

Superadio Operations Manual

PERADIO
SURPRISES 

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Foreword

Superadio Programming is a blending of the best efforts of ABC Radio Enterprises and your radio station. That concept has been uppermost in our minds in writing this operations manual. You should be thoroughly familiar with its contents. Each section has been prepared by experts in their respective fields.

The use of a looseleaf format was deliberate. From time to time we will issue dated replacement pages as certain procedures are updated. Whenever you receive changes please replace the existing pages immediately and study the changes carefully.

We welcome any observations and suggestions growing out of your experience with Superadio.

Sincerely,

A handwritten signature in black ink, appearing to read "Rick Sklar". The signature is fluid and cursive, with a large initial "R" and a long, sweeping underline.

Rick Sklar

Superadio Operations Manual



Sections are listed by operation functions and related support services for easy access of all Superadio data as a complete reference manual for you.

Each section will also have its own table of contents and there is an alphabetical index in the back of this manual.

Section	
	Superadio Format Clock
A	Programming
B	Promotion
C	Advertising
D	Publicity
E	Sales Promotion
F	Technical
	Index
	Revision Summary Sheets

Please note the loose-leaf format of this manual. From time to time, certain pages or sections may be modified or augmented and replacement or additional pages will be furnished by us. Sections dealing with Advertising, Publicity and Sales Promotion will be among these new additions.

For information regarding programming, contests, traffic, continuity, music library and technical matters, call

ABC Radio Enterprises

During Eastern Time

Business Hours (212) 708-8000

Other Hours (800) 223-0355

For technical difficulties related to the downlink, call

Wold Communications

24 Hours a Day/7 Days a Week

800-421-7460

For California, Alaska, and Hawaii
(Collect) 213-474-3500

How to make changes and insert revisions into your manual

Each page of this manual has been dated and numbered in a special way in order to expedite changes with absolute accuracy.

If you do not effect these changes immediately upon receipt, your manual becomes useless.

For example:

A page numbered "A-3-0" means:

A = Section A/Programming

3 = Page 3 of this section

0 = Original (no revisions)

If we sent you a page to replace this, it would be numbered as follows: "A-3-1"

A = Section A/Programming

3 = Page 3 of this section

1 = 1st revision

If the revisions are minor, we will usually replace only one or two pages. If they are major, we may replace the entire section.

With each revision, there will be a *Revision Summary Sheet*, which should be placed in the manual following the index. These pages are also numbered, but simply as "R-1", "R-2", etc.

If you are missing a revision numerical sequence, your manual is not up to date as you are missing some changes and you should contact ABC Superadio Creative Services immediately for a replacement section.

Monday Through Friday

	Eastern	Central	Mountain	Pacific
Ron Lundy	6AM	5AM	4AM	3AM
	7AM	6AM	5AM	4AM
	8AM	7AM	6AM	5AM
	9AM	8AM	7AM	6AM
Jay Thomas	10AM	9AM	8AM	7AM
	11AM	10AM	9AM	8AM
	12N	11AM	10AM	9AM
	1PM	12N	11AM	10AM
Dan Ingram	2PM	1PM	12N	11AM
	3PM	2PM	1PM	12N
	4PM	3PM	2PM	1PM
	5PM	4PM	3PM	2PM
Barsky	6PM	5PM	4PM	3PM
	7PM	6PM	5PM	4PM
	8PM	7PM	6PM	5PM
	9PM	8PM	7PM	6PM
Bruce Bisson	10PM	9PM	8PM	7PM
	11PM	10PM	9PM	8PM
	12PM	11PM	10PM	9PM
	1AM	12M	11PM	10PM
Carol Mason	2AM	1AM	12M	11PM
	3AM	2AM	1AM	12M
	4AM	3AM	2AM	1AM
	5AM	4AM	3AM	2AM

*Superadio reserves the right to change this schedule at any time

	Saturday			
	Eastern	Central	Mountain	Pacific
Bruce Bisson	2AM	1AM	12M	11PM
Jack Spector	3AM	2AM	1AM	12M
	4AM	3AM	2AM	1AM
	5AM	4AM	3AM	2AM
	6AM	5AM	4AM	3AM
Ron Lundy	7AM	6AM	5AM	4AM
	8AM	7AM	6AM	5AM
	9AM	8AM	7AM	6AM
	10AM	9AM	8AM	7AM
Special Rotating Weekend Air Shift With Larry Lujack, Robert W. Morgan, Dick Purtan, and Dr. Don Rose	11AM	10AM	9AM	8AM
	12N	11AM	10AM	9AM
	1PM	12N	11AM	10AM
	2PM	1PM	12N	11AM
Steve York	3PM	2PM	1PM	12N
	4PM	3PM	2PM	1PM
	5PM	4PM	3PM	2PM
	6PM	5PM	4PM	3PM
Barsky	7PM	6PM	5PM	4PM
	8PM	7PM	6PM	5PM
	9PM	8PM	7PM	6PM
	10PM	9PM	8PM	7PM
Bob Dayton	11PM	10PM	9PM	8PM
	12M	11PM	10PM	9PM

*Superadio reserves the right to change this schedule at any time

	Sunday			
	Eastern	Central	Mountain	Pacific
Bob Dayton	1AM	12M	11PM	10PM
	2AM	1AM	12M	11PM
Carol Mason	3AM	2AM	1AM	12M
	4AM	3AM	2AM	1AM
	5AM	4AM	3AM	2AM
	6AM	5AM	4AM	3AM
Jack Spector	7AM	6AM	5AM	4AM
	8AM	7AM	6AM	5AM
	9AM	8AM	7AM	6AM
	10AM	9AM	8AM	7AM
Steve York	3PM	2PM	1PM	12N
	4PM	3PM	2PM	1PM
	5PM	4PM	3PM	2PM
	6PM	5PM	4PM	3PM
Bob Dayton	7PM	6PM	5PM	4PM
	8PM	7PM	6PM	5PM
	9PM	8PM	7PM	6PM
	10PM	9PM	8PM	7PM
Bruce Bisson	11PM	10PM	9PM	8PM
	12M	11PM	10PM	9PM
	1AM	12M	11PM	10PM

*Superadio reserves the right to change this schedule at any time

SUPERADIO FORMAT CLOCK KEY



SUPERADIO ON-AIR PROMOTION POSITIONS

 60 SECOND OPTIONAL SPOT AVAILABLE

 30 SECOND OPTIONAL SPOT AVAILABLE

 :20 SPOT POSITION FOR LOCAL PROMOTIONS, COMMUNITY EVENTS, PSA, ADDITIONAL WEATHER REPORT, SPORT, TRAFFIC, ETC.

