system reduced the amount of raw footage they must cope with in post-production, saving both time and money.

Taping a number of performances, Soltes could vary the camera positions for maximum coverage. During one show, he might have one camera merely documenting the interplay between performer and audience, while another stayed tight on Ms. Tomlin and the third picked up audience close-ups. At other times, one hand-held camera would hang out with Ms. Tomlin in her dressing room before the show, while a second might be following a fan to his or her seat as they anticipated the delight of seeing a unique talent in person. Using their video documentary experience, Soltes and Appel were able to come up with a number of verite touches like this to give their production a sense of visceral, informal reality.

The performance audio system consisted of a wireless program mike for the star, recorded on one track, and a mix of several audience mikes recorded on a second track. Since the BVH 1000's have a third audio track for time-code, the tapes were time-coded on site, and simultaneous 3/4" dubs were made on Sony 2600 decks.

Soltes attributed a number of distinct technical advantages to the video equipment he chose, supplied by Off-Line Systems and Spectrum Video, in Los Angeles. The Sony 1" decks, for instance, did an excellent job of holding black — assuming high-quality, well-tuned cameras — a crucial consideration in a show featuring one performer with few props on a darkened stage. Their 90-minute reel capacity greatly simplified tape-changing. The Ikegami cameras were easily gen-locked into the switching system — apparently a problem with other mini-cams — and with remote iris controls, any F-stop discrepancies could be resolved in the control van.

With 3/4" time-coded dubs, Soltes plans to by-pass the formal off-line CMX process in post-production, and reduce the video editing to two steps. A preliminary edit will be made on a Sony 2800-2850 editing system with a TRI terminal and the time-code numbers from this edit will be manually noted for on-line. Like "Transport of Delight", "Appearing Nightly" will be mastered on a CMX 340 1" system.

As a means to taking entertainment programming a few more steps into the real world, one-inch technology is an unprecedented breakthrough. As 1" becomes an established and accessible system, as even more portable recorders and mini-cams become available, and finally, as creative TV-makers exploit it to full advantage, it is destined to change the face of television.

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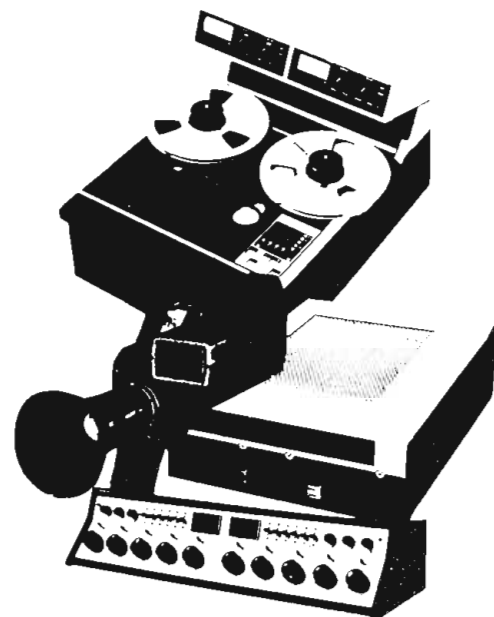
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Yo Ho Ho, and a Bucket of Megawatts

The Tale of a Pirate Radio Station

by *Jim Holston*

Somehow, the idea of bobbing about the North Atlantic on a tiny tramp steamer with a giant antenna towering overhead, doesn't make a lot of sense, right?

Especially when there's an "illegal" 50-kilowatt transmitter boiling away belowdecks, two other 10-kw rigs standing by, and deejays in the studios trying to keep needles on records and thread tapes or read news.

All sounds a bit crazy, but when you're a pirate radio station blanketing western Europe with a giant signal and are the hottest-rated radio since U.S. Top 40 . . . well, maybe life aboard the Motor Vessel *Mi Amigo* makes a little more sense.

They're called pirate radio stations because they are unlicensed by any governmental authority. English and Dutch legislation has attempted to put the outlaws out of business by scuttling their supply sources. But the buccaneers keep

modulating along, sporting the names *RADIO CAROLINE* . . . and *RADIO MI AMIGO*, to the best of BP&P's knowledge the two remaining pirate radio services currently operating off the coast of England . . . or is it Holland? . . . or maybe they have moved again to a set of coordinates outside the Portugese international boundary.

Financed by European entrepreneurs who know a good thing when they see it, these shipboard stations sell advertising, ride out incredible coastal storms at anchor, add to their owners' wealth and build the fame of disc jockeys with names like Stan Haag, Frank van der Mast, Hugo Meulenhof, Herman de Graaf . . . not household words to American programmers, but top-rated talent in Belgium, England, Holland, Germany and wherever else their signals go.

The pirates are a sore point with various European governments which can't shut the stations down. One Parliament after another has passed laws forbidding the seagoing broadcasters. They've been on and off the air, moving from one ship to another, ownership changing, frequencies shifting and whatnot for the past 13 years or so. Government authorities are reluctant to part with much information about them. Record companies don't want to discuss pirates too much these days, but the good ship *Mi Amigo* always seems to get early pressings of new product which then jumps to the top of European popularity charts

after being exposed on 319 meters (think of it as 963 kHz, according to Jan de Boer and Leen J. Meyer of the Golden Arrow Free Radio Association International and of Radio Caroline FM/AM).

They've also used 212 m (1412 kHz) and assorted other channels over the years, all in the broadcast bands and all competing more-or-less successfully with the government-operated radio services which explains why various Parliaments aren't too pleased with their existence.

de Boer and Meyer wrote to *BP&P* last November, offering a story and pictures of the clandestine operation which served as the basis for this article.

Both Radio Caroline and *Mi Amigo* transmit from the *MV Mi Amigo*, a steel schooner converted to a motorship in 1927 and outfitted as a floating transmitter complex in 1960. The original program was called Radio Nord; the market was Scandinavia.

The Scandinavian governments joined forces to forbid offshore broadcasting, which they could enforce because no re-supply ports were available. The *MV Mi Amigo* was then purchased by an Irish millionaire by the name of Ronan O'Rahilly, who changed the name of the radio station to Caroline as a salute to Caroline Kennedy's happy smile (O'Rahilly was a great JFK admirer).

Said O'Rahilly at the time, "Caroline Kennedy's smile is making me happy and

The *MV Mi-Amigo*.



