

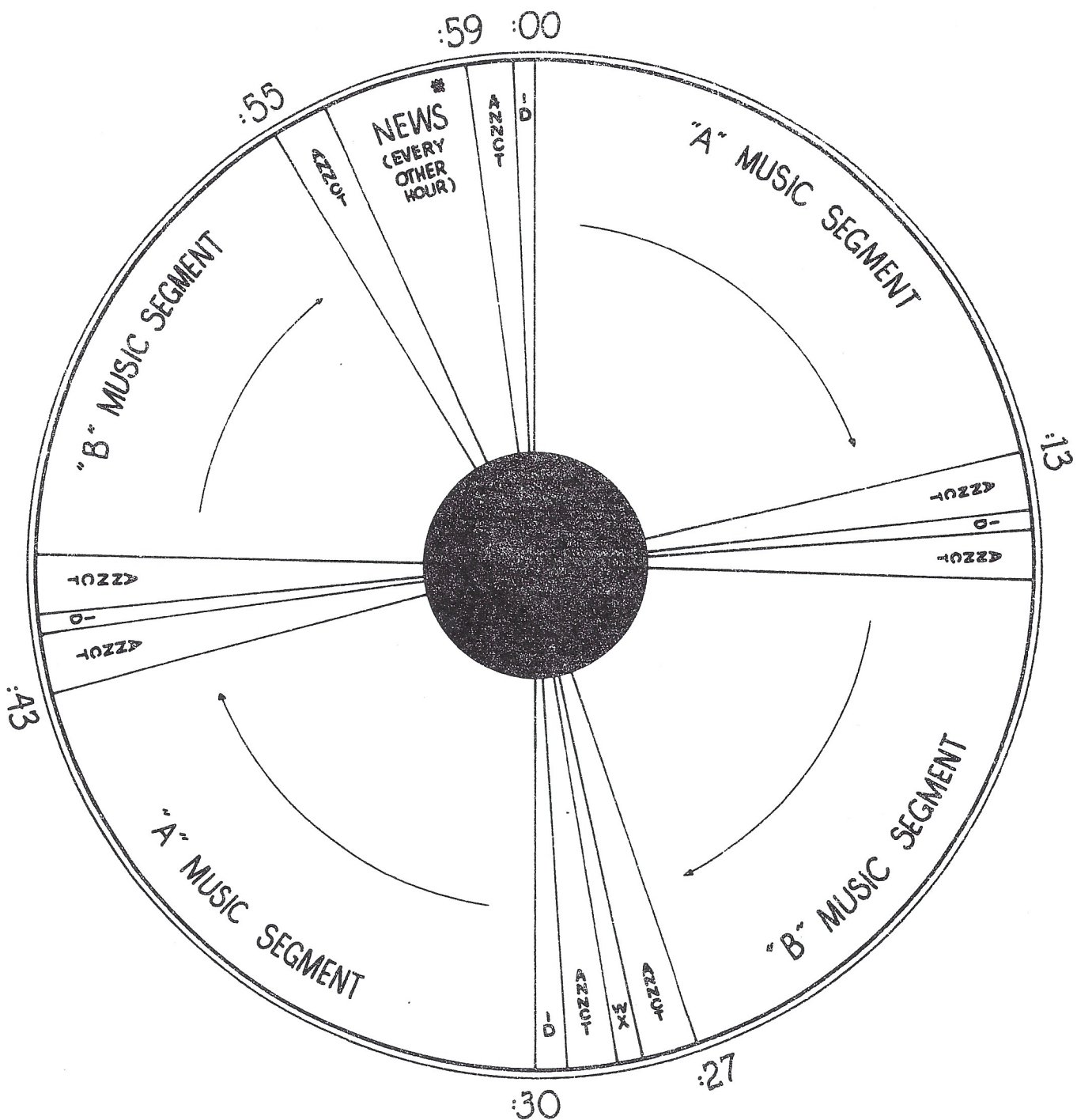
This format is a guide for your station to use in achieving optimum success using BPS material. While brief in form, the directions contained here provide the same pattern which has produced many years of consistent success.

Music is the main ingredient of this format. Total musical control of the selections, tempo and flow is provided in the basic tape library supplied to your station. Daily 24-hour schedules indicate the time for each tape segment to be played on the air. Strict adherence to scheduling is necessary to insure proper rotation of segments, title spread, and mood for various times throughout the broadcast week.