 :20 LOCAL WEATHER

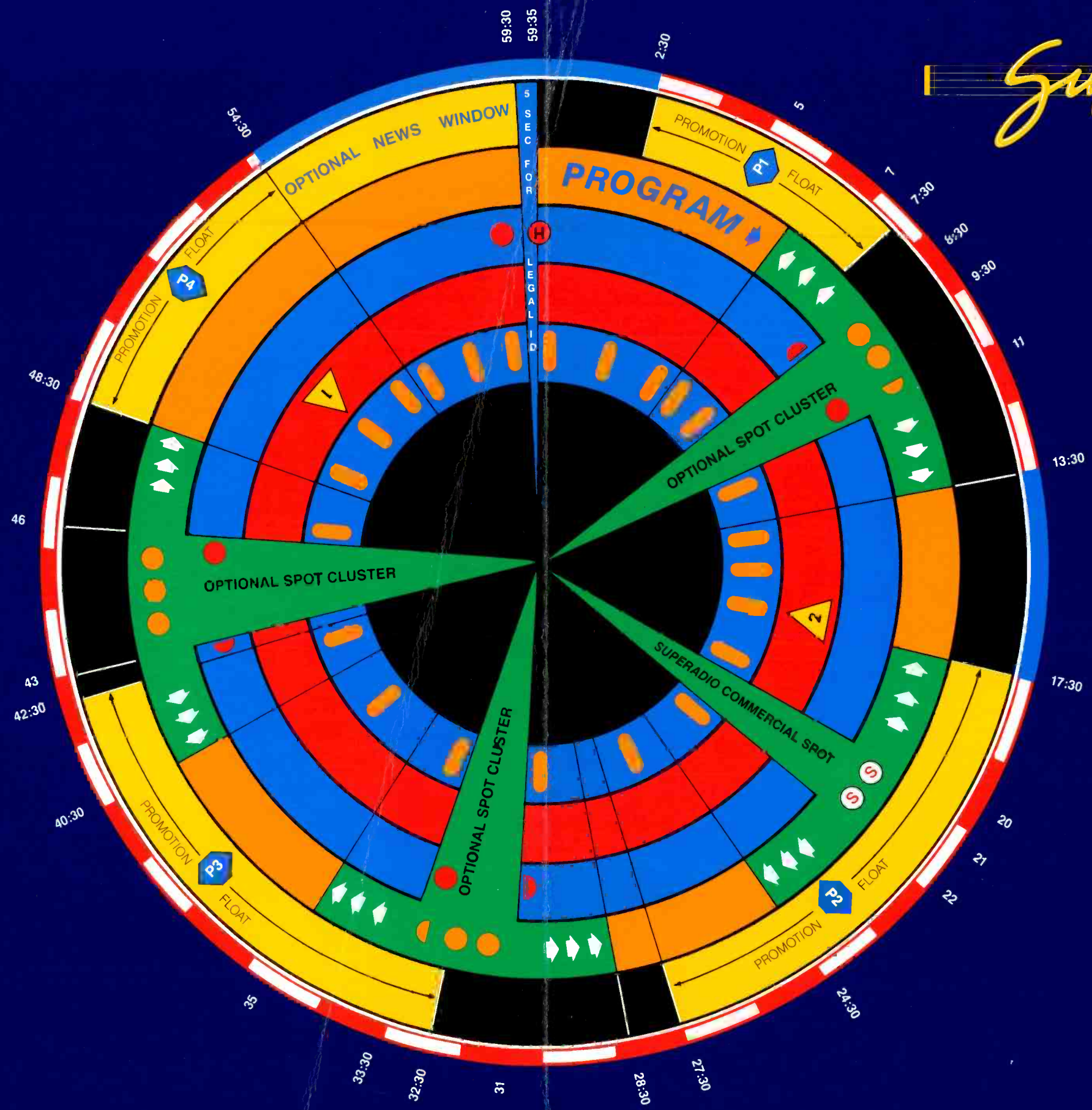
 LOCALLY ORIGINATED ROTATING CARTRIDGE MATERIAL TRIGGERED NATIONALLY

 SUPERADIO COMMERCIAL SPOT CLUSTER

 HOURLY SYNCHRONIZING SIGNAL

 WARNING LIGHT

Superadio



OPTIONAL SPOT CLUSTERS FLOAT WITHIN GREEN BAND PORTIONS OF RING 2.

All elements in this clock will float to allow for varying music lengths, etc.

Only the 54:30 and 59:30 positions are exact times.

**The Concept
and How It Works**

The ABC Superadio satellite delivers both *Programming and Cue Commands* to your station. Cue commands are included because some *ABC Superadio* programming elements will originate at your station. The reasoning behind this is to *Localize Your Sound* by integrating your call letters, local weather, community events, city of origin, dial position, mailing address, phone numbers for contesting, and other local materials into the programming.

ABC Superadio will supply you with jingles, announcer slogans and other items on reel-to-reel tape to be recorded by you onto cartridges, according to our instructions in this manual under "*Jingles and Announcer Slogans*". These cartridges will be placed in dedicated stereo cartridge machine slots at your station.

The format requires you to have four three-slot stereo cartridge machines strictly for this dedicated purpose. A fifth triple-slot stereo cartridge machine is to be kept on the shelf as a backup unit when one of the other four machines has to be serviced or repaired.

Cartridge Machine "A" will be dedicated to *Jingle Cartridges and Announcer Slogans only*. Cart Slot #1 will have 5 rotating jingles (currently all five seconds in length). Cart Slot #2 will have five rotating two-and-one-half second jingles and Cart Slot #3 will contain a number of rotating announcer slogans (See "*Jingles and Announcer Slogans*" for more information). The jingles will all have your own call letters and other local elements in the lyrics, such as dial position and market or city identification. As explained above, you will record the material onto the cartridges yourself from tapes we supply, following directions we supply. At some future time, the content of some of the cartridges will change to freshen the sound, but all items on any individual cartridge in any dedicated slot will always be the same length.

Cartridge Machine "B's" three slots will also be dedicated to specific functions. Cart Slot #4 will contain a twenty-second locally-produced community promotion or other local promotion or P.S.A. It must be exactly twenty seconds in length. You may also use a duplicate of the weather cartridge from Slot #7 in Slot #4 if you have no other material. Cart Slot #5 will contain a cartridge that has three rotating thirteen-second "complete" jingles (including "Superadio", your call letters, dial position and city of origin). Cart Slot #6 will contain three rotating nine-second "complete" jingles.

