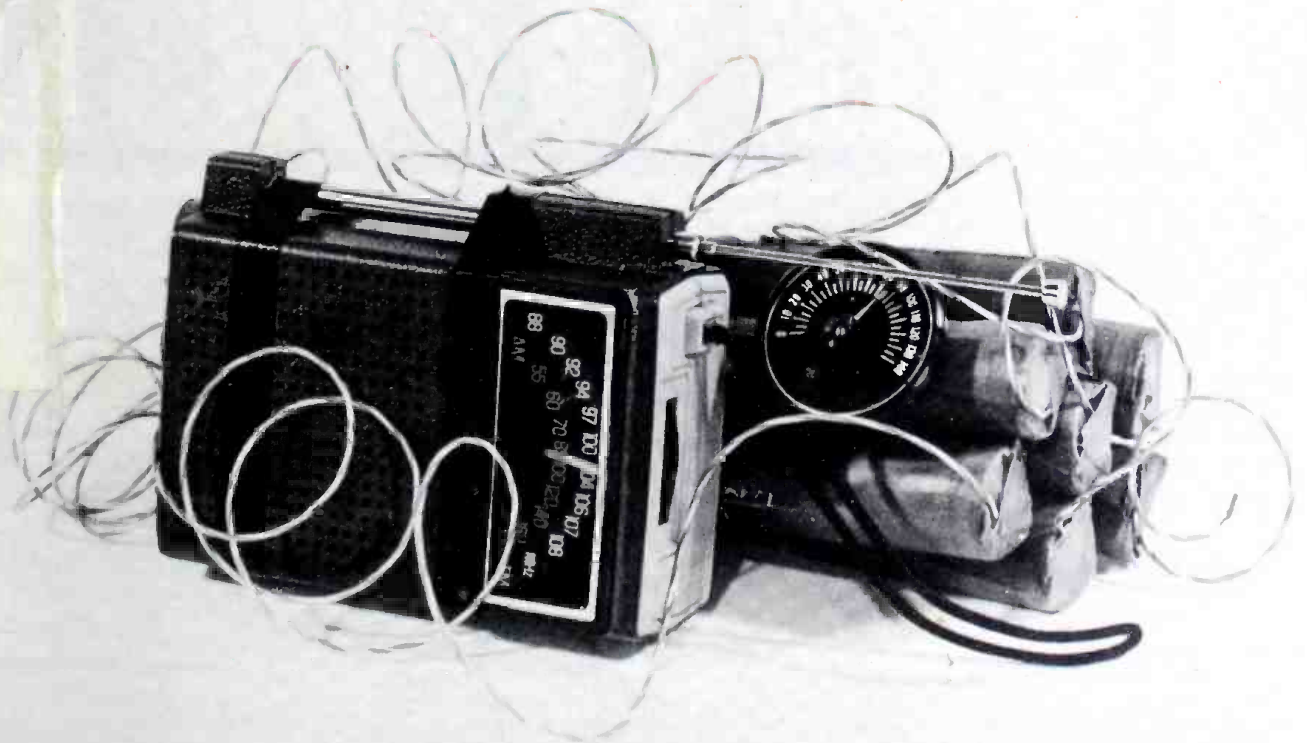




Broadcast Programming & Production

NOVEMBER / DECEMBER 1976
VOLUME 2 / NUMBER 6
\$1.50

The Public Affairs Time-Bomb.



How To Stop The Explosion.

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Station Manager

(Check one)

Name

Station

Address

City

State

Zip

Telephone (Area Code)

pbb:l

FILMWAYS RADIO, INC.

1610 N. Cahuenga Blvd., Los Angeles, CA. 90028

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Broadcast Programming & Production

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The Public Affairs Time-Bomb.



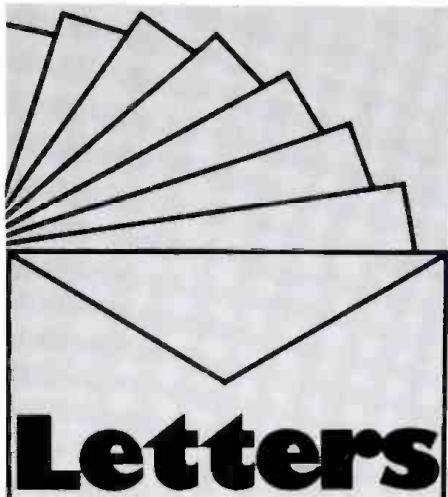
How To Stop The Explosion.

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FROM: Victor J. Nejfelt
WOWW/WNTY/WFCS -FM Radio
Naugatuck, Connecticut

After completion of an air shift one morning, I was asked by my boss to read the article, "A Real Person on the Radio - Robert W. Morgan & Don Imus." Since reading that particular item along with "Face to Face: Gary Owens & Charlie Tuna - The Radio Personality," I must say I am beginning to understand and develop my true self, in relationship to the listener.

With three years experience in the business, I know determination and BP&P will make my

work most enjoyable. The climb will still be there, but I know I'll be climbing the correct way. Thanks for the publication.

FROM: Eric Johnson
Operations Manager
KRFM 95
Phoenix, Arizona

My compliments, first on your fine publication and, second, on your feature article in the July/August issue "Exorcising the Demons of Radio." By implementing your suggestions on engineering and programming, and executing and adapting them to the individual market, I have found that they improve a station's competitive ability regardless of market size.

Attention to detail and thinking like a winner can make any radio station a viable competitor.