Active audience involvement with the music is a key element in the success of the BPS format. Each musical selection is chosen on the strength of its familiarity and melody. To fade out of a selection is one certain way to offend listeners. When the format elements are used as designed, no fill tapes or fading is necessary. The result is a professional, consistent sound which pleases all listeners.

To visualize the format, we suggest that you study the next two diagrams carefully. One indicates the Monday through Saturday morning (5:30 to 9:00) block, while the other depicts all other hours.

# Basic Format Clock



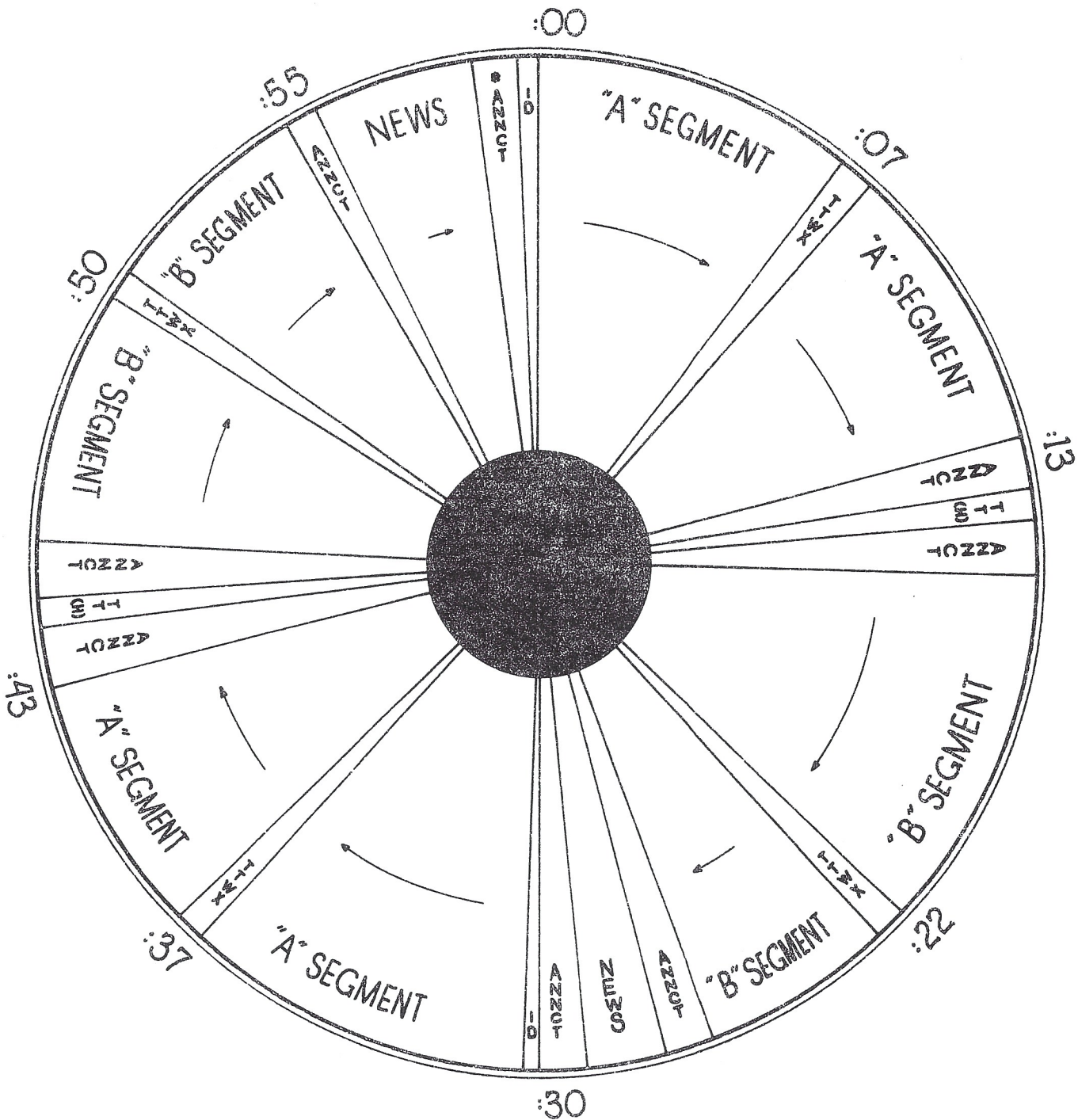
NOTE: \* NEWS every-other-hour; alternates with Public Affairs, Business/Stock reports. Unit shown at :59 should be contained within body of Newscast or Business Report. It follows only if block is Public Affairs.