Cartridge Machine "C's" three slots will be dedicated as follows: Cart Slot #7 will carry a twenty-second locally-produced weather report which you must update regularly. It must be exactly twenty seconds in length. Cart Slot #8 will be dedicated to a phone number for your listeners to call in order to participate in the phone-in contests. Currently, this number is a 900 number. Cart Slot #9 will carry your station address for mail-in entries to contests. The phone number for Cart Slot #8 and address for Cart Slot #9 can be recorded by a member of our on-air staff or yours.

Cartridge Machine "D's" three slots will be dedicated as follows: Cart Slot #10 will contain a five-second legal identification which will run from 59:30-59:35 before the top of *each* hour. Cart Slot #11 will be dedicated to special station ID's; such as "group chants". Cart Slot #12 is reserved for future use.

ABC Superadio programming will begin at thirty seconds before the *Top of Each Hour* with a nationally-triggered five-second station legal ID. The format clock shows where availabilities exist for you to insert local spots, local promos, PSA's, news and other material you may wish to carry in your market.

The window located at 54:30-59:30 is the most appropriate place for you to broadcast a newscast. There are three additional windows during the program hour where you may cut-away for local spots or other local program content. Two of these windows are two minutes and thirty seconds in length (2:30) and the third is three minutes long (3:00). It is longer than the others to give you the option to run some news as well as additional spots, if you so desire.

You do not have to cut-away or use all of these windows during any hour. We

have specially edited music to fill these windows, so that *we will always be on the air*, (except when your *local* elements air, at which time, your satellite feed will be silent for the duration of those elements only).

Each song in our music library has its normal length, plus a one-minute version, a two-and-one-half minute version and a three-minute version. (There is detailed information on cutting away under "Cutting Away and Rejoining Superadio Programming".)

Cue Command System Printer

We are able to communicate directly with your station on a 24-hour basis via the cue command system printer, which will be located in the studio from which you broadcast Superadio. Through this printer, we will transmit the following types of information:

- 1 All programming updates, revisions, music deletions and adds, disc jockey and/or schedule changes, etc.
- 2 BMI/ASCAP information will automatically print out as each song is played from our New York studios. (Naturally, when you carry local programming, you will have to note BMI/ASCAP information yourself.)
- 3 Information related to contesting and promotion (i.e., winner data, changes, etc. Please refer to the "Contest & Promotion" section for further information).
- 4 All traffic information related to network spots (i.e., what specific spots and

the times they will run). If you do not carry a segment of Superadio's nationally-distributed programming, you must make good the network spots contained in that programming. You will receive either taped commercials delivered to you from us or live commercial copy via the Superadio printer at your station. In accordance with our contractual agreement, you must air these commercials within the hour they are broadcast in Superadio programming and you must inform us via affidavit of the actual times you ran them.

5 All other information related to programming, contest and promotion, engineering updates, traffic, etc.

The "Engineering" section of this manual will give your engineer the procedures for installing the cue command printer.

News Insert Information

The period at 54:30 before the hour through 59:30 is long enough to allow for most network or local newscasts or combinations of news and local spots up to five minutes. This 5-minute time period can also be used for insertion of local music programming to broadcast a *local* hit. The period of 59:30-59:35 is reserved for your legal ID, which we will provide and trigger every hour.

Another place to possibly run news is the 3:00 cut-away period that occurs on or about 45:00 past the hour and which is shown on the format clock as a 3:00 spot carrier.

**Commercial
Cluster Information**

National Superadio Spot Cluster
Once each hour ABC Superadio will provide a two-minute national Superadio commercial spot cluster within the program that is a *must-carry* for affiliates.

Optional Local Spot Cluster

There are also three optional local spot cluster periods. A nationally-triggered local jingle will *precede and follow* each of them. While the local jingle is playing, the network is silent. . . you should either close or open the network pot on your audio console, depending on whether you are cutting away or rejoining Superadio (see "Cutting Away And Re-

joining Superadio Programming"). A warning will be activated ten seconds prior to the join/rejoin for national programming at *thirty seconds before the top of the hour* and preceding each of the three cut-away periods. Each cut-away period will be followed by a nationally-triggered *local* jingle.

There are positions for a station to carry eight minutes of commercial or non-commercial material in any given hour. In addition, if you choose to cut-away at 54:30, you can use that five-minute period of 54:30-59:30 to fill with additional local spots and/or other elements.

**Jingles and
Announcer Slogans**

The jingles and announcer slogans you receive from us should be carted and

placed in the appropriately-designated slots:

Slot No.

1	Record the five (5) rotating :05 jingles on cartridge and place in Cart Slot #1.
2	Record the five (5) rotating :02½ jingles on cartridge and place in Cart Slot #2.
3	Record the rotating announcer slogans on cartridge and place in Cart Slot #3.
4	Have your Production Director produce a twenty-second (:20) community promotion or other local promo, or PSA on a cartridge and place in Cart Slot #4. It must run <i>exactly</i> :20 to maintain total program flow! You might also use a duplicate of the weather report cartridge that is in Slot #7.
5	Record the three (3) rotating :13 complete jingles on cartridge and place in Cart Slot #5.
6	Record the three (3) rotating :09 complete jingles on cartridge and place in Cart Slot #6.
7	Have your Production Director produce a weather report that will run <i>exactly</i> :20, dub that recording onto a cartridge and place that cart in Cart Slot #7. <i>If you do not fill this slot, you will have dead air!</i> A duplicate of this may be used in Slot #4 if you have no local promos or other material for that slot.

8	Record the longest phone number announcement we provide on cartridge and place in Cart Slot #8. If this phone number is given out nationally, we may provide you with a promo spot to place in this slot.
9	Record the station mailing address announcement we provide onto cartridge and place in Cart Slot #9.
10	Record the :05 legal ID we provide on cartridge and place in Cart Slot #10.
11	Record the group chanted ID's we provide onto one cartridge and place in Cart Slot #11.
12	Cart Slot #12 reserved for future use.

Announcer Options

You don't have to use the announcer slogans we offer. However, you *must* have announcer slogans. In order to maintain a smooth program flow at your station, your announcer slogans must

be of the exact length as our material. *Repeating. . . You must have a full set of Announcer Slogans in the appropriate slot! Otherwise, you will have dead air.*

Summary of Superadio Dedicated Cartridge Assignments*

Cart Slot	
1	Five rotating :05 jingles with local call letters
2	Five rotating :02½ jingles with local call letters
3	Rotating announcer slogans
4	Locally-produced :20 community promotion or other local promotion
5	Three rotating :13 complete jingles
6	Three rotating :09 complete jingles
7	Locally-produced :20 weather report
8	Station phone number for call-in contests
9	Station mailing address for mail-in contests
10	:05 Legal Station ID
11	Chanted station ID's
12	Future Expansion

*Subject to revision

**Music Library
and Rotation**

We will supply you with a complete listing of the music Superadio will feature with the order of category rotation for airplay. During those times, you choose to air local personalities we recommend that you follow our suggestions for music and the rotation so that your sta-

tion maintains a continuity of sound. As the music library is updated and songs are dropped or added, we will keep you completely up-to-date on these changes via the cue command system printer located at your station.