Keep up the good work at BP&P.

FROM: J. Fred Riley
Chief Engineer
WNOE AM/FM
New Orleans, Louisiana

Your article in the July/August 1976 issue of BP&P concerning the exorcising of radio demons is very interesting.

Unfortunately, it isn't very accurate in some respects.

Several of the misleading and erroneous statements made in the article are the type that

have turned many engineers off. Let's look at a few together:

"... a peak limiter simply clips the audio peaks off at exactly 100%..." A limiter limits. A clipper clips. A limiter that clips is not working properly. These are two separate functionally different devices. Clipping adds significant amounts of distortion and must be very tightly controlled. Further, most transmitters in use cannot handle a clipped waveform without significant overshoot. The best transmitter available has about 5% overshoot; older transmitters have as much as 20%. A station using 2 dB of clipping and an old transmitter would find that they would have to back off the audio input to the transmitter by at least 2 dB to compensate for this overshoot. Net gain, zero. Net loss because of increased distortion, significant.

"... their (old transmitters) power supplies, a lot of which were built like... brick commodes." The primary reason the very old supplies were large is that the insulation used couldn't take much heat. As new materials were developed and average modulation stayed down, the power supplies were made smaller until only very recently when demands for transmitters that could handle higher average modulation levels and clipped waveforms became available. Any suggestion that an engineer responsible for an older transmitter should turn up the modulation by using a clipper or other fast action device borders on being totally irresponsible. The engineer who goes along with such suggestion is stupid. The transmitter is going to fail soon after such abuse starts and, due to the transmitter's age, may require significant modification before it can be repaired with an available component. A station off the air doesn't make anybody any money and will do rather poor in the ratings. It's much more reasonable to limit the modulation to tolerable values until the management is willing to invest the necessary amount of money in transmitting equipment that will do the job that management expects.

I've dealt with two specific statements in the article. I could take most of this section of the article apart and show many such examples of erroneous procedure. I think a better idea is to let your readers know that there is much good information in the article too. Program directors should know something about radio but should realize on who's shoulders the ultimate responsibility for technical operation rests. Program directors and managers who try to engineer a station always wind up in trouble with the law because many overlook simple, but extremely important rules under which a station must operate.

The obvious solution is to hire an engineer who understands the station's goals and use him to advantage. This does not mean that there is a requirement that the engineer be an audio genius. Audio is the product you have to sell but there are many different parts to the system that have to work together. If management has an audio problem and are willing to correct the problem, then the use of an audio consultant should not be overlooked.

As technology progresses, more and more RF oriented engineers are employing audio consultants to locate and correct problems. There are several very competent people available who can help out. Management, Programming, and Engineering should form a team, each sharing the same goals and complementing each other. When they try to do each other's job there is going to be chaos.

THE TOTALLY NEW PRODUCTION OF THE ORIGINAL

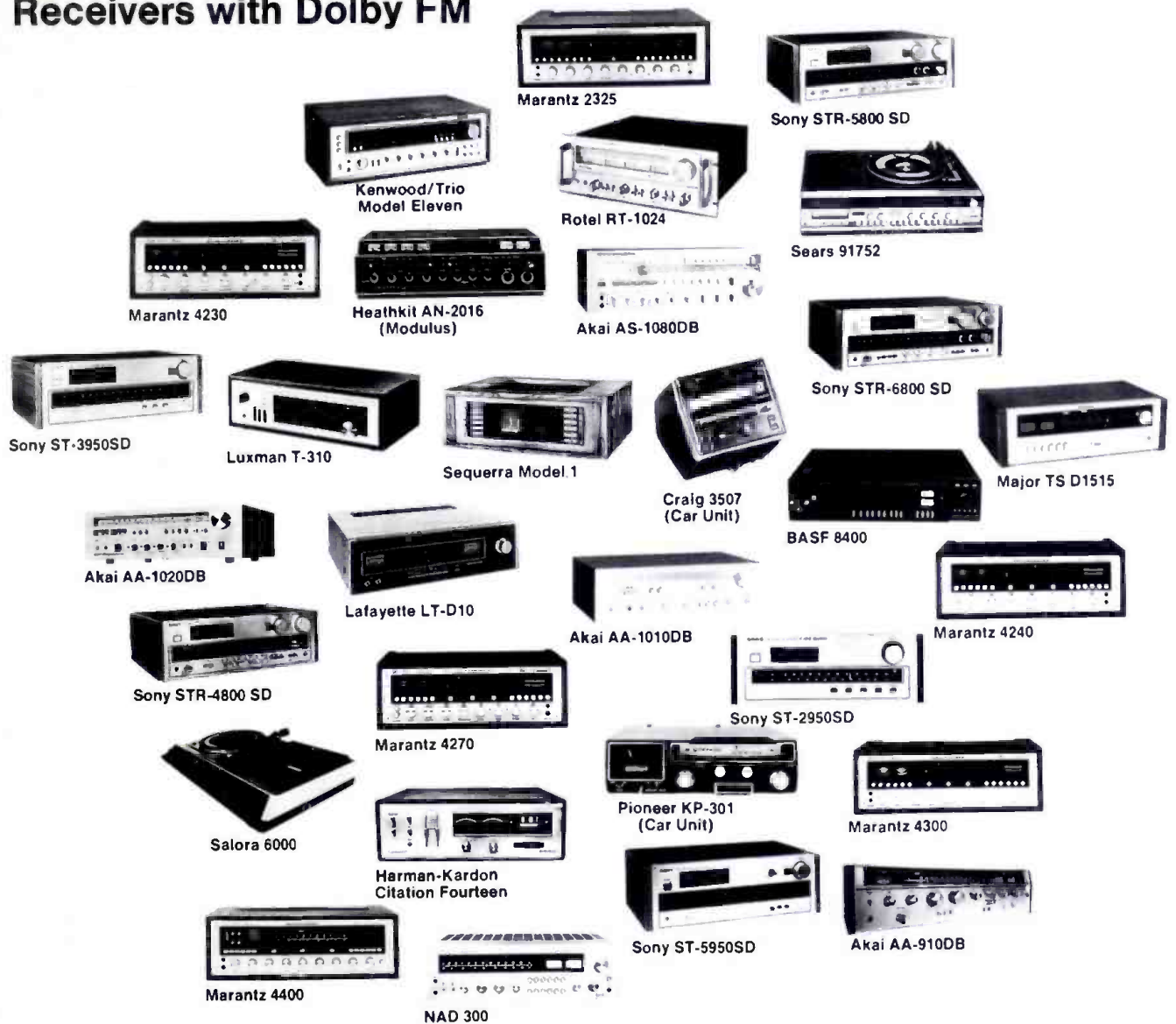
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Dolby FM was a classic chicken and egg situation. In 1973-74 we first had to convince broadcast engineers of the technical merits of our system. That got the first stations on the air. (And this without any available receivers, only a few enthusiasts with add-on Dolby decoders.) Then our licensees put new receiver designs into the pipeline. Eventually, in 1975, a trickle of receivers with built-in Dolby FM circuits began to appear. And the station list began to lengthen. Now, with the receivers pictured here, and with more than 140 broadcasters equipped with Dolby encoder units, it's no longer chicken and egg. Dolby FM is on its way.