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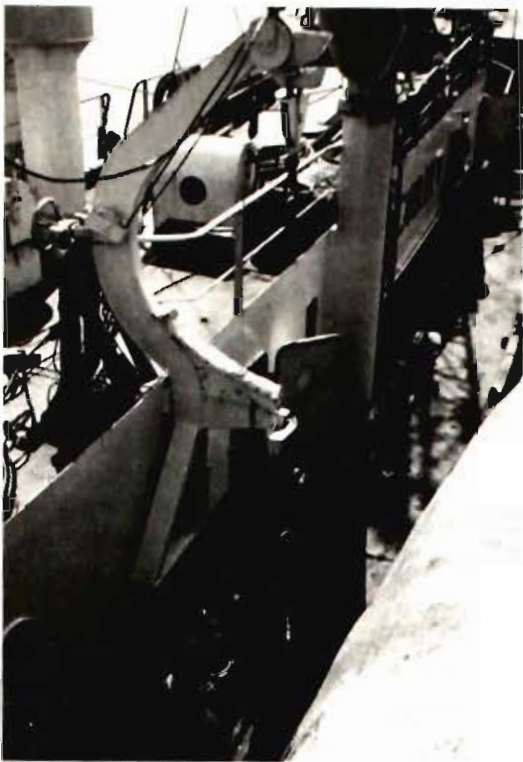


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Deck of the MV Mi-Amigo.

what they want to hear.

Or, perhaps it's that fantastic signal.

Your Chief Engineer will (patiently) explain the importance of good ground conductivity in a longwave antenna counterpoise. That's why AM stations use radials. Seawater is an excellent conductor, so a low-frequency (longwave) AM signal radiated from an antenna mounted over saltwater is just about superb. According to the Mi Amigo engineers, their 50-kw signal is roughly equivalent to a 100- to 150-kilowatt non-directional broadcast transmission.

The station is so powerful that just a few years ago they set up a radiotelephone patch hookup with Hilversum-3, one of the official Netherlands broadcast services (the "legal" stations). Hilversum-3, only partly in jest, complained that Mi Amigo was so loud it was interfering with some of the Hilversum-3 coverage area, and would Mi Amigo please be good sports and turn it down just a bit?!!

There is no record of the shipboard comments from the Mi Amigo engineers after that historic dual broadcast, while they undoubtedly tried to crank a few thousand extra watts out of their 50-kw main transmitter which is still in use today.

What's life on board a pirate radioship really like? Boring, cramped, clammy, and sometimes downright scary. A small crew must share close quarters scattered through the rusting old hull anchored at the mercy of the open sea. Re-supply of food, fuel, new records, and commercials is chancy, not only because of the natural hazards involved but also because of the uncertain status of the whole enterprise from day-to-day.

Mi Amigo is a daytimer, signing off at 7 p.m. when Radio Caroline goes on the air until 6 a.m. the next day. The equipment is old but it works. The transmitter compliment is one main 50-kw rig, one 10-kw standby and another 10-kw designated

as a "spare". The little ship contains two studios, using the same mixing consoles (Gates Studioettes) that were part of the old Radio Nord. Revox open-reel decks, Garrard turntables, Sony cassette decks and Sennheiser and AKG microphones plus assorted shortwave receivers make up the rest of the equipment inventory . . . plus one giant 65-meter-long antenna brought aboard in five sections and mounted during another Force Nine gale in 1973 by what are described as "some specialized people" who have built other shipboard antennas for other pirate radio operations over the years.

The weight of the antenna, plus its tendency to try to make the little hull turn over in a high wind (sailors call it "capsizing"), require an enormous counterweight under the hull which is called a keel. Even that huge weight below the waterline won't completely stabilize the ship's motion in heavy seas, so a prerequisite of employment is a well-developed set of sealegs. It's a bit risky, too. Any hull that heavy would sink like a rock if it ever sprung a leak. Also, the presence of those high-power transmitters and all that generator fuel could under certain circumstances make life aboard a bit like living atop a floating bomb with a lit, sputtering fuse.

Saltwater tends to be pretty corrosive, which means constant equipment cleanup and preventive maintenance just to stay on the air. Ever see what happens to a tape recorder when tape gets glued to a wet, sticky pinch roller? Eucch!

You can get a little more of the picture of life upon the ocean waves if you read some of those old sea stories about the weevils in the hardtack, stale drinking water, scurvy, open sores and assorted good stuff which all combines to make day-to-day existence much, much less than a picnic.

And, of course, if you run out of fuel and the generator goes dead, so do Radio Caroline and Mi Amigo, until the tender shows up with more petrol. Fuel transfer from ship-to-ship must really be fun, too.

What about records and tapes? Major record companies are tightlipped about the pirates as mentioned earlier in the article. The official position seems to be that the pirates do not exist, and would not be supplied product even if they did exist. There are two discrepancies, though:

(1) That 1975 raid which netted several Mi Amigo deejays and technicians and which led to the exodus to the Costa Brava, also bagged two record company executives in the studios at the time; and

(2) Mi Amigo entrepreneur Sylvain Tack (in addition to owning the program service) is also the owner of several record companies.

New music somehow finds its way to the ship. It will probably continue to do so.

Why would anybody in his (or her) right mind, want to be a deejay on a pirate radio station? Partly money, especially for the best-known jocks, but mostly for the kicks of being so widely exposed to the European market. Most countries offer only a few

government-owned radio services. A pirate station stands a good chance of developing a large listening audience. It's almost like a clear-channel in this country. The difference, of course, is that American AM radio offers a wide diversity of signals all the way up and down the dial, so a pirate would have an enormous battle on his hands just to be heard. Not so in Europe, where a small number of those jocks who have been involved with one or another pirate operation for a few years, have become the best known personalities in several nations.

Some of this glory rubs off a bit in the pleasanter, calmer summer months, when tourist boats have been known to bring visiting listeners (and a few curiosity-seekers, no doubt) alongside MV Mi Amigo, radios playing Caroline from the bow or Mi Amigo from the fantail, just to see if the pirate vessel is for real. One summer evening, Mi Amigo deejays and engineers string a hand mike out of the cabin porthole and broadcast a live welcome to just such a group, as the sun slowly sank into a placid North Sea.

So despite the combined efforts of the Dutch and British authorities to muzzle Radio Caroline and Mi Amigo, the stations continue to emanate from the little steel former schooner converted to a floating, bobbing antenna. Deejays keep broadcasting those surreptitiously-obtained records and commercials, the tenders keep ferrying out the food, water and generator fuel, the newscasts from the legitimate stations keep being processed and re-broadcast, and with a minimum of paid promotion, the audiences seem to keep on growing.

What's the future of Mi Amigo? Who knows? Entrepreneur Tack reports he has been given a license to broadcast on shortwave by President Stroessner of Paraguay, and has formed a company to do just that. One disadvantage of the little ship's transmissions has been the lack of FM capability, which normally wouldn't provide much coverage because of the line-of-sight propagation characteristics. And yet, if one believes the signatures of Mi Amigo/Caroline/Free Radio correspondents Jan de Boer and Leen J. Meyer, Caroline at least is now FM as well as AM.

Continued government efforts to silence the pirates are likely, but success if questionable. Mi Amigo seems almost unsinkable.

Perhaps Mother Nature will determine the fate of these waterborne pirates of the European airwaves, who take advantage of the limited signals from small numbers of government-owned stations to broadcast everything from Top 40 to classics, interspersed with commercial-after-commercial, lining the pockets of the owners of these illicit enterprises. Could be that some wild Atlantic night, these electronic buccaneers will finally have their last renewal denied by some great wave.