BMI/ASCAP

The music which is played from our studios in New York is specially encoded with specific BMI/ASCAP information. As each song plays, this information will be printed out on the cue command system printer. You need not

worry about logging this information as long as you are carrying Superadio. Of course, when you go local, you will need to log BMI/ASCAP information according to appropriate standard practice.

Your Own Music Library

We recommend that you duplicate our basic music library as much as possible for those times you air programming. This, again, is suggested so that your station sounds *consistent* at all times. Our Music Director will assist you in every way possible, should you have difficulty obtaining certain records.

You may purchase a reel-to-reel library of this music. The purchased version will include some special edited one-minute long (approx.) oldies which enhance the format when used according to our rotation instructions, in those hours when you are not on satellite.

Call Joel Salkowitz at ABC Radio Enterprises for all information. The music will be supplied to you at cost, and this procedure should be far simpler than trying to build a library on your own. We suggest you cart these records promptly and have them ready for local programming.

If you have a local top hit that you want to air during your satellite hours, use the 54:30-59:30 optional news window for that purpose. (You will probably have to add some local programming to fill from the end of the record to 59:30.)

Specials

In addition to the basic format, we intend to offer some special programming from time to time, usually on weekends at night. Some of this programming may involve a modified format presentation. Additional pages of this manual, covering these program events, will be sent to you when appropriate.

Morning Drive

The Superadio format hour is *not* designed for use in morning drive time. In morning drive times, listeners expect and require very frequent weather reports, time checks, traffic and other service information, and at least two newscasts an hour.

Superadio stations cannot use the satellite fed programming during those hours that are traditionally morning drive times. You would not be competitive in

your market. This could be 6 to 9AM locally, 5 to 9AM locally, 5 to 10AM locally or 6 to 10AM locally. What you should use in that time period is the Superadio playlist, mail-in contests, jingles and other material and the best air personality available in your market. Superadio will help you find a suitable, dynamic show host if he or she is not already on your staff.

Other Time Periods

Based on analysis and consultation with Superadio, you may decide to also do your afternoon drive or some other day-part(s) with a live show host for current competitive reasons.

Cutting Away and Rejoining Superadio Programming

When you broadcast your own program hours and you wish to cut away from Superadio (morning drive, for your own special programs, other times), you should do so at thirty seconds before the top of the hour, if at all possible (59:30). Other possible cut-away points occur at the cut-aways provided for local commercial clusters. These cut-away points are always preceded by a nationally-triggered local jingle, and a warning will be activated ten seconds prior to the cut-away point. These points are indicated on the format clock. Remember, you need to *make good* any network commercials you missed because you cut-away!

When you break away for local spots, it is essential that your break be *exactly* 2:30, 3:00 or 5:00, depending on which point you choose to cut-away (see format clock). As mentioned above, the last element before each break will have a nationally-triggered local jingle. You will have *precisely* 2:30, 3:00 or 5:00 following that jingle to run your spots or other local material.

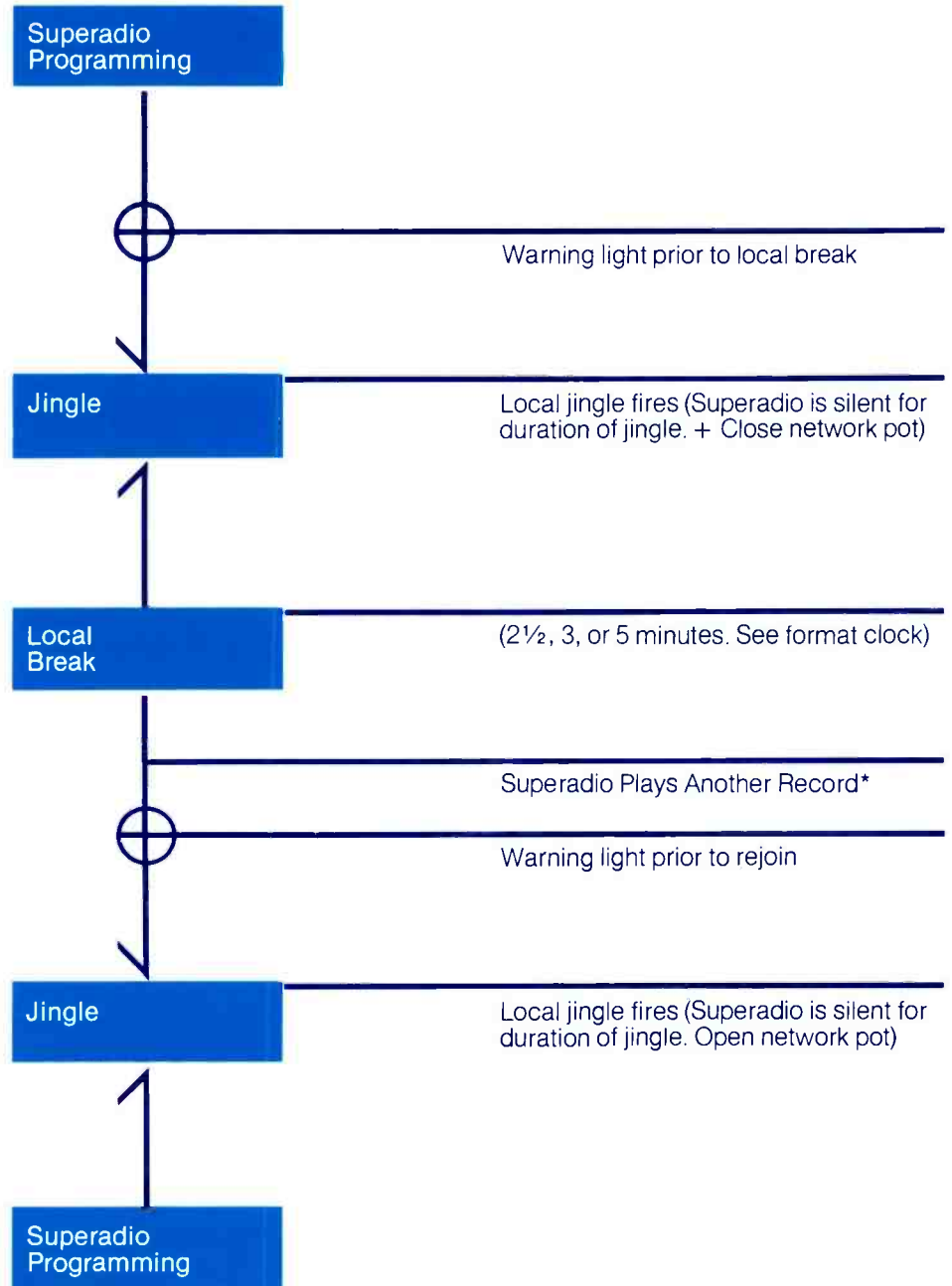
Immediately following these precise times, a nationally-triggered local jingle will air. If your breaks are not timed ex-