See your hi fi component dealer for more information. If you would like technical details on how Dolby FM works, please write to us.

The Advantages of Dolby FM

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The Public Affairs Time-Bomb.



How To Stop The Explosion.

by Mark Bragg

While many broadcasters are up in arms over government intrusion in the industry, wait till they see what's ahead. Consider a few of the current petitions before the F.C.C.

1) Many groups want Public Service Announcements opened up to controversial issues. Their proposal also includes a provision that would arbitrarily limit the amount of PSA's that could go to national organizations, requiring a portion be devoted to local groups.

2) There is a proposal under study that would *require* licensees to allocate a fixed amount of their profits to programming in the public interest.

3) There is growing support for a plan to allow the F.C.C. to pay the expenses of so called public interest groups which want to take action against broadcasters.

While it is possible to argue that proposals like these are making a traditionally free enterprise a whole lot less free, those are the facts. But there still remains time to act in the defense of free broadcasting and against governmental intrusion into freedom of speech. The vehicle already exists, and it has been available for a very long time. It is called *Public Affairs* programming.

Public Affairs was designed to be a platform for the discussion of controversial issues of public importance. It was

designed to give Americans more freedom of speech *and* the opportunity to be heard. It is simply a reasonable requirement in return for the private use of a public resource.

If it was actively being used for its intended purpose, there would be no feeling of need for making PSA's a platform for controversy. If broadcasters were spending a little money on providing good Public Affairs coverage of pressing local and national issues, there would be no need to ask the government to require it. If groups of citizens had the opportunity to present their viewpoints among all viewpoints, the Commission would be a much quieter place.

Many broadcasters are doing a good job. But many more are not. It's time for the good guys to get mad at the bad guys. The bad guys are forcing citizens and the Commission to enforce the law. In the process, broadcast freedom is headed out the window. But how has that freedom deteriorated this far?

You've seen it happen. It's Friday afternoon. The PD or the News Director is anxious to leave for the weekend. Last on his list is "make sure the stupid block programs are in the control room for Sunday morning." Grudgingly, he gathers up a bunch of bad looking tapes and dumps them in a bin marked "PA - 3AM." He leaves thinking the station has disposed of another week's commitment

in the odious albatross category called Public Affairs. He's wrong.

Broadcasters like that are like the caretakers of a beautiful home located in a very dry forest. They're going out for the evening, and they know there are thousands of campers in the forest all lighting campfires and smoking cigarettes. Some are even throwing their cigarettes in the direction of the house. As a precaution, the caretakers have left a teacup full of water on the front steps.

Of course, the house is a broadcast license, the forest is the Federal Communications Commission and the campers are various community groups and organizations. Who will be at fault when the caretakers return to find the house on fire? Probably the caretakers who didn't take enough care. They will lose their jobs and the owner will lose his house. The campers will simply move to another part of the forest.

As a General Manager, Program Director or News Director, consider yourself a caretaker. Keep in mind that the Congress and the Commission believe your principle function as a licensee is to provide coverage of issues of public importance. While it will take a bit more effort, you can substantially reduce the risk of fire by providing a bucket of water to as many campers as you can find. The bucket of water is air time.

... continued on page 8 ...

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MR. GARY KLEINMAN
EDITOR/CO-PUBLISHER
BROADCAST PROGRAMMING & PRODUCTION
P.O. BOX 2449
HOLLYWOOD CA 90028

DEAR GARY,

I THINK IT RATHER USUAL WHEN A COMPANY ADVERTISING IN A MEDIUM SUCH AS YOURS WRITES TO THANK YOU FOR A JOB WELL DONE. IN OUR CASE, THIS NOTE IS NOT TYPICAL IN THAT WE HAVE HAD AN OVERWHELMING RESPONSE TO BOTH OUR ADS FOR THE PRODUCTION LIBRARIES AND FOR THE COMMERCIAL JINGLE SERVICE.