But until then, the people keep listening . . .

Mi Amigo in the daytime, Radio Caroline at night . . . and the beat, though sometimes a bit waterlogged, does indeed go on.



Wil Van der Steen behind the mike, and Mike Morkens in the Caroline Studio.

that happiness and joy is something which I want to express in the programs broadcast on Radio Caroline."

Radio Caroline was an English-language signal, beamed to the British Isles until passage of the Marine Offences Bill in 1967 (another measure aimed at powering down the pirate broadcasters), when the ship was anchored off the coast of Scheveningen. This lasted until all the advertisers jumped ship (about a year later), at which point Radio Caroline suddenly disappeared.

Some four years passed, when the MV Mi Amigo moored in Amsterdam Harbor, transmitters silent. She then sailed again for the coast of Scheveningen, thanks to the finances of Dutch businessman Gerard van Dam, for whom O'Rahilly ordered his crew to resume transmitting Radio Caroline. A combination of heavy damage to the ship (which meant difficult repairs in open sea), no food aboard, unpaid crew members and a generally unprofessional operation forced Caroline off the air again after only four months.

A Belgian organization then bought airtime: Radio Atlantis went on line in July of 1973. Shortly thereafter, Atlantis went dark as an entrepreneur named Sylvain Tack outbid Atlantis owners for their air talent to put his own station on the air.

Tack's new service was named for the ship: *MI AMIGO*. The pitch was: "Love . . . Peace . . . Good Music." The deejays taped their programs ashore in various studios in Belgium and Holland, and tapes were regularly ferried out to the floating transmitter for broadcast.

As Mi Amigo popularity began to build, Caroline was reformatted somewhat along American AOR lines with British deejays. Mi Amigo concentrated on Top 40.

Holland passed its own Marine Offences Act in 1974. This meant "up-anchor!" once again, and MV Mi Amigo, high-powered transmitter wailing away, sailed to a point in the estuary of the River Thames, about 15 miles off the coast of England. Caroline deejays continued onboard live operations, but promoter Tack by this time had moved his operations to Playa de Aro, some 80 miles from Barcelona in the Costa Brava region of Spain.

He did so for two reasons:

(1) He bought up a number of apartments, hotels and houses to take advantage of the tourist boom, and

(2) Belgian police had just lowered the boom on most of his deejays, while Spain was the only European country which had no objections to pirate radio stations.

BP&P has been able to learn only fragments of the James-Bondish departure of the mysterious Mr. Tack in his white sports car one cold January, 1975, night, just ahead of the gendarmes as he crossed the Spanish frontier. But he evidently made it.

Tack's objective was to find legal means of approaching advertisers and shipping programs out to the MV Mi Amigo. He worked out an elegant, complex scheme with two Costa Brava stations, Radio Gerona and Radio Popular, which employs the Mi Amigo deejays. Advertisers buy time through an agency which purports to represent Gerona and Popular, and to everybody's great and wide-eyed surprise, lo! The commercials miraculously appear on Radio Mi Amigo.

Apparently, though, it really isn't nice to fool Mother Nature. Saturday night, November 8th, 1975, a Force Nine gale blasted the North Sea and set MV Mi Amigo adrift in towering, crashing seas. The crew frantically set a spare anchor, but in a few hours MV Mi Amigo was blown aground on a sandbank just off the English coast at Margate.

Somehow, Mi Amigo and Radio Caroline remained on the air. Caroline deejay Simon Barrett was found by rescuers still broadcasting while wearing his life jacket. Thousands of calls from panicky Caroline listeners flooded the Coast Guard Margate headquarters. A few days later, tugboats towed MV Mi Amigo back to her original position, while Force Eight to Nine gales continued to pound North Sea shipping.

According to de Boer and Meyer, the Belgian and Dutch towing companies which assisted Mi Amigo, were hauled into court for their troubles. One Scheveningen man testified he didn't know the purpose of the ship because at the time he was aboard it wasn't broadcasting. He was evidently the only one not sentenced. Others who were found guilty, were fined 3,000 to 6,000 Dutch guilders (approximately \$1,320 to \$2,640, U.S.).

But, as the song says, the beat goes on.

Mi Amigo added news to its program service in January, 1976. Its operators claim this adds a more professional character to the product. Three newsreaders provide information to the Benelux countries, but in true pirate fashion the news is taped from the official Benelux radio stations and from various shortwave broadcasts, re-worked (sometimes) and then re-broadcast. No self-respecting pirate would pay for a newswire!

Mi Amigo has since begun live shipboard operations, and listeners seem to respond to the feeling of being on board ship themselves. Golden Arrow spokesmen Jan de Boer and Leen J. Meyer report that the most recent ratings (October, 1977), show Mi Amigo with 70 per cent of all radio listeners in Belgium, and that listenership in Holland is growing rapidly.

Maybe they're really giving the people

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Computers in TV

—Continued from page 39—

At a time when most broadcasting companies are using data servicers, Meyer Broadcasting continues to build its own in-house computer capabilities with an IBM System/3 Model 12.

And the idea is paying off, much to the delight of president William Ekberg. "I don't know how we could get along without a computer anymore," said Mr. Ekberg. "The demand for accuracy is so great and the schedules are so fluid, that it is just an impossible manual task. The system is not only dependable and economical, it is necessary."

The IBM computer is being used for accounts receivable, general ledger, payroll, accounts payable, cable TV billing, product analysis and sales analysis. But the real payoff, according to Mr. Ekberg, is scheduling of commercials for both radio and TV.

"Media buying is a highly sophisticated business," said Mr. Ekberg. "The advertiser may want a specific time slot for his message or a varying roll-over schedule. He also wants a record of that information to reconcile what he has ordered to what the station has delivered."

"With computer scheduling, we can offer the advertiser a better buy and we have a more flexible marketing tool. For example, if he buys a spot for his message to run once a week for seven days in the 6:30 to 10 p.m.

time frame, we can assure that he gets maximum coverage. We can rotate the message vertically, so it runs at different times, and horizontally so it runs different days each week.

"This is a better buy for him than if the message ran at 7 p.m. every Wednesday for seven weeks . . . the people who watch the Wednesday night movie would see it every week for seven weeks and the people who don't watch the movie would never see the message."

"The computer does the rotating automatically, which would be a near impossible manual task with 600-700 weekly spots. It also tells us what spots have already been sold, what is available, and what their priorities are. Some time slots are more desirable than others and everybody wants them. By rotating our advertising, we not only give our advertisers a better buy, but more easily sell non-prime avails."

The System/3 automatically produces a program log, scheduling all commercial messages by definite day and time of day for seven weeks in advance. If a message has to be rescheduled, because of interruption for a special broadcast or any other reason, the computer reschedules the entire log.