actly, one of two things will happen: (1) If you end your local break too soon, you could come in on a record) *Or* (2) if you run over the specific period, your local jingle will air *over* the end of your break.)

To rejoin Superadio: It is ideal to rejoin at thirty seconds before the top of the hour, where you normally rejoin following your news (or other program) from 54:30-59:30. If you rejoin at any other time in the hour, you must select the point immediately following a local cut-away window, indicated on the format clock. But if you rejoin in the middle of the program hour, we suggest you inform your listeners that you are joining a program in progress.

It cannot be overstated how critical timing is in the successful integration of local and satellite-originated programming. As a Superadio station, you must be operating with at least the same precision as you would if you were a major market affiliate of a television network. Please be certain your production and sales staff understand the importance of precisely timing all local elements (spots, promos, etc.).

Flow Chart For Local
Cutaway and Rejoin



* Local breaks must be *exactly* 2½, 3, or 5 minutes (see clock) or local and satellite originated programming will not mesh correctly. Please see text for additional details.

+ Duration of local jingles will vary. Local break begins at the *END* of the jingle and continues for 2½, 3, or 5 minutes (see clock).

Local Programming

For Superadio to be the most effective in each market, stations break away from the satellite during certain times of the day (e.g. morning drive) and originate the Superadio format *locally*. In

order to avoid the *repetition* of a particular record as the transition is made from local programming to satellite origination, one or both of the following procedures should be used:

Option One

The electronic printer which is connected to the cue channel of your satellite feed provides you with an ongoing list of what music is being played from the Superadio studios, *as it is played*. During times of the day when programming is originated locally, you can "drop behind" the network by two or three records, and *then* continue to play the

same music selections which are airing on the satellite. What this means is that when your morning drive DJ comes on, say at 6:00 a.m., he chooses the first three local records from songs not shown on the last hours on the printer, *then* he refers back to the printer and simply follows the printout.

Example:

5:00 a.m.

Local Station*

Fame, Irene Cara
How Long, Ace
Cherish, Association

Superadio

Fame, Irene Cara
How Long, Ace
Cherish, Association

* Local station is on satellite. Playlists will be the same for both.

6:00 a.m.

Local Station

Local DJ comes on, picks first 3 records on his own, not played in last hours; then refers *again* to Superadio printer.

Come & Get It, Badfinger
Hearts, Marty Balin
Night Fever, Bee Gees
Light My Fire, The Doors
Blackwater, Doobie Bros.
Rich Girl, Hall & Oates

Superadio

Come & Get It, Badfinger
Hearts, Marty Balin
Night Fever, Bee Gees
Light My Fire, The Doors
Blackwater, Doobie Bros.
Rich Girl, Hall & Oates

Option Two

As each of the disc jockeys on Superadio is playing a particular selection from the music library, through the use of a computer, that selection will become unavailable to *that particular DJ* until he/she has played all the remaining selections in the category which that record came from. Thus, if beginning at 10:00 a.m. on *Monday* morning, DJ "X" plays "Handyman" by James Taylor, "Right Time of the Night" by Jennifer Warnes and "Come Together" by the Beatles; then you will know that on *Tuesday* morning, he will not be playing any of those records (or any others which he played on *Monday*) at any time

during his *Tuesday* show. Therefore, before you rejoin the network at 10:00 a.m. on *Tuesday*, you can play any of the records which were played after 10:00 a.m. on *Monday* without fear of having them repeat in anything less than four hours.

To conform to the Superadio format when you use local air talent, use a high-quality reverberation unit on the microphone channel only. This unit will *not* create a compatible sound if used with music, jingles and other music-backed materials. (An example of an acceptable unit would be AKG-BX10.)

What You Do In The Event That The Satellite Feed Is Lost

In the event that you should lose the incoming signal from the Superadio satellite at any time, the following procedures are recommended until such time as your feed is restored.

Option One	<p>Prepare in advance, and keep in a readily accessible place "<i>Superadio Emergency Tape</i>". Have one of your disc jockeys record two hours of an undated show (i.e. no weather, local events, etc.). This tape can then be</p>	<p>played while you locate a DJ to come in and take over. While you're loading the tape, punch up a long record on cartridge, and remember to call the emergency number listed at the beginning of this brochure.</p>
Option Two	<p>Simply have your board operator segue records and jingles until you can locate a DJ to come in and take over.</p> <p>Please keep in mind that the chances of losing the feed from the satellite are extremely remote. There is probably a greater chance of a local power failure.</p>	<p>Superadio has explored the possibility of providing you with an emergency tape produced in New York; but, after experimenting with various approaches to the problem, it has become apparent that without the local elements that you provide a key ingredient to the Superadio sound, would be missing.</p>

Atmospheric Interference (Sun Outage)

Twice a year at specific times of short duration, all satellite-delivered material is slightly affected by a phenomenon known as "sun outage". The time of this interference can be pinpointed. We will alert you well in advance via the cue command system printer when this interference will occur and its duration. At that time, it will be necessary for you to either broadcast your own programming or to follow one of the two options presented above.

According to Wold Communications, "Each satellite earth station in the United States will experience noticeable outages for a period of three or four

days in the Spring and again in the Fall. The outages will occur once per day. There will be one day during which the outage will be most severe. Outages before and after this day should be tolerable. On the most severe day, the outage can last several minutes. Usually, no more than five minutes is ever lost. The outages will not appear as drop-outs. There will be a gradual increase in noise until the sun moves directly behind the satellite and then the noise will decrease as the sun moves on. The signal will actually disappear for only a very brief time."



Promotion

In the Beginning...

The Creative Services Division of Superadio is always at your disposal to assist you with any current on-air promotion problem at any time of the day or night.