DUE TO THE HOLIDAY SEASON, THE UPS STRIKE AND THE OVERWHELMING INTEREST IN OUR PRODUCTS, WE ARE AFRAID DELIVERY DELAYS OF OUR DEMO TAPES TO RECENT QUERIES WILL BE INEVITABLE.

OVER THE PAST YEAR IPA HAS GROWN TO BE ONE OF THE MAJOR SUPPLIERS OF PRODUCTION LIBRARIES IN THE WORLD. THIS IS BECAUSE WE ARE BROADCASTERS WORKING WITH BROADCASTERS, SELLING A SERVICE AT A FAIR PRICE AND BECAUSE WE ARE THE FIRST COMPANY TO EMPLOY THE ONE MUSICAL KEY CONCEPT FOR OUT PRODUCTION BEDS.

OUR APOLOGIES TO ANYONE WHO MIGHT HAVE EXPERIENCED A DELAY IN RECEIVING OUR DEMO TAPES AND ALL PERTINENT INFORMATION REGARDING OUR SERVICES.

THANKING YOU AGAIN FOR SUCH EXCELLENT EXPOSURE IN "BROADCAST PROGRAMMING & PRODUCTION."

WARMEST PERSONAL REGARDS

ROBERT LECKIE
VICE PRESIDENT AND GENERAL MANAGER
IPA
GREENWICH CT

17:06 EST

MGMCOMP MGM

*A very warm holiday season to all . . .
and special thanks to our clients.*

i.p.a.

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THE AUTHOR:

Mark Bragg is the president and senior correspondent of Public Affairs Broadcast Group, a Los Angeles based producer of radio and television public affairs programs. He originated "Sixty Seconds" on KNX-FM, Los Angeles (CBS O&O) as a means of "getting at least some public affairs out of 3 o'clock on Sunday morning." The company's documentaries and minute features now air on 159 subscribing member stations nationwide.

It is mostly a question of attitude. You can function as a responsible caretaker and look at your station's Public Affairs commitment as a promise to your community to do everything you can to make things better. After all, you live there too. Or you can function as an irresponsible caretaker and treat the commitment as a pain in the neck that has to be accommodated with as little effort as possible. Those choosing the latter are finding it an increasingly expensive pain with high doctor bills. And it's going to get worse.

Unfortunately, just about everyone shares the responsibility for the generally disastrous state of Public Affairs programming. Many licensees know it only as a

vacant promise made in their last renewal application. The Commission has always known PA commitments are largely vacant promises too. But it has always maintained that it doesn't want to get involved in program content and a licensee's freedom of speech. It is a modern Catch 22.

On the one hand, virtually every station is required to make a Public Affairs Commitment. On the other hand, the Commission has never specifically defined what Public Affairs means. Finally, there is the general public. Many stations have tried to air genuine issue-oriented public affairs programming only to find no one will talk about it and no one is listening.

As a result of this Commission vagueness, licensee disinterest and public apathy, broadcasters find themselves operating in a kind of limbo where almost anyone can and does file complaints, petitions to deny, competing applications and other challenges. And their numbers are growing. If the atmosphere is to change, it will be because broadcasters take the initiative to change it.

If you are a General Manager, Program Director or News Director, it would be prudent to know what you are supposed to be doing. If you don't know at this moment, don't worry. You have a lot of company.

Most General Managers are sales oriented. That is probably as it should be. While the Commission and the public don't really care if you are a profitable station or not, it is difficult to serve your community if you are not. But it is even more difficult to justify not serving the community if you are profitable. Many General Managers will say, "I don't care what you do with it as long as you don't spend any money." Accept the fact that doing a good job in Public Affairs pro-

gramming is going to cost something. Not doing a good job is eventually going to cost a lot more.

Most Program Directors occupy the same boat with their GM's. The attitude is frequently, "I don't care where we put it as long as it's at three o'clock on Sunday morning." The function of most PD's is to play the hits and attract numbers. That, too, is proving to be an invitation to disaster. It's difficult to justify three o'clock in the morning on any day as legitimate service to the community. But no one will hear it, and consequently, no one will complain. Right? That's proving itself to be wrong.

Now the News Director is left with no options. The Public Affairs Commitment is usually assigned to him or her. There is no budget for production and the PA block is assigned to the worst of all possible times. News Directors typically have looked for anything that's available for free that will be the least embarrassing to the station's journalistic credibility. That situation is a whole group of caretakers begging for someone to burn their house down.

PREPARING FOR FIRE SEASON

For the most part, the campers don't want to burn down your house or the forest. All they really want and can expect from you is some water . . . issue-oriented, sometimes controversial, always balanced Public Affairs air time. They are the folks concerned with pressing local and national issues like the environment, energy, minority problems, women's rights, poverty, health, housing, problems of the young and old, inflation and the list goes on. If you have done that kind of programming throughout your license term, and if you have written records to substantiate it, you're in little danger of a major disaster. If you haven't



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been producing and airing that kind of programming at reasonably listenable times, you are holding a time bomb in your hands and the fuse is burning.

If you aren't sure of what is happening with your Public Affairs programming, Figure A is a tear-out checklist. It is designed to point you in the right direction, but it is not legal advice. It is only suggestions for better Public Affairs programming. If you think you may have legal problems as a result of bad Public Affairs, consult your station attorney.