The station operator uses the log to cue individual commercials from a specially designed control board. After the commercials have been aired, the computer prints a confirmation sheet which is a complete record of all advertisers contracts, showing value and the number of spots for

the day.

The Meyer TV chain now includes KMOT-TV in Minot and KUMV-TV in Williston in addition to KFYZ-TV in Bismarck. In addition to KFYZ AM/FM in Bismarck, Meyer radio operations include KOYN AM/FM in Billings, Montana, KEIN/AM in Great Falls, Montana and KMOT/FM in Minot, North Dakota. Meyer also operates two cable TV systems with 8,500 subscribers in Bismarck and Mandan, North Dakota.

The two AM stations in Montana use IBM system 32s in stand-alone computer operations that are not connected to the System/3 in Bismarck.

The three television stations are operated in an unusual mother station/satellite mode. KFYZ-TV in Bismarck, an NBC affiliate, is the mother station. All network programming and national advertising is simply fed straight through to the other two stations and broadcast exactly as at KFYZ. The first half of the noon, 6 p.m. and 10 p.m. news and weather, along with commercials, are handled by an anchor-man team in Bismarck and used completely by the two satellite stations. The second half of the program and commercials are handled by each station locally.

"Our position is about 142 from the top market in the country," said Mr. Ekberg. "But other markets are growing much more rapidly than ours. Our advertising is about one-third network, one-third local and one-third national spot commercials sold

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The Production of ABC-TV's "Barney Miller"

by Steve Barnett

The production of *Barney Miller* closely parallels the assembly of a fine Swiss watch. Every step of the procedure is carefully completed by artists and craftsmen with a dedication to perfection. There is a special sense of pride in the show, and this tone is set by Danny Arnold, *Barney Miller*'s co-creator and executive producer.

Arnold is involved with each facet of *Barney Miller*'s production, and, in most cases, he co-directs the individual episodes.

"It's his show, and it's done his way," is the way it's put around Four D Productions.

"His standard is perfect or nothing," says co-star Ron Carey, who plays Officer Levitt on *Barney Miller*. "He knows comedy like no one else I know."

—Continued on page 43—

ABC-TV's "Barney Miller" program is taped by four cameras each on a isolation feed to its own tape deck.



Computers in Television Programming

Meyer Broadcasting's original radio station, KFYZ in Bismarck, North Dakota, has fewer listeners in terms of numbers, than many large metropolitan stations. But in terms of geography, listeners in five states and two Canadian provinces give it one of the largest daytime coverages in the country.

Its three television stations, three FM radio stations, three AM stations and a cable TV operation, place it well below the maximum one-company ownership allowed by law. But its 165 employees mark it as much more than a small media conglomerate.

—Continued on page 40—

William A. Ekberg, president of Meyer Broadcasting Company (L), and Frank E. Schmidt, Jr., assistant treasurer, with IBM System/3.



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through our own representatives. To maintain our share of the market, we just have to work smarter and harder. The computer is helping us do that.

"The computer has, without a doubt, given us much better financial control and it has become a real marketing tool." But, we still look at the computer as a resource . . . a tool to help us do a better job with our central business, which is broadcasting."

Meyer's first venture into data processing began in 1966 using an IBM 402. "At the time we started to automate some of our operations, there were not many specialized data servicers in the business," says Mr. Ekberg. "We knew that we had to innovate in this area, and quite by accident, we found that one of our control operators, Bruce Davidson, was a skilled programmer.

"We gave him a temporary assignment as the traffic clerk handling commercial orders and logs for six months. He worked with our sales people to determine their needs, and he learned a number of other functions in the operation. We then decided that we could write the necessary programs and probably do it cheaper in-house, essentially for the rental fee of the computer.

"We think that it has worked out that way. By having our own system, we have a great deal of flexibility in producing reports, generating new data and so forth. When you work with a data servicer, you are more or less locked into the services they can provide you. We wanted to do some things our way.

"For example," Mr. Ekberg notes, "We produce what we think is a unique sales report. We allow national and regional spot sales, free access to a whole block of time. We allow two days for adjustments, then the last five days are frozen and the time is given over to local advertisers. This system has resolved many conflicts at the sales level. And, the point is, when we decided to make this change in our system, we made it very easily, because we controlled the entire operation in-house.

"Another example is our billing arrangement for cable TV customers. We produce a pack of small 96-column punched cards, about 2½ x 3¼ inches, as a turn-around document for each subscriber. When the subscriber begins or renews his service, we send him a pack of cards. Each month when he sends in his payment, he sends back a card which is used to update our accounts receivable file."

From that first venture with the IBM 402, Meyer . . . which was one of the first broadcasters in the nation to install an IBM System/3 . . . has updated its computer from a System/3 Model 6 to a System/3 Model 10 to its present System/3 Model 12.

"Our next step is to go on-line operations in all of our applications," says Mr. Ekberg. "We are making that transition now. We hope to eliminate all keypunching and do our input operations with cathode ray tubes. Real time information will allow us to know where we stand at all times, particularly on time availability changes.

"We are also writing a super command

language to allow our own executives access to our data in special ways for such things as sales, payroll and payables analysis.

"We feel we can best keep up with the innovative uses of the computer by having our own system in-house. Since we are a very progressive company which likes to stay up-to-date on all aspects of the business, we will continue with an in-house computer operation unless we feel we could be better served with some other system."

WNAC-TV Channel 7, the independently-owned CBS affiliate television station in Boston, provided election returns more than an hour earlier than competing area television stations on Election day, November 8, thanks to a computerized election return system used for the first time in Boston.

A PTS-100 programmable terminal system from Raytheon Data Systems Company, was used to access and display the returns. The system included two display terminals, one on the anchor desk, the other off-camera, which were used several times each hour during WNAC's two minute election updates and during the 11 p.m. news broadcast.

The system, using a processor with a 32K memory, was connected via leased telephone lines directly to the City Election Commission's IBM System 370 Model 158 mainframe computer, located at Boston City Hall, which tabulated voting returns.

While on the air, WNAC co-anchors John Henning and Jack Cole used a Raytheon terminal to request current tabulations in one race, while the second terminal simultaneously accessed results from another race.

As a result, WNAC-TV was able to display election returns within a few seconds after the data was entered into the host computer by the city's election department.

"The setup was perfect," said Steve Curcuru, WNAC-TV news production manager. "We could display more results to the viewers by showing different tabulations on each terminal."

During previous elections, WNAC stationed reporters at City Hall to phone in figures as they were posted on television monitors. According to Curcuru, there was at least a 15-minute delay from the time the results were posted in City Hall, across the street from WNAC-TV, until the time they were aired.

"It took time for someone to record the figures, phone them to us, and put them on the character generator," he said. "By using the terminals we got the figures on the air in less than ten seconds. The terminals have reduced, in great part, the need for having people in the field gathering returns."

Curcuru said one week before election day he contacted six vendors to install a system. IBM and Raytheon Data Systems were the only two companies to respond.