1. Maximum of 8 avails for announcements (PSA's or Commercials).
2. If load is 7 units, delete avail at :55.



# Modified Format Clock-Mornings

5:30 - 9:00 - MONDAY thru SATURDAY

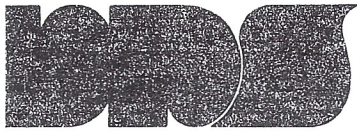


NOTE: \* ANNCT. within News, just before Weather

TTWX = Time, Temp., brief Weather or Commuter Info.

TT (H) = Time, Temp., Optional News Headline

33072-3



## W E E K E N D S

### SATURDAY

Saturday is basically the same format as Monday through Friday, except, of course, there will be no Stock Market Reports, with all exchanges closed.

It is suggested that unless additional talk time is needed to fulfill your FCC commitment, the 5:56-PM period be left vacant and you get an extra selection or two of music on the air.

### SUNDAY

Except for the early morning hours, this day follows the same format as Saturday. If the :56 feature slots are going to be only partially filled, it is suggested that the 11:56-AM and 5:56-PM periods be left open.

We recommend that if you plan to have a block of religious or talk programs on Sunday morning, that it be scheduled between 5:30 and 8:30-AM. A one-hour block should be 6-7 AM; two hours, 6-8 AM; three hours, 5:30 to 8:30 AM.

### SUNDAY MORNING

5:00 AM	Music
5:29	Weather (20-Sec.)
5:55	News & Weather (4-Min.)
6:00	Music
6:29	Weather (20-Sec.)
6:55	News & Weather (4-Min.)
7:00	Music
7:29	Weather (20-Sec.)
7:55	News & Weather (4-Min.)
8:00	Music
8:29	Weather (20-Sec.)
8:55	News & Weather (4-Min.)

Up to 25-percent of the programming is locally originated and controlled. Success or failure depends on proper handling of ID's, weather forecasts, spots, news and time announcements.

Professional and consistent production efforts contribute to the on-air personality, image and success of your operation. Our goal is a consistent sound which radiates a warmth and personality at all times so that the station is a companion both at home and away. BPS tapes maintain a wide, dynamic range for total effect and listening pleasure. Your station Engineering Department should use the BPS level adjustment tape to insure optimum performance and reproduction of music tapes. Local productions should be consistent and sustain the music level and program flow. We suggest that voice peaks be approximately 3 db lower than music peaks. Flow of material should be smooth and unhurried. Pacing should never sound rushed or sloppy.

Cartridge machines being picked up by a live mike, snapping on a mike key, and general studio noises are all distractions to the listener. Every on-air sound should add to the enjoyment of listening, not detract from it. Regardless of source or cause, a sound should not be heard unless it makes a positive contribution to the programming.

Station ID's are very important. They identify the station for legal FCC requirements and inform the audience. Call letters should be mentioned at least six times per hour as follows: on-the-hour and half-past the hour, to comply with FCC requirements, within weather forecasts and newscasts and

at the 15 and 45-minute music breaks. Call letters should be stated with pride, not "sluffed off" in an indifferent manner. Listeners have trouble with recall and you can help in the way your station delivers the call letters.

Generally, singing ID's or jingles do not add to or reinforce the overall sound of the station.

Time checks are often difficult to handle effectively, especially if your operation is automated. Time is an element that can sound canned and artificial. Again, pacing, style and delivery are important elements in doing the job right.

If you have an open availability, do not use a PSA. Use the opportunity to sell your station to your listeners in an easy, friendly style. Here are some examples:

"If you'd like a W-C-L-R dial card...listing all stations in the area and their frequencies...drop us a note. W-C-L-R...Skokie 60076."

"If you are enjoying the music we play here on W-C-L-R...perhaps other people would enjoy it also. Why not call a friend, relative or neighbor now, and tell them about W-C-L-R Stereo 102."

Weather forecasts are of interest to your audience. To be understood, they should be presented in a logical order. Carry the listener from the present

to a time no more than 24 hours away. The only exception is from mid-day Friday through Saturday afternoon during which the forecast can cover the period through Sunday evening. Follow the suggested weather format giving current temperature, humidity and winds. (Most listeners don't care about or understand barometric pressures).

### NEWS

News is a key element of the total aural service provided to your listeners. We do not believe that a capsule approach is the best offering and conflicts with our basic orientation of listener involvement. Research and intimate knowledge of audience preferences indicates that a newscast presented every-other-hour with sufficient breadth and scope is most desirable.