1. Find out how much Public Affairs the station is committed to air each week. Remember that it is a *weekly* commitment. You will find it listed in Section IV-A, page 2 of your last renewal application. The application should be in your Public File. If it isn't, or if you don't have a Public File, that might be a good time to call your attorney.

2. Make a list of all the programs you are now carrying that are logged as P.A. Remember that news interviews, instructional programs, programs provided by educational institutions and religious programs are NOT Public Affairs by the Commission's definition. They fall under the "All other" category. Stations will frequently mis-log programs of this kind just because they happen to fall into the block programming schedule.

3. Now, see if you can find any kind of written record of what your PA programs contain. Chances are good you won't be able to find any record at all of programs produced outside the station. If your Public Affairs Director is doing what he or she is supposed to be doing, you will have a record of programs produced inside the station. It will contain the names of people interviewed, their organizations, main and secondary topics discussed, fairness problems in the program and notes of future programs to balance them and where to contact people for more information. (If you don't have a local system, tear out this article and take it to an instant printer.) A good way to file them is according to the main topic covered in a program in file folders in your Public File.

If you have followed the first three steps, you now have an idea of how much time you're devoting each week to Public Affairs (or other material that you're calling Public Affairs), whether or not it is enough to meet your minimum time requirements and whether or not you can prove it. But the real test is still to come.

4. Go back to your last renewal application and find the exhibit that describes your Public Affairs programs. It is likely labelled something like "Programs Designed to Meet Community Needs." Also locate the exhibit entitled "Ascertained Community Needs." The moment of truth is now at hand. Compare your list of ascertained

Community Problems and your list of promised programs to meet community needs with your list of programs you are actually broadcasting and the topics they address. If there is little or no relationship among those lists, beads of perspiration have begun to form on your forehead. But there is more to come.

As a result of the WHAR decision, most PA Directors are now free to cover a much wider range of issues than just those on their lists of ascertained community problems. Even if it is not a major breaking news story, major issues affecting a substantial number of people in your market should be covered. More on WHAR a bit further on. For the moment, it is important to return to the checklist.

5. It is entirely possible you don't have any idea of the content of programs produced outside the station. It is imperative that most outside produced programs be listened to each week . . . not only for subject matter, but for libel, slander, personal attack and fairness doctrine violations as well. If there are questions about that, consult your station attorney.

6. If you are satisfied that your programming is addressing a broad range of issues, that it is balanced to reflect all sides of controversial issues and that you



"If a license is contingent on real service to the community, and public affairs programming is the principle method of providing that service, then the Public Affairs Director should be one of the most important people at any station."

are airing enough to meet your minimum commitment, take a look at when you're airing it. In this case, you must force yourself to step outside the station and look back as objectively as possible. If all your Public Affairs is banished to an overnight block, ask yourself if that is a reasonably accessible time for people to hear it.

Robert W. Morgan's "Record Report" is Good News!

Robert W. Morgan's "Record Report" begins its second year in reporting what in the world's going on in the world of contemporary music. . . on over 250 of America's most entertaining radio stations.

3½ minutes per program, twice daily, Robert W. Morgan's "Record Report" is good news for your news!



Robert W. Morgan's "Record Report" is available free (on time barter) and exclusive to one station in each ARB-rated market, or for a nominal fee in other cities. Programs include avals for local sales and profit.

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The BL-40 Modulimiter is a unique automatic AM broadcast limiter, which will maximize modern transmitter performance. Whatever your format—hard rock to classical, Modulimiter will increase transmitter efficiency and extend coverage.

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Three separate meters indicate RMS LIMITING, PEAK LIMITING AND OUTPUT LEVEL, simultaneously. All critical adjustments are behind a front security panel. A "phase optimizer" maintains most favorable signal polarity permitting up to 125% positive modulation without negative undershoot. "Its the limit" in today's broadcast limiters. UREI quality of course

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"Somehow, Program Directors have gotten the idea that people won't listen to public affairs programming. Produce it well, and air it at a decent time, and people will not only listen, they'll thank you for doing it."

If most of the folks in your town sleep during the day and stay awake all night, then it's probably reasonable. If your town is normal, it probably isn't reasonable. There are no firm rules regarding the time of broadcast of Public Affairs programming, but it is rapidly becoming a major issue. While it is not reasonable to program a half-hour of dull, boring talk at nine o'clock Monday morning, there are some more effective approaches suggested further on.

You should now know as much about your station's service to the community in the area of Public Affairs programming as a potential challenger or complainant will find out when he, she or they come calling. Your station is in one of three positions. You either have demonstrated such an outstanding record of community service that any examiners will walk away shaking their heads and pointing to you as an example of how it should be done . . . or your record is so-so . . . or they are licking their chops waiting for the fight to begin.

If you are beginning to suspect that either of those latter two conditions exist, it is time to take action. Here are some suggestions on what action to take.

1. Review your list of ascertained community needs. Remember that it alone is not necessarily a complete list of the major issues affecting your market. Add to it those issues your native intelligence tells you should be there. For example, stations in the northern plains states might want to address coal strip mining and its effect on farmers and ranchers; stations in the California and other agricultural states might want to program at least some material on the continuing issue of growers, farmworkers and unions; all stations should be programming some material on energy generation, consumption and conservation.