In that week, a team of engineers



Election returns within seconds was made possible on election day for WNAC-TV, Boston, by a network of PTS-100 programmable terminal systems from Raytheon Data Systems Company. WNAC-TV was able to display election returns within a few seconds after the data was entered into the host computer by the Election Department at City Hall. Here, Channel 7 co-anchors Jack Cole (L) and John Henning are shown on the election set between one of the two PTS-100 terminals used by WNAC-TV.

established the link with the city's mainframe, installed the terminals on the newsroom set and trained the anchors on the system.

"After we got the approvals to tie into the mainframe, all we had to do was order the telephone lines, install the terminal in the newsroom and plug it in," said Raytheon Project Director, Richard Dodd. "We simply ran the election commission's formats directly to the newsroom terminals."

The Election Commission's computer system is programmed with five formats to tabulate the returns. With only six keystrokes, the newsroom had access to the latest city council, school committee, and referendum question results. One format provided Channel 7 with a summary of which of the city's 252 precincts were counted.

A comparison of returns from the City Council race, late in the evening, showed that WNAC-TV was well ahead of its competition. Competing networks, for example, posted 17,000 votes for incumbent City Council President Joseph Tierney, while at the same time, the computer terminals displayed 24,000 votes for Tierney.

The newsmen at WNAC were able to follow voting patterns more closely and make more accurate projections, because the data provided by the terminals was constantly being updated, as the returns came into City Hall.

"We knew immediately which precincts were counted," said John Henning, WNAC-TV anchorman. "Having that information as soon as possible is critical in determining projections. Since we were always working with the most up-to-date figures available, our projections were much more accurate than they would have been with the phone in system," concluded Henning.



Lighting consultant George Dibie (left) works with lighting director John Appleroth (right) to give Barney Miller a "gritty, documentary, film look" on video tape.

Can't do it. So we constructed the quad.

"I spent a lot of time with tape engineers and found out that there was no way of hooking up tape decks to work in dead sync on a frame-by-frame basis, back and forth, the way you can with a Moviola.

"So the next logical step seemed to be to have all the images on one piece of tape. I found out that a young kid in Texas had done this in a piece on a rock concert, where he recorded it by taping monitors.

"It seemed to be a very simple solution, really, and no one had done it because nobody else was interested in maintaining that kind of editorial control."

On the state at ABC's Vine Street Theatre, where Barney Miller is taped, there are five Norelco cameras, each on an isolation feed to its own videotape machine. The Ampex recording units (the model depends on scheduling availability) are located at ABC Television Center on Prospect in East Hollywood.

Cameras one through four cover the show. Their pictures are fed to four color monitors stacked two high on a stand on the stage. This "quad" faces the set, and Arnold and/or his director watch these monitors with their backs to the action during taping.

The fifth camera is focused on another quad configuration made up of smaller color monitors. This camera records, on one piece of tape, the pictures that cameras one through four are recording on their

Danny Arnold, co-creator and executive producer of Barney Miller, rehearses Max Gail (left) and Ron Glass (right) prior to taping a scene.



individual tapes. Later, the show's editor views this single piece of tape to select the shots from the other four tapes that will go into the completed episode.

To make tape look like film was Arnold's second major concern with the transition of Barney Miller to video.

"I was an enemy of tape," says Arnold. "I didn't want to make the compromise. I didn't want that flat, one dimensional, pastel look, because I knew that the set was as much a character as any of the characters in the piece.

"It needed a certain amount of film lighting. It needed depth, it needed dimension. So I began to find out if anybody knew anything about it and I found George Dibie."

George Dibie is not a member of NABET, the video union holding contracts with ABC. He is a director of photography, a member of IATSE Local 659. He received his training in film at USC, worked as a gaffer for the major studios, and then made the jump to the D.P. Local in 1970.

"I soon realized that the video business was coming," explains Dibie, "and around '72, I started to go towards video."

Dibie worked on many of the ABC Late Night Mysteries, which were on video tape, and when Arnold tapped him to do Barney Miller, he was teaching cinematographers techniques of transferring film values to tape.

"I work for Danny Arnold, not for ABC," says Dibie, "and to work with NABET and the different kinds of unions, I was given the title of Lighting Consultant."

Normally, a NABET Lighting Director would be responsible for lighting a video tape show. But on Barney Miller, Dibie tells the L.D., an ABC employee, how to light the set, and the L.D. in turn tells the normal IATSE lighting crew.

Dibie works well with the L.D. on Barney Miller, John Appleroth. Both contribute their cooperation and friendship to a lack of ego conflicts.

"This is the way the big boss wants it," says Dibie, "so it's the way we do it."

"George tells me what to do," says Appleroth. "I'm not lighting it my way. I'm lighting it his way. But you know, lighting directors are more-or-less self-trained men. There is no training, so to me it has been a terrific opportunity to learn a lot from George."

The result of their successful collaboration is the show having the look that Danny Arnold wants, that gritty, documentary feel that adds a sense of realism to Barney Miller. Fish and A.E.S. Hudson Street each have their own L.D.s, but Dibie acts as Lighting Consultant to those series as well.

"On Barney Miller," Dibie explains, "we use very elementary film lighting techniques, which are the best.

"We play source. On the right side (of the set), an actor (facing the audience) is warmer on his left side than on his right side to give you the feeling of a source, be it a light or a window."

The opposite is true on the left side of the set.

"So when he is walking from here to here," says Dibie, "you get the feeling that you are in a real squad room with two lights hanging.

"But you have to worry, because it is not just one camera. Here you have four cameras, so you have to compromise."

Transition to video meant other changes in the method of lighting. Adjustments of intensity are smaller, as the video camera is more sensitive than its film counterpart. Also, video has a smaller contrast ratio than film.

In film, with a ratio of 100 to 1, the set can be pitch black with one brightly lit area with little problem. In video, with a ratio of between 20 and 30 to 1, such an intense contrast would burn the tubes in the cameras.

Lighting on Barney Miller is also much more low key than other video tape shows. Key and fill lights gives a combined reading of only 125 footcandles. Other tape programs average anywhere between 250 and 400 footcandles.

The cameras, too, are adjusted differently. F Stops are set at 4, rather than the normal 5.6. This gives Barney Miller a shorter depth of field than most tape programs.

"The reason," says Dibie, "is we don't want to see sharp backgrounds. If you do, then you don't have a center of interest anymore."

To that same end, Dibie lights primarily playing areas.

When adjusting lights on the set, Dibie shys away from using the dimmer controls. The lights remain on full, as on a film set, where they are off or on.

"I don't like to use the dimmer control," he explains, "because, first, it changes the Kelvin (color) temperature, and second, it changes the rim (coverage area) of a light. We diffuse lights with scrims, or we use English Diffusion, which is a white plastic material by Lee Filters. I don't like harsh lights."

By using scrims and English Diffusion, Dibie achieves a soft effect that is a part of the overall look of Barney Miller.