Contest Operations are manned 24 hours a day, 7 days a week; and there is always someone available to assist you

with any unforeseen contest or promotion problem that may arise. Help for off-air and/or future on-air advertising/promotion matters is available during regular business hours (9:30-6:00 Eastern Time).

At the end of this section is a list of telephone numbers for the entire Creative Services Division, both during business hours and for nights and weekends.

Contest Operations

For every contest aired on Superadio, you will receive a mini-operations and procedural manual which will cover every facet of the contest.

These manuals are to be placed in back of this section of this manual.

You will receive your contest operation manuals a minimum of 14 days prior to the start of each contest for your review.

Once the contest is over, we will return all your mail to you—(except the winners which we will maintain on file for 12 months) and you can dispose of it in accordance with your own station policy.

You will receive a weekly, monthly and final update on all mail sent to us by your station so that you may track your progress.

For Your Information...

We are presently exploring the feasibility of compiling mailing lists of all write-in mail in order to build a base for direct mail for future promotion of your station, and we will advise you as soon as a decision has been reached.

**Mechanics Of The
Call-In Contest**

Outwardly, the call-in contest is *simple*; and logically, the mechanism to achieve this is complex.

Although you will not be directly involved with all aspects of this mechanism, it is to our mutual advantage that you understand the back-up operation in detail.

The Computer

ABC first computerized radio contesting eight years ago, which allowed for the flexibility of thousands of winners and opened new horizons with limitless possibilities.

The Superadio contest computer programs have taken over ten months to develop and are the most sophisticated programs of this type anywhere in the world.

The entire contest operation is housed in ABC Management Information Systems' giant multi-million dollar IBM computer complex located in Hackensack, New Jersey. This is the same system that services the ABC Television Net-

work and all ABC operations throughout the United States.

It is massive and has back-up after back-up built into it for the most secure operation.

The contest operations of Superadio are linked from the ABC Computer Center to our studio facilities in New York, and all of our hardware and software are state-of-the-art.

All winners in both the write-in and call-in promotions are fed directly into the system and from that point, all functions become automatic to the point of fulfillment.

The Phones

The telephone system chosen by Superadio is American Telephone and Telegraph's "Dial-It" service. This is the 900 series of numbers.

There were two major reasons for selecting "Dial-It":

1 It is the only national system which is simple enough to tie-in every Superadio station.

2 It is the only system that has the capability of handling large volumes of radio station contest calls without endangering your local phone system.

There is a 50¢ charge to the caller for each call placed and intercepted, i.e. answered by a Superadio contest operator in New York or by one of the system's answering devices in one of the regional cities. There is no charge of any kind to you for this service.

**Step By Step:
The Call-In**

If you will look at the Superadio Clock, you will see that there are 2 call-in positions (P3 and P4).

The first (Call Solicit) falls in the third quarter-hour, and it is this position that actually solicits the call. (This solicit also floats as do the other "P" positions.) The specifics of each call-in contest will be explained in supplementary insert sections. Here are some general concepts (subject to change):

When the air-personality gives the number to call, the "Dial-It" system goes into operation and the calls are funneled into 9 major regional centers:

- | | |
|-----------------|----------------|
| 1. Newark | 6. Chicago |
| 2. Philadelphia | 7. Dallas |
| 3. Pittsburgh | 8. Denver |
| 4. Atlanta | 9. Los Angeles |
| 5. St. Louis | |

These 9 locations are hooked up by special lines directly to the Superadio Contest Section in New York.

The Superadio Contest Operator will then begin to take the winner's information and input it into the computer. Within 10 seconds, the operator will know the station the person is listening to and will then continue the conversation as if your station were the only station conducting the promotion.

After all the winner information is obtained and the computer accepts the entry as a winner, the call is then switched to the air studio and the deejay records the call for possible airing.

Whether the call airs or not is a programming decision; but in either case, you will receive a copy of the interview for your own use. This winning call will fall in position "P-4".

**Contest Winner
Problem Line**

The following toll-free number is to be given to any *Contest Winner* who is having a problem in *fulfillment*.

This number *is not* to be given out under any other circumstance.

This line terminates in the contest administration office, and the person who answers it cannot answer any other questions or take winners.

This number is operational Monday through Friday, 9AM-5PM, in all time zones.

**Contest Winner
Problem Line**

Be sure to give this number to your telephone switchboard operator, receptionist, program and promotion secretaries.

1-800-223-0335



Advertising



Publicity



Sales Promotion



Cue Command System

Signal Path

Superadio programming is received by your station as *stereo program audio* from the nearest AP downlink on dedicated stereo broadcast loops. The Cue Command signal is received on a separate broadcast loop and plugs directly into the Cue Command Decoder. The only audio on the program channel is programming—no signals, cues or tones.

Program Audio

Superadio broadcasts the highest quality program material possible today from our custom studios in New York. The broadcast loops that carry the programming into your station should be treated as any high quality program source. After appropriate distribution, as required by your technical facility, the program is then input to your main air console where it is mixed with other sources including the twelve (12) dedicated stereo cartridge slots that contain Superadio jingles, promos, etc.

The twelve (12) dedicated slots of cartridges can be configured in different ways to best suit your operation. One method is the use of twelve (12) individual stereo machines with at least one backup on the shelf. Another, is the use of four (4) triple-deck stereo machines with one (1) backup.

At the station's option, they may elect to add another cartridge slot or machine that will contain emergency fill material to be aired during the commercial clusters in the event their local commercial cartridges fail. This machine would be activated by cue command #14. This would require an additional input to the station's console for this machine.

Note:

The cartridge machines are to be used for *Superadio Only* since the Cue Command Decoder will activate the Cartridge Machines even when you are not carrying Superadio.

Do not use these cartridge machines for any other purpose. They must stay loaded at all times.

Cue Command Decoder

The Cue Command Decoder provides a relay closure that allows a direct interface to the Remote Start of each cartridge slot. Cue Commands one (1) through twelve (12) connect to the respective cartridge slots. Other commands are available that will allow the use of warning lights for ten-second rejoin cues, Top of the Hour command to synchronize your station clock system to Superadio, etc.

A complete list of all Cue Commands with their suggested uses is provided.

**Interconnect—
Cue Command System**

This section will describe the various hardware interconnections to the ABC Radio Enterprises Cue Command Decoder.

Cartridge Machines

Audio: There are several options available to combine the audio outputs of the 12 cartridge slots. The options are available to allow various configurations that best suit your station operation.

1. The simplest method is to connect the audio outputs via a passive resistor network. Using 150 ohm resistors in a balanced combining pad configuration will allow the combining of 3 slots at a time with a 9.5 dB loss. The output of each combining pad should be input to the console. This requires four (4) combining pads and four (4) channel inputs to the console.