News placement within the format and the handling of similar material such as public affairs programming is handled on a market-by-market approach to satisfy community needs and comply with station license requirements.

The news approach that we've found most effective is to prepare the newscasts locally and build the content to serve your own community's interests.

Using local and regional stories contributes to that overall goal.

Often, leading with a local news story is more important to your audience than starting with the lead item on the national news wires. This is where news judgement is critical, so that your station will relate to the community which you serve.

Normally, all regular newscasts except those between five and nine A.M. are limited to a maximum of four minutes. That is computed from the opening line to your return to music, including commercial. Early morning newscasts, Monday through Saturday, may run five minutes duration, if needed, for the coverage. In addition, the news part of a sponsored newscast cannot run more than 3 minutes if you are to stay within the four-minute limit.

#### A. BULLETINS AND NEWS OF AN EMERGENCY NATURE.

1. BASIC CRITERIA. Any story that a reasonable segment of the populous and our listenership would want to know about at the earliest possible moment -- i.e., the shooting and follow-up events surrounding the shooting of Sen. Kennedy, or Apollo manned spacecraft launching. Locally, an instance would be major rioting or violence.

2. BULLETIN FORMAT. Preface all bulletin airings with "Here is a News Bulletin from (call letters)" After giving the bulletin, air the first sentence again. Then close with "Further developments will be broadcast as

they are received." The bulletin should be aired as the first item of the break unless you need the spot time to organize more facts before presenting.

3. ADVISING MANAGEMENT. An incident the magnitude of the Kennedy shooting is obviously a bulletin to be reported quickly. (News Director) should be called on something like this, even at 3:30 AM, so that he may decide on any added coverage or special programming needed. If an important development occurs and he cannot be reached, \_\_\_\_\_ should be called.

Even though we have a policy of a limited number of newscasts and those limited in length, it is important to our listeners and our stature in the community to give proper coverage and treatment to major incidents as they occur, when deemed appropriate.

#### B. REGULAR NEWSCASTS

1. A GOOD NEWSCAST. It contains all of the important ingredients at all times; national and international stories of importance, some local stories and, (when appropriate), the local, professional and college sports scores, a sports story of importance, a business or financial story of national or particular local interest, and the stocks.

2. WHAT NOT TO REPORT. A \_\_\_\_\_ newscast does not report highway fatalities or accidents (other than a major pileup on expressway or turnpike), rapes, robberies, holdups (except banks, where a large sum of money is taken). Also, be on the lookout for a news service habit of filling national summaries with stories that are really regional in content and interest (and mostly some other region). An example: a train wreck in another part of the country, with no major loss of life or mail is of little interest to our listeners. In other words, our newscasts are designed to up-date our listeners who, generally, are newspaper readers, and give them a short briefing on happenings that affect their lives and are of direct interest to them -- the middle and upper-class segment of the population.

3. EDITING AND MAKEUP. Each newscast should have at least seven well-edited stories, and probably eight or nine can fit, if needed. Of course, there will be major disasters or other stories from time to time that will require more attention, and times when there will be a minimum of worthwhile news. The ideal newscast demands as much attention be given to the editing and preparation of the newscasts as delivering it. Eliminate all excess wordage and unimportant details -- but, at the same time, beware of editing out the meat of the story, as we report complete news stories, not headlines. Giving the key facts as the heart of the incident would be that "there is new fighting in Saigon streets today", forgetting the fact that it occurred in the southwest corner of the city where ancient kings used to have their slave prisons, or "speaking in Houston, the President said", forgetting that it was before the semi-annual picnic of the Southwest Texas Chapters of the ILGWU. (Note: Never add wordage or unimportant stories to pad time. Let the newscast run a little short.)

4. STOCKS AND SPORTS. The closing stock market averages and New York Stock



Exchange index and total sales should be used on both late afternoon and middle evening newscasts. Sports scores for area pro-teams should be given whether they are partial games or finals. For instance, when a team is playing, we may have a part-game score come in at 8:45 PM. This should be used at 9:00, and when the final is received, use it on the next newscast. All final scores of the sporting events in question that are played in the afternoon or evening are held and used on the early morning newscasts the following morning. Final or partial game scores of evening events are to be used also on late evening newscasts.

#### PUBLIC SERVICE ANNOUNCEMENTS.

Divide your total PSA commitment evenly over the seven days of the week. Distribution should be 40-percent between midnight and 6:00 AM (if you operate 24 hours), and 60-percent between 6:00 AM and midnight. This is the number of PSA's that should run week after week -- no more, no less. We suggest the PSA's should be 100-percent service to your community. Tell your listeners where they can get information or help with things important to them. Unless you have a personal cause and want to put the whole station behind it, do not run PSA's asking for money.