Though Dibie strives to keep the playing areas in prime focus, he goes to great pains to give the set a feeling of depth, to add a third dimension to a two dimensional medium.

The squad room set, designed for the film pilot, uses holes, windows, doors, and hallways, and alternating light and dark areas to give a feeling of depth.

Dibie adds to this with his lighting, explaining, "We use light and color to create depth."

Down the exit hallway on the right of the set, Dibie alternates lights of yellow, straw, and amber. These color differences, though of the same family, help convey a sense of depth. So does the open Men's Room door.

"Everyone thought I was crazy," says Dibie, "but when you close the door you lose the depth. It is cold, cold, cold; but when it is

Barney Miller

—Continued from page 39—

Indeed, Arnold feels a deep commitment to the program's excellence.

"The show is very personal to me," he says, "as I think any comedy show is really an extension of the point of view of one person. All the characters are personal to me."

Arnold began his career as a film editor and went on to write motion pictures and television for Jerry Lewis and Dean Martin. He has written, produced, and directed numerous television series, including *That Girl* and *My World and Welcome To It*. He received an Emmy Award in 1970 for the latter.

Arnold also heads companies producing two other series besides *Barney Miller*. *Fish*, a spin-off of *Barney Miller*, is produced by the Mimus Corporation, and the upcoming *A.E.S. Hudson Street*, a comedy about a New York City hospital, is being done by the Triseme Corporation. Triseme is also involved in the production of movies for both theatrical and television release.

Like *Barney*, both new series are being done for ABC, and Arnold's personal stamp is evident on each, but he remains more directly involved with *Barney Miller* than the other two.

Unfortunately, there are not enough hours in the day," he says, "and, you know, *Barney* is my first born."

The love and devotion involved with the making of *Barney Miller* are not the only things that make the series unique among current television fare, for *Barney Miller*, though done on video tape, is shot film style. This involves different lighting, taping, and editorial techniques.

The pilot for *Barney Miller* was originally shot on film, but ABC wanted to see the show produced on tape, primarily for economic reasons, before the network would make a commitment. Dan Arnold was reluctant to accept the idea.

"I didn't want to do it on tape because of the lack of editorial control," he explains, "and I wasn't about the change the look, attitude, and concept of the show to accommodate tape."

Most video tape sit-coms are done on a switch feed system before a live audience. Four or more cameras in the studio are fed through the control booth, where the director calls the shots, and the technical director switches the chosen camera to the line feeding the videotape machine. Often, one of the cameras is also on an isolation feed directly to its own tape machine for coverage in case a switch is missed in the booth.

Two shows of one episode are taped in a day, and the best of each taping is edited together for the version that makes the air.

"I knew switch feed couldn't be done with *Barney*," says Arnold. "There were too many people and too many situations."



Monitors make up a "quad" that is recorded by a fifth camera which is also on an isolation feed to its own tape deck. This quad tape is used in the editing process.

"Eventually, I decided to do it on tape because the total facilities situation was more economical, and I found I had an opportunity to find the technological method of keeping editorial control. Also, I was determined to make tape look like film."

"I had known from years of working in film as an editor, a writer, and then as a director, that no matter how carefully you edit a film, when you look at that first cut, you're horrified. You wonder what in God's name you did, even with that amount of time for prejudgement. So recognizing this, then how the devil could anyone sit in a booth and snap his fingers and watch fourteen characters and four stories at one time."

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Hal Linden, who stars as Captain Barney Miller, has also directed episodes of the series.

relationship with the network. Because there is never a script before taping begins, ABC's Broadcast Standards and Practices people do not have an opportunity to approve a script beforehand. Arnold enjoys this special status.

"They have learned to stay away," he says. "Now I'm not saying that you can't beat a network to death. I think you have to be fortunate enough to have a successful show, and you have to have the kind of taste they will have some respect for.

"There are people, I suppose, who abuse the privilege of total autonomy, maybe, but the concept of censorship is an unworkable concept. My position is I will do what I think is right. I'm a better judge, I think, of what's offensive to an audience, than a lot of people in the censorship department. My attitude is simple. If you find the show offensive, and you don't want to do it, don't put it on the air."

On Thursday, that week's director will usually block for the cameras the completed pages of the script, but even here, Arnold keeps a hand in the action.

"The director," he says, "will do the initial camera blocking with my assistant director, Jeff Melman, who was trained here. Jeff knows my camera technique, and he can block a show by himself. He will be a very good director."

Alex March has a background in live television as a director and later as a producer of such shows as *The Sunday Night Showcase* and the *Philco Playhouse*.

Extensions at the ends of the booms allow tight microphone coverage with a minimum of shadow.



About fifteen years ago, he switched over to film, and now he is back in video directing his second episode of *Barney Miller*. Essentially, he says, he co-directs with Arnold.

"You give Danny basically a frame," says March, "and he then brings his input to it and it's enormous."

Hal Linden, aside from starring in the series, has also directed several episodes and very much appreciates Arnold's co-direction.

"When you have a creator," he says, "who has so much to add, as Danny does, you listen. What we are really doing (in rehearsal) is investigating the material. What is the dynamic of the scene? What is really going on? And we keep in touch with him as to what we're doing and the direction we're going, so Danny's not surprised when he comes down. Once these decisions are made, once we've done the acting work and put the characters into the situation, then it's fairly easy to adjust to what Danny wants."

Taping of the *Barney Miller* show begins at 10 a.m. on Friday, and though there was in the past, there is now no audience.

"How can there be an audience without a script?" says executive in charge of production, Jordan Davis.

"We've discovered," says Linden, "the tendency of actors to act for the audience, not for the lens. They'd go for the audience laugh and not for the reality of the moment."

"I was at home in front of the audience," adds Linden, "but as I learned more about the camera, I began to appreciate the control and refinement of our operation."

When the cast and crew are ready for taping, Arnold will come down to the studio and direct the scenes that have been previously blocked and rehearsed.

"When it comes time to do the final shooting," he says, "there is a kind of emotional attachment that I have to the cast and the cast has to me, which is in some ways very good and others very bad. There are very talented actors. They're bright; they know their characters; they know the show; and they know their way around that room. And even with a good director, they always have that feeling that they're saving that last bit until I get on the stage."

Ron Carey, who plays officer Levitt in the series, has been a regular on *Barney Miller* for only the last season-and-a-half. His background includes work as a stand-up comedian and as an actor in commercials, television, and movies. He is currently co-starring in Mel Brook's "High Anxiety," for which he shares screenwriting credit. He loves working for both Brooks and Arnold.

"I'm between two guys who are both geniuses," he says.

And he thoroughly enjoys Arnold's presence on the set during taping.

"He's got to be there for me," he explains. "He has such visions of things."

"The director has just got to go with the flow," he adds. "That's it."

Alex March seems to do just that.

"This operation is unique unto itself," he

says, "and it is an experience that I will treasure. I am learning a great deal from this man, and I've been around 25 or 30 years."