2. An alternative method is to use two-six (6) input combining pads. This would require 214 ohm resistors at a loss of 15.6 dB and two console inputs.

3. A more sophisticated method is to use an audio switcher. The schematic is enclosed for a Cart Audio Switcher. This will handle twelve (12) cartridge slots and is controlled by the cartridge machines.

Control

The Cue Command Decoder interfaces directly with most state of the art cartridge machines. Discrete momentary relay closures rated at 30 volts, 100 mAmps are available on connector J3. Please refer to Illustration 2-4 of the Cue Command Decoder manual for connections.

The cartridge slots are assigned to the corresponding relay closures:

Command/Relay Closure 1—Cartridge Slot 1
Command/Relay Closure 12—Cartridge Slot 12

Warning:

Do not attempt to control external equipment that exceeds the relay contact ratings!

Warning Lights

The Cue Command System shows three (3) Warning Lights connected via an external relay interface. The commands that trigger the Warning Lights are:

Command 13 10 Second Rejoin
Command 14 Local Break
Command 15 Top of Hour Pulse

The use of a momentary relay closure allows the most flexible use of the system possible that will adapt to almost any station's operating environment including automated or manned stations.

Options that are available include:

Command 13 Warning Light or Audible Alarm
Command 14 Warning Light, Start Next Event of Automation System or Cart Sequencer System
Command 15 Warning Light, Audible Alarm or Reset Station's Master Clock System

Printer Connections

The Cue Command System printer connects to the Cue Command Decoder via Connector J1 and the supplied cable. The printer should be left in the "On" mode during normal operations.

Refer to the printer operation manual for proper installation of paper, ribbons, etc.

Cue Decoder Output

The Cue Command Decoder outputs appear on J2, J3, and J4 and are detailed in the instruction manual. If you are using a backup Decoder, *Do Not* parallel the outputs. Install the two Decoders adjacent to each other so that the output connections can be easily switched.

Cue Decoder Input

The Cue Command Decoder input connects directly to the cue telephone loop from the Downlink. Please refer to the Decoder instruction manual for proper connections. If you are using a backup Decoder, it is suggested that the Decoders' inputs are connected to the Downlink Cue loop via a 600 ohm splitter pad or transformers. The Decoder input impedance is 600 ohms. Caution

should be exercised to assure that the Cue level is no less than -15dBm to maintain proper operation at each Decoder input. The Decoder is designed to operate with input levels as low as -20dBm; however, a minimum of 5dB is suggested for a safety margin. If the Cue level is too low, advise ABC Radio Enterprises.

**In Case Of Difficulty—
Cue Command Decoder**

There are no user servicable parts within the Decoder. If after following the instructions in Section 4 of the Cue Command Decoder manual, you are still experiencing trouble, please contact ABC Radio Enterprises for assistance.

A cassette tape is provided that simulates the Cue Commands. The tape contains Audio Frequency Shift Key in-

formation and should be played through a high quality cassette deck. The cassette deck should have a flat frequency response to 5kHz and an output level of 0 dBm. This allows periodic checks of the system and should be a part of the station's preventive maintenance schedule.

Cue System

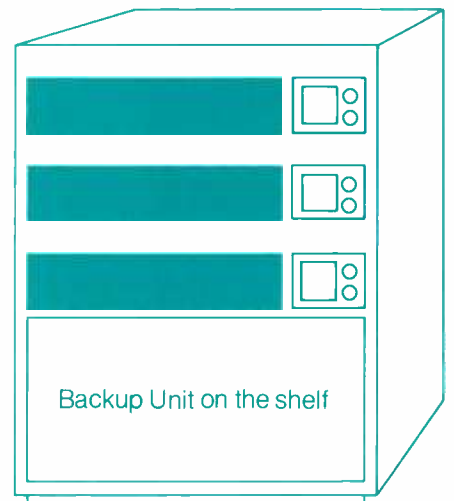
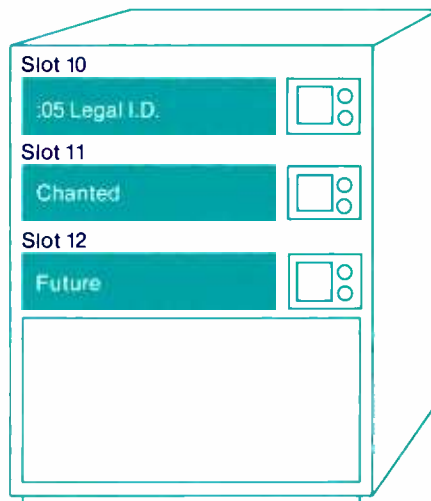
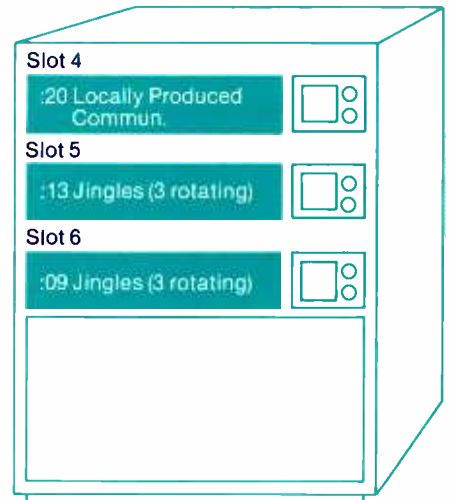
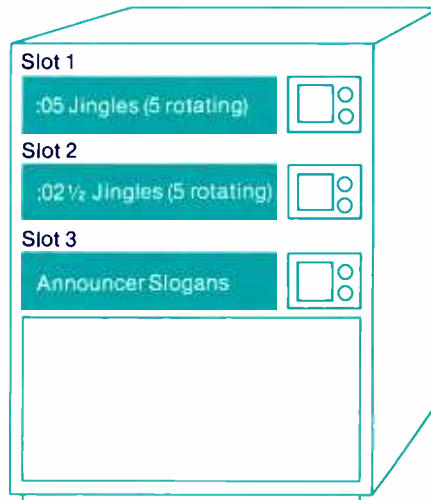
Decoder

- Advanced digital transmission techniques;
- Outputs—Isolated relay contact closures available with mating connector supplied. The contacts are rated at 30 V, 0.1 amp;
- LED Digital Display front panel indicating last decoded code combination.