Most PSA material can be reduced to just a few basic thoughts. As an example, WRFM contacted the Public Relations Director of the National Wildlife Association in Washington, D.C. to obtain information dealing with the environment: "Our environment is deteriorating. Find out how you can help save it. Write...WRFM...New York...10022". Short, direct, and to the point.

#### COMMERCIALS

Our format allows up to a total of 8 available units per hour maximum for commercials and PSA's; the optimum is 6; never triple spot. Clusters occur at each quarter-hour. Listeners appreciate the long periods of uninterrupted

music, and it also creates a "showcase" for the message, which tends to stand out in this programming style. For this reason, extreme attention to this format element is necessary -- to ensure that programming flow is maintained, yet attracting the listener's attention to get advertiser results without offending the audience to the point of "tune-outs".

To best achieve this, we urge that material be delivered in a straight un-produced manner. Unless a sound effect or music adds materially to the message, it is not effective. (Most audio effects -- especially in agency produced spots -- are chosen to attract listener attention from the midst of aural clutter as frequently found on many radio stations.)

For total consistency of sound, you must consider the tone, pacing and content of every commercial run on the station. If the spot jars the listener or runs counter to the station's image, the commercial is a negative factor which will result in tune-outs or certainly non-desired results for the station and sponsor. Think of each commercial element as one short selection of music or talk. If the content or style of any spot would not be acceptable on our music tapes or your talk portion of the station's format, it doesn't belong on your radio station at any time.

Commercials must be introduced to the audience with the same attention to flow as provided in the music tapes. When running two commercials in the same quarter-hour break, separate the spots with a promo or station logo.

A given spot or series of commercials offering the same goods or services

for the same sponsor should not be run more than once every two hours. Saturation schedules of 15 spots are not necessary to do the job and they will diminish the audience as well as fail to sell the sponsor's message.

BPS programming is structured for the most effective placement of commercial material. We urge you to consider the consequences of inserting any element that may be "out of tune".

Continuity and commercials produced by your station must sustain the flow and image. When dealing with commercial material produced by outside sources, request alternate copy of productions which are in keeping with this format. Better yet, submit a finished, produced spot that does satisfy the format and also delivers the sponsor's message. By giving the sponsor the opportunity to approve your effort, you help to create a stronger relationship for working together in the future and you indicate your respect for him by giving him the "final word" in accepting your suggested commercial.

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As a major part of the BPS relationship with your station, we will discuss and help in every way possible to have you implement these instructions. Frequent monitoring of your finished product -- the on-air sound -- is vital for us to help you.

Call us at any time for advice or assistance. Your success is our goal.

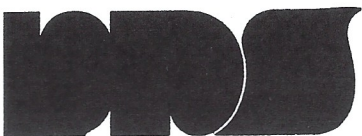
FORMATS

The following formats are for use by BPS subscribers only.

We suggest that a copy of each be placed in a protective folder and used by the on-air staff to ensure a consistent style and station personality.

(Subscribing station is authorized by BPS to duplicate these format sheets for internal use as required.)

33072-F



BONNEVILLE PROGRAM SERVICES 485 MADISON AVENUE, NEW YORK, N.Y. 10022

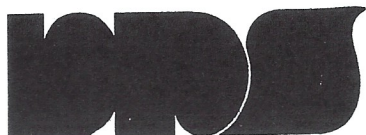
SAMPLE STATION ID's

- (1) "YOU'RE LISTENING TO THE NEW W-R-X-L...RICHMOND...STEREO 102, WHERE THE DIFFERENCE IS THE MUSIC."
- (2) "ONE OF THE NICEST THINGS ABOUT ARIZONA...KMEQ...STEREO 97 IN PHOENIX."
- (3) "SURROUND YOURSELF WITH MUSIC ALL DAY FROM THE "KEY STATION" FOR THE TWIN CITIES...MINNEAPOLIS/ST. PAUL...K-E-E-Y...FM STEREO 102."
- (4) "THIS IS STEREO 106...W-M-A-R-FM...BALTIMORE'S MOST MUSICAL STATION."
- (5) "IN NEW YORK CITY...THIS IS W-R-F-M...STEREO 105."

Keep your ID's direct, with a friendly, warm delivery -- giving equal stress to all four call letters. Don't clutter them with unnecessary words.