2. Eliminate from your schedule of Public Affairs programs anything that is

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FIGURE A (Tear-out)



Broadcast Programming & Production

PUBLIC AFFAIRS CHECKLIST

Station Call Letters: _____

1. Size of Public Affairs Commitment: Hours: _____ Minutes: _____ % of Week: _____

2. List of Programs Currently Used:

National: _____ Source: _____ Time: _____

Local: _____ Time: _____

3. Written Records? Yes _____ No _____

4. List of Issues Being Covered:

Energy _____

Elderly _____

Business _____

Environment _____

Youth _____

Labor _____

Economy _____

Housing _____

Drug Abuse _____

Minorities:

Health _____

Others:

Blacks _____

Education _____

Latinos _____

Government _____

Indians _____

Transportation _____

Asians _____

Consumers _____

Other _____

Crime _____

Women _____

Agriculture _____

5. Balance and Fairness: Always _____ Sometimes _____ Never _____

6. Times of Broadcast:

Percent Daytime: _____

Percent Night: _____

Percent Overnight: _____

Percent Prime or Drivetime: _____

7. List of Organizations to Contact:

Local:

National:

NOTES:

Public
File
Copy



**Broadcast
Programming
& Production**

Station _____

Air dates _____

Air times _____

PERFORMANCE RECORD

(Program Number _____)

Guest(s): _____

Title: _____

Subject(s): _____

Synopsis: _____

Sponsor(s): 1st Break _____
2nd Break _____
3rd Break _____

Length: _____

Bridge music: _____

Notes: _____

Localizer: _____

a major question in your mind. It isn't helping you meet your commitment, it's hurting you.

3. Make sure you have at least some written record of issue-oriented programming you have aired. While it probably isn't necessary to keep tapes of programs at this time, you must be able to substantiate what you have done.

4. Find ways to insure that at least some of your Public Affairs programming gets on the air in what you consider to be good air times. A good way to accomplish that is to pull short features of a minute or so out of your longer programs and use them as drop-ins, spot breakers or additions to newscasts. You can even tag them with a promo for the time when the full program on that subject will air.

5. Don't rely on only one source of programs. It is probably just as bad to address all local issues as it is to address all national issues. If you can achieve a good, authoritative balance with entirely local production, do it. If not, find some help.

6. Use your own air time to contact groups and organizations with something to say. Use PA promos to tell people how you're trying to serve the community, and invite them to participate. You may get some kooks, but it goes with the territory. Remember, you are required to control your air time at all times. You have the right to refuse air time to anyone you think might break the law and jeopardize your license. Check with your attorney if you are concerned.

7. Nothing in Commission rules prohibits sponsoring Public Affairs programs. Simply remember that commercials in the program must be logged as commercials and not counted as PA.

Unless you are currently being challenged or you are the object of a complaint, a petition to deny or a competing application, the most important member of your staff is your Public Affairs Director. If you are already the target of one of those actions, it's already too late and the most important member of your staff is your legal counsel.

We are rapidly approaching the day when broadcast licenses will be programmed, at least in part, by lawyers. Most of them would probably rather be practicing law. But broadcasters have been playing a charade with their Public Affairs programming for so long that their choices are rapidly disappearing.

The public has caught on. The Commission is being confronted with new actions against broadcasters almost daily, and it won't get any better until broadcasters take the initiative to make it better. That means General Managers are going to have to know Public Affairs as well as they know sales. Program Directors are going to have to know PA as well as they know Billboard's Hot 100. And News and Public Affairs Directors must know the public. □

Another Success Story From BPI

Exceeds Sales Projection By \$50,000

WVOC Stereo 94

AVALON BROADCASTING CO., INC.
POST OFFICE BOX 94
AVALON, NEW JERSEY 08202
TELEPHONE: 609 - 465 - 9400

September 8, 1976

Mr. Pat Rowe
Broadcast Programming International
Pacific National Bank Building
Bellevue, Washington 98004

Dear Pat:

As we complete our first five months on the air, a progress report is in order. Although, with your excellent service and follow-up, I'm sure you're already aware WVOC has been sold out for the past three months, largely due to the BPI Music Programming we've been carrying.

Faced with every doubt in the world over programming syndicated music, based on the old wives tales of high cost, lack of local control, too much duplication, etc.; Stereo 94 plunged head-first into the Del King/Bob Concie Easy Listening format. Frankly we've disproved every objection ever brought forward. The cost is right; we control King & Concie better than any local personality I've ever worked with; and even though we program these two "giants" 24-hours a day, I have yet to receive my first adverse comment on duplication.

In fact, King and Concie get as much fan mail and phone calls as our Sales Staff (which is the very best in the market). I've looked at every syndicated programmer in the business, and have no regrets whatever with my decision to go "BPI... All the Way". Ed Rosenfeld, our top salesman, says King & Concie's Copy Service makes his job a snap. I have taken out 9 different speculation spots cut by Bob Concie myself, and have sold all nine of them for long-term, top of the card contracts.

My largest single doubt was whether a small market station could pull off having a major market sound--and sell it. After five months, we're not only very much in the black, but have exceeded our projected sales figures for the first year by more than \$50,000 over our best goals. If anyone has any doubts about BPI, have them call me. WVOC has become your biggest single fan, hands down !!

Best regards to Julie

Larry U. Keene
President & General Manager
Avalon Broadcasting Co., Inc.

MUSIC AND MORE. ON STEREO 14"
3,000 WATTS 24 HOURS A DAY

BPI

Broadcast Programming International, Inc.