The taping itself is more like a film shoot with four cameras, than a four-camera video show. Arnold will use as many takes as he feels necessary to properly capture a scene. Each take may involve slightly adjusting the camera shots, or leaving them as they are throughout all the takes.

As in film, one shot may involve a few lines of dialogue, or the bulk of one scene.

Using this system, Arnold can repeat a take until an actor's performance is where he wants it, give himself the coverage he wants for each scene, and go back to cover a mistake by cast or crew. He will only settle for exactly what he wants.

When Arnold has covered a section of the script to his satisfaction, the cast and crew "push on" to another "repo", or repositioning of the cameras.

When *Barney Miller* was taped before a live audience, before and after that taping, Arnold would shoot the entire episode again the way he is taping it now. Later, he would edit the best of both versions together for the final product.

Even though the energy level of the cast during the audience taping tended to be higher, the writing schedule of the scripts and Arnold's personal faith in shooting the film style dictated the ceasing of audience tapings.

"Our show demands a different kind of energy," says Linden. "It demands an internal energy, rather than an external energy."

"We found out," he goes on, "that the pick-ups were the whole bloody show. We weren't just picking up a line, it was a whole scene."

"Doing this property in pieces, gives the director a great deal of control. When he's happy with it, you got it."

Because there is no audience and because scenes are shot in various takes, cameras not only shoot from outside the set, but from inside it as well. This gives Arnold the ability to use full face shots in many areas of the set that would otherwise be limited to profiles.

Arnold will rehearse the actors, if necessary, and then do a camera runthrough before taping a shot, and because he is not in a control booth, Arnold has the luxury of personal contact with his cast. This allows him to deal with actors on a more intimate basis, while working towards the performance he wants.

The same advantage is apparent in dealing with his crew and discussing shots with cameramen.

Basic shots blocked during rehearsal are noted by Jeff Melman, who is in the control booth during taping. At the beginning of each take, he will remind the cameramen of their shots, and then Arnold will make his personal adjustments. They may be just fine tuning, or they may be a complete change of camera blocking.

There are not the pressures and time restrictions taping this way that there are

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open, you have cold, hot, cold."

New sets are designed by John Mula, Barney Miller's Art Director. They are constructed at ABC's facility on Prospect, and then trucked to the Vine Street theater for Barney's taping.

Dibie also works very closely with makeup and wardrobe personnel.

"We have a tough, gritty, documentary look," says Dibie, "and we don't want someone to come on made up for a musical-comedy show."

Simply re-adjusting the lights were not Dibie's only problems. He had to change the minds of video technicians who saw his presence as a threat to their jobs, and who didn't care for his low key lighting. Often, someone would attempt to brighten the picture in the control booth, or after it was received by the network.

For protection, Dibie set the practical lamps, lights that are a part of the actual set, at between 90 and 100% video level, so if someone tries to brighten the picture after the fact, the practicals flare, and force him to bring the level back down.

"If there is any problem," says Dibie, "I will take care of it with lighting. I don't want them to touch video. If an actor is in the front, he is well lit. If he goes back in the corner, he is under lit. That's what I want."

This sort of conflict ceased as Dan Arnold brought the technicians and engineers around to his way of thinking, and they began to understand the look he wanted for Barney Miller.

There is now no video enhancing done on Barney Miller.

"Now," says Dibie, "they will adjust only to correct color."

This falls into the province of Richard Hissons, Senior Video Control. Riding the color, he says, is different when working for George Dibie and Dan Arnold.

"You have to be a little bit more concerned with the density of the picture," he explains. "Most television is lit from a flat standpoint. There's a lot of fill, and for me it's less work to do, it's not as critical."

"Here, though, there's a lot of shadow area, and you have to be more concerned with the value of the colors."

"Working with George," he adds, "is rather unique, because he's been around for a number of years, and still remains open to other people's ideas."

At ABC's facility on Propsect, where Fish and Hudson Street are taped, the network is switching over from Norelco to Japanese Ikegami cameras.

"They are a good camera," says Appelroth. "They are automated, so they cut the video set up time. You push a button, and they all register in two minutes."

"Your blacks on the Ikegami," adds Dibie, "are dark grey. On the Norelco, they are gutsy black." The latter, he says, gives the look they want on Barney Miller, but when the Ikegamis come, he will simply readjust the units to his needs.

"We are after a look. We don't care about the scope, as long as the picture looks good to us. That's what counts."

With regard to equipment, Dibie says, "The magic word is *if it works*. I will work with anything as long as it works."

Actual taping of Barney Miller is just as unorthodox in the tape world as George Dibie's lighting. One of the most noticeable differences is that there is rarely a completed script by Tuesday when the cast assembles for the first read through. In fact there is rarely a completed script by the end of the week when taping begins.

"Unfortunately," says Arnold, "this is true no matter what we do. We're always behind in the scripts because these scripts are very difficult to write."

Arnold co-wrote almost all of Barney's first 34 episodes with Chris Hayworth. They would finish the script just before taping, which Arnold would direct, and the next day, they would begin on the next script.

"This was not because we had any desire to kill ourselves," says Arnold. "It was that we just couldn't find anybody to write the show to my satisfaction."

"Everytime we took stories and gave them to writers on the outside, we would get back scripts that we had to re-do totally. So we finally stopped giving the assignments, because it was twice as much work as when we started from scratch ourselves."

"Then, fortunately, I found Tony Sheehan and Reinhold Weege."

Tony Sheehan, 26, now serves as Barney Miller's producer. Sheehan was signed as a writer for Barney Miller just after he graduated from UCLA. He had had little previous experience in professional television.

Reinhold Weege, 27, has a background in the newspaper business and along with Arnold and Sheehan, rounds out Barney Miller's writing staff.

"I brought them here," says Arnold, "put them under contract, and gave them exposure to the show and to the characters. They developed an intimate knowledge of the people."

"And because they were talented, and because we have the same kind of humor, I found that they could write scripts that had to be rewritten perhaps only 50%, which was a gift. Then, the longer they worked, it became 40%, then 30%, and now I have very little rewriting to do, maybe a scene or a particular point of view I want to put in with particular characters."

Usually, the cast and that week's director have less than half the script during rehearsal, and when taping begins on Friday, there are as much as one-fourth to one-half of the script still to come down as the writers finish pages.

Often, there are no rehearsals, because there is no script to rehearse.

After four seasons doing Barney Miller, Hal Linden takes it pretty much in stride.

Linden heads the cast of the series in the title role of Captain Barney Miller. He was a saxophone player and a singer in several big bands before his induction into the Army, and after discharge he went on to study acting and launch a successful stage career. He received a Tony Award in 1971 for his



On the stage, Danny Arnold watches the "quad" during taping with his back to the action.

Broadway performance in "The Rothschilds, and it was from the stage that Arnold asked him to star in Barney Miller.