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33072-F1



BONNEVILLE PROGRAM SERVICES 485 MADISON AVENUE, NEW YORK, N.Y. 10022

WEATHER

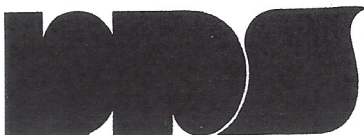
(HALF-HOUR WEATHER FORMAT)

AT (call letters) IN (city) IT'S \_\_\_\_\_ DEGREES, AND WE  
CAN EXPECT: (or) IT WILL BE: (Forecast)

Eliminate references to precipitation probability  
and unnecessary words such as "miles per hour",  
"percent", and even "degrees", when those words  
are implied in this basic format.

RIGHT NOW, WINDS ARE FROM THE (direction) AT (MPH), HUMIDITY  
(percent), AND UNDER (condition) SKIES, THE TEMPERATURE IS \_\_\_\_.

33072-F2



BONNEVILLE PROGRAM SERVICES 485 MADISON AVENUE, NEW YORK, N.Y. 10022

NEWS FORMAT

OPEN:

HERE'S THE NEWS FROM (call letters)...(if sponsored)...BROUGHT TO

YOU BY: (Advertisers Name) .

(NEWS)

(if sponsored): THE WEATHER IN A MOMENT.

(SPOT)

WEATHER:

IT'S \_\_\_\_\_ DEGREES AND WE CAN EXPECT....(FORECAST)

RIGHT NOW, WINDS ARE FROM THE \_\_\_\_\_ AT \_\_\_\_\_, HUMIDITY \_\_\_\_\_;

AND UNDER \_\_\_\_\_ SKIES, THE TEMPERATURE IS \_\_\_\_\_.

CLOSE:

THIS IS \_\_\_\_\_ REPORTING FOR (call letters)...(if sponsored)...AND

(Advertiser's Name) .

33072-F3

TIME CHECK & LEGAL ID



BONNEVILLE PROGRAM SERVICES 485 MADISON AVENUE, NEW YORK, N.Y. 10022

MORNING LEAD-INS...5:30 - 9:00-AM ONLY

Note: These are one liners to be used at :07, :22, :37, :50 and time check can be included with weather if these are done live.

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1. IT'S \_\_\_\_\_ DEGREES IN (city) AND TODAY WILL BE \_\_\_\_\_ AND \_\_\_\_\_ WITH A HIGH OF \_\_\_\_\_. (THE TIME AT (station) IS \_\_\_\_ : \_\_\_\_.)
2. THE (station) TEMPERATURE AT THIS HOUR, (AT \_\_\_\_ : \_\_\_\_), IS \_\_\_\_\_ DEGREES WITH A FORECAST OF \_\_\_\_\_.
3. HERE'S THE (station) WEATHER (AT \_\_\_\_ : \_\_\_\_), THE READING IS \_\_\_\_\_ AND WE CAN EXPECT \_\_\_\_\_.
4. THIS MORNING'S LOOK AT THE WEATHER FOR (city) (at \_\_\_\_ : \_\_\_\_ ) SHOWS IT WILL BE \_\_\_\_\_ WITH A CURRENT TEMPERATURE OF \_\_\_\_\_.
5. (THE TIME NOW IS \_\_\_\_ : \_\_\_\_). THE WEATHER FOR (city) WILL BE \_\_\_\_\_ WITH A HIGH NEAR \_\_\_\_\_, AND THIS HOUR'S READING AT (station) IS \_\_\_\_\_ DEGREES.
6. THIS IS (station call) MUSIC FOR (area), WHERE IT WILL BE \_\_\_\_\_ AND THE PRESENT TEMPERATURE IS \_\_\_\_\_ DEGREES (AT \_\_\_\_ : \_\_\_\_).





TOTAL MUSIC HOUR

Total music hours should be rotated on the log, not kept in a fixed time position. The number per day or week and the times scheduled is at the discretion of each station. We suggest that two hours a day is sufficient.

OPENING: (Used in hour with newscast)

THIS IS A (call letters) TOTAL MUSIC HOUR. IN THE NEXT 56 MINUTES...YOU'LL HEAR 55 MINUTES OF MUSIC.

OPENING: (No Newscast)

THIS IS A (call letters) TOTAL MUSIC HOUR. IN THE NEXT 60 MINUTES...YOU'LL HEAR 59 MINUTES OF MUSIC.

CLOSING: (For both)

THIS HAS BEEN A (call letters) TOTAL MUSIC HOUR...AN HOUR FILLED TO CAPACITY WITH (call letters) STEREO MUSIC.