Post Office Box 547

Bellingham, Washington 98225 • (206) 676-1400

Want more details? Circle 107 on Product Info. Card

Caution: STEREO Can Be Hazardous To Your MONO.

Your signal can suffer if you are playing the wrong side of a d.j. promo record on the air, or if you are unaware of some current changes in record mastering techniques.

by Don Elliot with Richard Carpenter

Recently at KHS, we received service on a new A&M Carpenters release which sounded like it was out of phase. Recalling that this had happened more than once before, and knowing that Karen and Richard Carpenter are painstaking perfectionists who wouldn't want all the effort of their work endangered by some technical mask, I decided to do something about it.

I got out all the Carpenters' past hits and checked to see if my memory was correct. I noted the problem was constant with their 45's, yet their l.p.'s were fine on the same songs! A quick call to A&M Records got us another copy of the single, but it sounded the same . . . so in an effort to communicate with the producers of the materials we play on our station, we tried to get through to the Carpenters personally. We couldn't reach them quickly.

Time was of the essence as the new release was going to be on the other stations too, and we wanted to sound better. I decided to be "drastic" and flush someone out of the woodwork, so we went on the pure *MONO* side (an l.p. not yet being available) on our stereo FM 102.7.

The following day, Richard Carpenter called the station after hearing the mono version on the air. We finally had the lid off the can of worms.

We learned that through a process called "C.S.G." (to be explained in a minute) they intended to get rid of center channel build-up in mono. But new problems arose that weren't expected . . . including a slight loss of highs.

The following is the discussion which ensued with Richard Carpenter, plus another view by Allen Zentz of Zentz Mastering, Hollywood.

Don Elliot: I guess the entire issue about this whole thing is, which is better . . . to have a center channel build-up on a stereo 45, or to take the loss of the highs inherent in a C.S.G.-processed record? First of all . . . describe the C.S.G.

system.

Richard Carpenter: It means *Compatible Stereo Generator*. When you are laying out all your tracks for a stereo mix, you have the controls on the board set from 1 to 8. Like 8 would be far left, 1 would be far right, and then it comes in toward the center where we put Karen.

You can set the pan to whatever you want. You can make 8 far left, and by panning it, make it half left. But you use it for the full scope. As it gets closer and closer to the center on your stereo (when you play it with a stereo cartridge but through a mono system, what is in the center and closer to it will build up by 6 dB) the C.S.G. will bring up what's on the outer edges so the whole thing equals out. That's the whole point of the system.

Don Elliot: The first thing we noticed on a summing meter was that the summing meter read exactly 3 dB lower on a stereo record. It bothered us because we knew our mono audience would lose highs.

Richard Carpenter: I was talking to the quality control gentleman at A&M



CARPENTERS

Records, and he feels a lot of that has to do with simulcasting, since you originate in stereo from FM, and the AM follows.

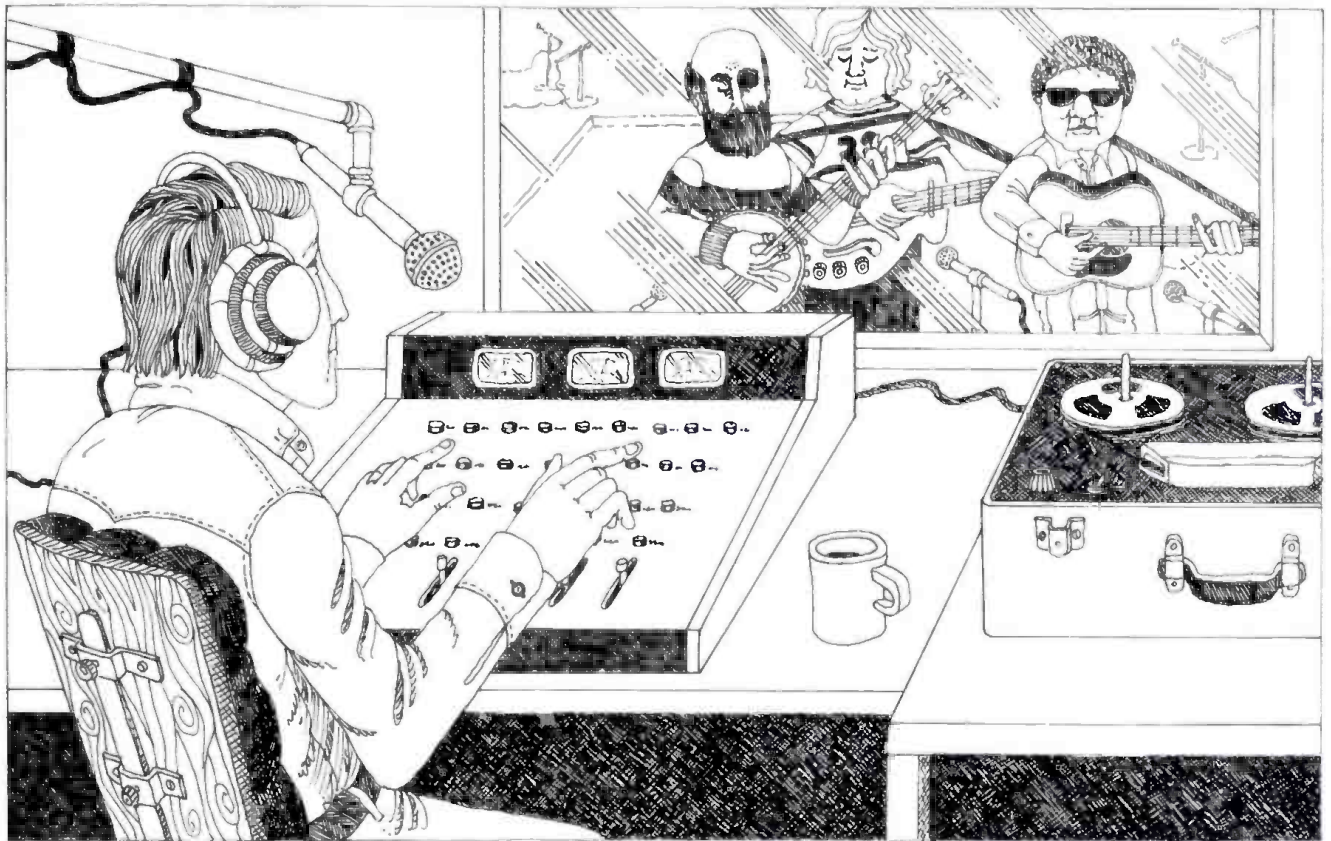
Don Elliot: Well, it sure would. Stations that are in this situation of simulcasting, originating with their FM and following with their AM consider it *really* important, especially with stereo tape cartridges (in stations that are carting music). Everything has to be properly in phase or it is really going to be noticeable by the time it gets to the AM, which is taking a sum of everything through a mono combiner. The same thing is true of an AM station that is playing the stereo side of the record . . . which I guess was your original point that you wanted to do something about. In your foresight, you wanted to correct for stations that pick up a record and read the label that says *Stereo*, and figure, "Well, stereo . . . this must be better quality."