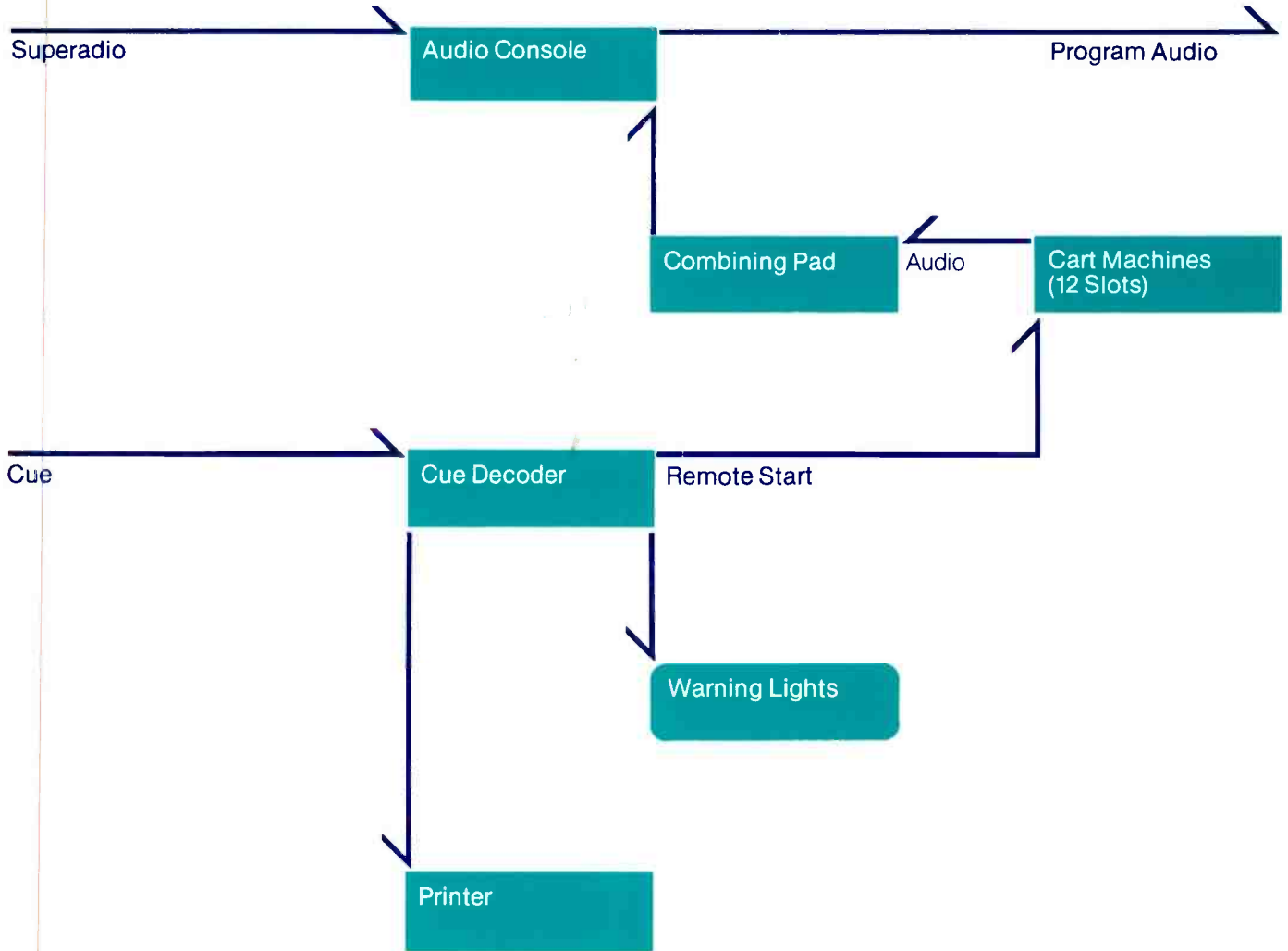
Cartridge Playback Machines

- Five (5) triple deck stereo cartridge machines are required including one (1) spare;
- Four (4) of the machines will be on line at all times with the audio outputs mixed with program audio;
- The machines will be started by the cue command decoder. The interconnection schematics will be covered in the Operations Manual.

Local Station Cartridge Machine Set Up: In Studio



Cue Command System/Downlink Station



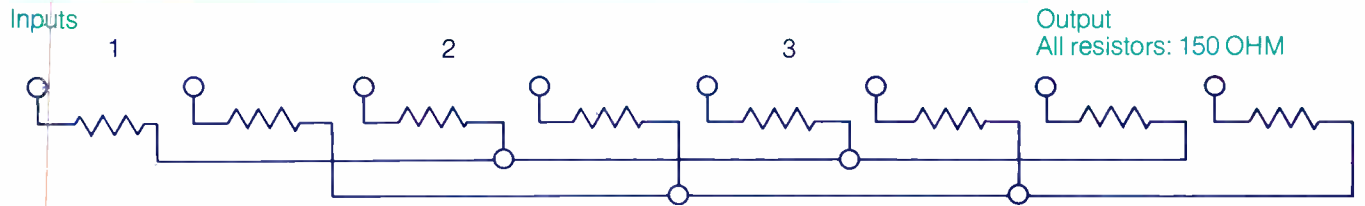
Cue Decoder provides discrete relay closure 30V/0.1A.

**Cue Command System
Assignments**

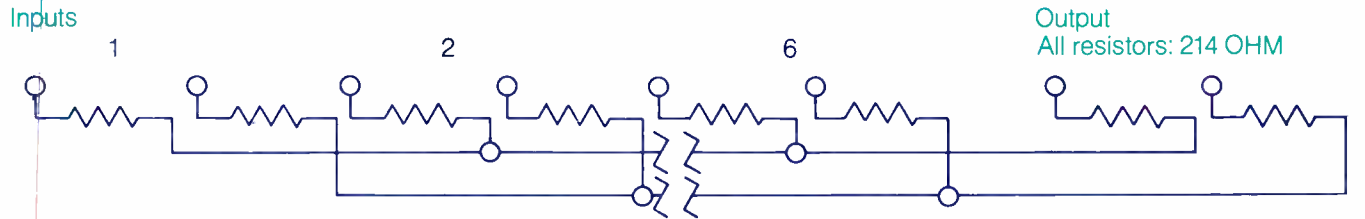
Command Number	Cart Number	Event
1	1	Start
2	2	Start
3	3	Start
4	4	Start
5	5	Start
6	6	Start
7	7	Start
8	8	Start
9	9	Start
10	10	Start
11	11	Start
12	12	Start
13		10 Second Rejoin
14		Local Break
15		Top of Hour Pulse

Subject to change.

3 Slot Audio Combiner



6 Slot Audio Combiner



Optional Cart Audio Switcher