Consistent station elements should be observed at 15-minute intervals, with ID's at :15 and :45 past the hour; weather and legal ID at half-hour.



FOUR-CHANNEL (QUAD) FORMAT

(Scheduled: Tuesdays and Thursdays 8:00-8:30 PM; Saturdays and  
Sundays 2:00-2:30 PM)

\* call letters

INTRO:

NOW.... \_\_\_\_\_ \* PRESENTS ANOTHER HALF HOUR OF FOUR-CHANNEL MUSIC,  
WHICH IS ENCODED USING THE VARIOUS MATRIX SYSTEMS. TO ENJOY THE FULL  
EFFECT OF THIS QUADRAPHONIC BROADCAST, YOU MUST HAVE THE APPROPRIATE  
RECEIVING EQUIPMENT, INCLUDING FOUR SPEAKERS.

(PLAY "Q" TAPE)

QUARTER HOUR:

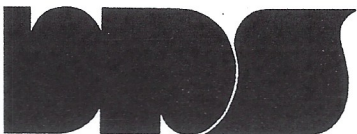
YOU'RE LISTENING TO MATRIX-ENCODED FOUR-CHANNEL PROGRAMMING FROM \_\_\_\_\_\*.

CLOSE:(after final selection)

THIS HAS BEEN ANOTHER HALF HOUR OF MATRIX-ENCODED FOUR-CHANNEL MUSIC  
FROM \_\_\_\_\_\*. TO HEAR THE FULL EFFECT OF THESE REGULARLY-SCHEDULED  
QUADRAPHONIC BROADCASTS, YOU MUST HAVE THE APPROPRIATE RECEIVING EQUIPMENT,  
INCLUDING FOUR SPEAKERS.

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22773-F6



FOUR-CHANNEL (QUAD) PROMOS

(Rotate copy evenly)

PROMO #1:

ENJOY THE ADDED DIMENSION OF QUADRAPHONIC SOUND DAILY....ON (station).  
WEEKDAY EVENINGS AT 8 AND SATURDAY AND SUNDAY AFTERNOONS AT 2 YOU  
CAN SURROUND YOURSELF WITH FOUR-CHANNEL MUSIC.

PROMO #2:

ENHANCE YOUR FM LISTENING WITH THE ADDED DIMENSION OF FOUR-CHANNEL  
SOUND. (station) PRESENTS THIS INNOVATION IN AUDIO ENTERTAINMENT  
WEEKDAY EVENINGS AT 8:00, SATURDAY AND SUNDAY AFTERNOONS AT 2:00.

-oOo-

06073-P1



PROGRAMME-II

All tapes are shipped head-out, leadered, ready for air-play. To facilitate cueing, a 25-Hz tone precedes the first selection. Each cut is followed by a 25-Hz switching tone.

A reference-level tape is included to facilitate proper equipment operation. Specific information on that tape is included in a bulletin dated November 1, 1971.

Four tape reels will be in use at all times, loaded on separate machines. Proper mix in music aired is achieved by rotation in accordance with this schedule:

Deck #1 - Instrumental #1  
Deck #2 - Vocal  
Deck #3 - Instrumental #2  
Deck #4 - Group

Each category has a slow and fast tempo variation, with the following numerical reel designations:

Fast Instrumental - FI-100  
Slow Instrumental - SI-200  
Fast Vocal - FV-300  
Slow Vocal - SV-400  
Fast Group - FG-500  
Slow Group - SG-600  
Christmas - CX-700  
Special - SX-800

Three of the four reels always start fresh at Midnight, 6-AM, Noon and 6-PM.

	<u>MID.</u>	<u>3-AM</u>	<u>6-AM</u>	<u>9-AM</u>	<u>NOON</u>	<u>3-PM</u>	<u>6-PM</u>	<u>9-PM</u>
Inst. #1	Fast	--	Fast	--	Fast	--	Fast	--
Vocal	Fast	--	Fast	--	Slow	--	Slow	--
Inst. #2	--	Fast	--	Slow	--	Slow	--	Slow
Group	Slow	--	Fast	--	Fast	--	Slow	--

Normally, four selections will be played in each quarter-hour block of music. However, variations will occur as a function of the number of commercials and whether a newscast or other talk element is included in the quarter-hour. Each hour should start with a selection from Deck #1.

## ANITA KERR LOGOS

For the most effective use of these logos, we recommend that you adhere to our suggestions. First, some basics:

1. Use only one vocal or a vocal-plus-instrumental-bed logo per hour... at the :30 mark. (The vocals are not legal ID's.)
2. Use one instrumental at the top of the hour -- in conjunction with voiced legal ID.