Linden says that the regular cast has little trouble with the way the scripts for Barney Miller are written.

"It's not so bad on us," he says, "because we know the characters and know what to expect. It's not too easy on guest actors who have to create their own characters."

Director Alex March agrees that it is difficult on the guest actors.

"There is very little time," he says, "because we don't have scripts. People are coming in here today (Friday), and they haven't seen their scripts. Most of the work is done today."

"There's something very improvisational about it, though, and I think it's reflected in that the show doesn't look 'slick.'"

"Tony and Reiny have been writing all the material," says Arnold, "and I do some polishing. And when we finish one, the next fellow is going right away on another one, and it all takes times."

"Towards the end of the season, you're getting very tired, and it gets more-and-more difficult. So you're always catching up."

"Now if I could find five more writers like these two, then it wouldn't be difficult. Then it would be a snap."

"I had to decide," adds Linden, "'Do I want the scripts early or good?' A better script is a lot easier to act. These scripts are good because they're worked on until the last minute."

Working in this style creates an unusual

Director Alex March co-directs Barney Miller episodes with Danny Arnold.



doing a live tape show before an audience.

Consequently, says Melman, "There is a lot more emphasis on composition in the camera work."

Arnold is able to take his time discussing a shot with a cameraman, and because of this, says cameraman Steve Schein, "He gets exactly what he wants."

In the control booth during taping, technical director Noble Moore will keep in contact with the video tape operators at Television Center. When all the machines have speed, he will tell Jeff Melman, who will tell the stage manager, Lee Fairchild, who will tell Arnold.

Also in the booth is Shirli Alberts, assistant to the producer. She and two production assistants handle the script supervision chores that one person would handle on a film shoot.

Ms. Alberts assigns scene numbers to each take, records the coverage of each take, and keeps track of the running time of each scene, as well as the entire show's running time. She also keeps editing notes and records the EECO numbers for each take.

The EECO numbers are code numbers placed on both the quad tape and the tapes fed by the cameras covering the set, and are used in the editing process.

On the stage, another production assistant, Mark Brull, also records coverage, and notes the scene numbers assigned by Ms. Alberts. He is in contact with her via a headset. Brull sits near the quad next to Arnold's position during taping. After a scene is taped, Arnold will tell Brull which take is to be used by the editor. On occasion he will indicate which camera as well.

Sitting at a table facing the set, Cherryll Binder, also a production assistant, keeps track of dialogue, continuity, and matching. She will feed lines to an actor if need be and remind them of dialogue should it become necessary.

New pages of the script come down to the studio, even as the actors are just finishing up the pages they've had for several days.

"I call them bulletins," says Carey.

At this point Arnold will return to his office, and the director will take over until they are ready to roll tape.

"Normally," says Melman, "it's rehearsed; then we do camera blocking; and then we call Danny down and shoot."

Sound on Barney Miller is supervised by Rich Jacobs, the show's head mixer. Coverage for sound is achieved by two boom mikes, with four other mikes hidden in the set.

The microphone booms are equipped with two foot extensions that come down from the end of the boom. EV CS15 microphones are in cradles on the end of the extensions.

"The extensions," says Jack Cleric, floor audio man, "let you reach into the set with less amount of shadow. They have thinner shafts, so there's less chance of shadow."

Certain areas of the set are hard to cover with the boom mikes in certain situations. In the holding cell, for instance, three Sony

lavalier microphones are taped on the inside of the bars, and in the exit hallway, an AKG 451 is positioned behind the Men's Room sign.

At times, notes Jacobs, there can be problems with the lavaliers. "Actors have to stand in a good relationship to the microphones to pick up anything," he explains, "and if they lean out of the cell or they lean to far back, you don't pick it up too well. So sometimes, we have to work a boom back there."

The mikes hidden on the set are not always open, says Jacobs. "They are only open when somebody's back there, or for a particular line, or whatever. The object is to keep as few mikes open as you can, because the more you open, the more trouble you get into."

Jacobs says that the choice of microphones was ABC's, and although he would have chosen different microphones if he had been mixing at the start of the season, he was reluctant to change them in mid-season when he started work on Barney Miller.

"It's a matter of preference as far as the mixer is concerned," says Jacobs, "but when you're in the middle of a show it's not the best policy to start changing, because for editing purposes, if you ever had to go back and match sound, you might run into trouble."

Day-to-day production of the Barney Miller show, and keeping the taping running on schedule are among the many responsibilities of associate producer Gary Shaw.

That schedule, in the tape world at least, is quite unique. A normal taping day begins Friday at 10 a.m. and last until 3 a.m. on Saturday. It is not unusual at all for the production to continue taping until six or seven on Saturday morning, and after that to continue on Monday.

The choice to tape 22 straight hours rather than spread it over two or more days pivots mainly around Dan Arnold's availability to personally direct the episodes. Through Thursday, Arnold is involved with the upcoming script for Barney, production of Fish and A.E.S. Hudson Street, as well as the many other facets of Four D's operations. He is not available to direct Barney Miller until Friday.

"There are only one or two directors," says Shaw, "that we feel comfortable enough to do tape by Thursday."

Consequently, taping does not begin until Friday, and Arnold is available to come down to the studio.

Working this long at one stretch takes its toll on both cast and crew.

"You lose your eyes," says Steve Schein. "It's like being a counterfeiter. You peak out after about eight hours into it, and then you try to get your energy back."

"It's grueling on everybody," adds Melman, "particularly the actors who have to remain in character at 3:30 or 4:30 in the morning."

"It's difficult," says Linden, "and I think it would be worse if it weren't such a good



Supervising editor Homer Powell watches the quad tape to make editorial decisions. He notes the EECO numbers in the center of the screen when he wants a cut to a particular camera.

property. We'd be loathe to take less. We demand more on Barney Miller."

"We rehearse the same period of time that you do on the average switch feed show," says Arnold, "but their total shooting time is about four hours. We average 17 hours on one of these shows."

"Everybody," he adds, "enjoys the eventual quality that you get out of the show. They look at it, and they're proud of the show, and that sort of pride, I suppose, gives you the incentive to do the show the way we do and to be able to put in the long hours."

"I don't care," says Carey. "I love the night. Nightclub people, New York people don't mind it. It's not easy, but that's Danny, and he expects that out of you. He doesn't care how long it takes, as long as it's done right. I call us Arnold's commandos. After that, we're able to do anything."

"I know what it's like to be in a series in 64th place," he adds, "and when you get a hit, you value it."

"You get so responsive to his genius, that you want to go out and do it. When you see him there, you want to be there."

After shooting, the original two-inch tapes are dubbed down to one-inch, and these tapes are delivered to Four D's editing facility on North Cole Street, a few minutes away from the Vine Street Theater.

There, the quad tape is viewed by the editor, and creative judgements are made

Following the numbers logged by Homer Powell, assembly editor Richard Schwadel puts together a work print of the show using a DataTron computer control on IVC tape decks.