In both cases, put the logos as the last element in the talk break.

Note: Never use more than two logos in any hour!

### At Half-Hour

To get the most variety from the vocal ID's, alternate between the vocals with call letters (Cuts 1-5) and the instrumentals-with-vocal-group introduction (Cuts 6-13). The latter cuts are designed to be produced with call letters and dial position laid over the instrumental beds following the vocal group.

### At Hour

Your legal ID's should be voiced over the six full instrumentals (Cuts 14-19), using all six of the cuts in rotation.

## PRODUCTION NOTES

The instrumentals play off two basic phrases which are sung by Anita Kerr and her group.... "The Difference Is The Music"; "Just Beautiful Music". As presented in the WRFM logo demo tape, the copy used over the instrumental beds should be brief and carefully produced so the instrumentals surround the voice-over and the two elements sound compatible. Avoid stepping on the closing of the instrumentals where the 6-note logo theme appears. (Cut-13 has just the vocal group so that the ID material should immediately precede that particular logo.)

## MORNINGS

For the brighter music scheduled Monday through Saturday mornings from



MORNINGS (continued)

5:00-9:00, we urge you to make up a special cart using the full instrumentals (Cuts 22-27) for the on-hour ID's.

You can make up vocal ID's for the half-hour by building a cartridge rotating Cuts 1, 2, 6 and 10 -- since these four tracks are brighter and would lend themselves to the morning.

TOTAL MUSIC HOUR

Instrumental Cuts 20 & 21 are designed to open and close this hour. The WRFM logo demo tape suggests the best way to use these instrumentals for this purpose.

PROMOTION

Certain logos can be used effectively as beds for promo copy; the four-channel programs, Total Music Hour or general station image promotion. Examples of this application are on our demo tape.

Vocal ID Cut-1 has a good instrumental lead-in before Anita Kerr's call letters over which you could put a short promo and still end with the call letters sung.

Vocal ID Cut-4 -- a blending of the voices with no words until the call letters -- makes another production element when produced with the voice-over for a possible TV spot.

Cut-20 (fanfare) is ideal for an attention-getting 10-second television announcement.

The short instrumentals (logo themes) with some copy lead-in, could add a nice touch to a TV spot, and there's enough variety to make an interesting series of short commercials.

REMEMBER! Attention to detail is of the utmost importance.

If there are any further questions regarding this, call us.

ANITA KERR LOGOS

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NOTE: THESE ARE RECORDED IN TWO-TRACK STEREO. A REFERENCE TONE SET AT "0"  
LEVEL FOR BOTH CHANNELS PRECEDES THE LOGOS

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VOCAL ID'S (with call letters)

1. Trombones and strings with call letters (:20)
2. "Difference" (up tempo) with call letters (:18)
3. "Difference" (slow) with call letters (:23)
4. Vocal sounds with call letters (:25)
5. "Beautiful" with call letters (:17)

INSTRUMENTALS (with Vocal Group intro)

6. "Difference" - flutes, guitar, vibes & piano (:22)
7. "Difference" - harpsichord (:23)
8. "Difference" - piano and flutes (:20)
9. "Difference" - solo guitar (:20)
10. "Beautiful" - happy flutes & vibes (:20)
11. "Beautiful" - woodwinds (:19)
12. "Beautiful" - strings (:18)
13. "Beautiful" - vocal group only (:13)

INSTRUMENTALS (general use)

14. Mellow saxophones & strings (:30)
15. Piano, flutes and oboe (:28)
16. Horns and saxophones (:23)
17. Guitar, trombones (:22)
18. Piano, flutes and strings (:28)
19. Guitar with strings (:27)
20. Fanfare - horns & strings (:10)
21. Closing - strings & saxophone (:16)

INSTRUMENTALS (morning - bright)

22. Pizzicato (:13)
23. Trombone & guitar (:16)
24. Harpsichord with percussion (:21)
25. Trombones with guitar (:23)
26. Happy harpsichord with strings (:25)
27. Country guitars (:17)

SHORT INSTRUMENTALS (logo theme)

28. Recorder and guitar (:06)
29. Rich cellos (:11)
30. Flutes (:07)
31. Sweeping strings (:11)
32. Vibes (:07)
33. Slow strings (:13)
34. Trombones with guitar (:08)
35. Mellow guitar (:09)
36. Trombones with percussion (:07)
37. Harpsichord (:05)