Richard Carpenter: Right. And originally we actually did separate mono mixes and stereo mixes . . . for the first five or six singles. As we were on the road and driving from place to place, I'd be punching the buttons and listening . . . and I noticed a lot of the stations on AM were playing the stereo side. I guess figuring that it would sound better. But they would get that center channel build-up by 6 dB. You get a choice with the C.S.G. of leveling it out completely or bringing up the center by 3 dB. Now, depending on the song and its arrangement, we go for whichever sounds better.

Don Elliot: I can remember when they first started using stereo on 45's . . . even the side labeled *Mono* was actually *stereo!* I don't know if it was pressing plant economics. People who caught on got a bargain by buying the mono-labeled record because it was really stereo.

Richard Carpenter: Now they often label *Stereo* on one side, and *Mono* on the other . . . and actually it's stereo C.S.G.

You're sick of stereo recorders built for the home hobby market.



ATR-700 is for the professional.

At last there's a truly *professional* audio recorder/reproducer for radio and TV broadcasters. ATR-700. A portable dual (or single-channel, if you wish) tape machine rugged enough for around-the-clock use in producing commercials, transcribing programs, remote and location recording and post-production work.

Only a recording professional needs (and can appreciate) a stereo recorder with built-in tape timer, motion sensing, synchronous reproduction, dump edit, switchable equalization, full remote control, direct-drive, servoed capstan motor, reel size selection and a 10½ inch reel capability.



You'll probably buy your ATR-700 because it packs all these professional features (and many more) into a compact, portable package that's only 21½" high by 17¾" wide by 9¾" deep. You can use it in the studio one day, out on remote the next, and at home in the

evening for catch-up editing work.

But after your ATR-700 is on the job, producing recordings with a record/reproduce audio range of 40 Hz to 18 kHz, ±2 dB (at 15 ips), you'll enjoy one other advantage. This recorder is *really* rugged. It'll give years of reliable service.

ATR-700 is the professional stereo recorder from Ampex, built for professional engineers who can't take chances.

AMPEX

Complete technical and performance specifications are available in a free brochure. Write us at 401 Broadway, Redwood City, California 94063, or call (415) 367-2011.

Want more details? Circle 108 on Product Info. Card



THE AUTHOR:

Don Elliot is operations manager of KIIS AM and FM, Los Angeles, and president of Don Elliot Creative Services, specializing in syndicated radio specials and special projects for record label artist promotion. He regularly lectures at various Southern California universities on station operations, internal communications, organization, and creative radio production. Don is a consulting editor to "BP&P" and a regular contributor of editorial features.

on both. In case the stereo side was accidentally played, it would come out with the correct mono sound.

Don Elliot: The *Mono*-labeled side was pure mono in several instances, which is how we 'solved' the problem temporarily . . . so that's not the case 100% of the time yet. Let me point out that there is a particular problem that hasn't been thought of in all this . . . the theory and foresight is excellent in preventing AMs

from playing the wrong side and causing the quality to suffer. The only thing that isn't thought of in that particular situation is the FM stereo stations that are playing the stereo side. The percentage of the audience that is listening to the FM stereo station in *mono*, just because of the existing mono equipment, is in excess of 50%. That is a consideration all FM stereo stations must think about in their phasing problem. That is where we got concerned about the C.S.G. and how to make the A&M product, particularly yours, sound right on the air.

Richard Carpenter: You're absolutely right. See, without even thinking about that, I go for a good sound in a *car*. I always have FM multiplex in my car . . . and I even replace the speakers that come in the car with better speakers . . . like the Jensen 20 lb. magnet. They give me more highs and lows. I really wasn't paying much attention until all of this started coming up.

Don Elliot: Here is a solution that would have to be handled by the local stations, and they're not all capable of doing it: what about the station taking the C.S.G. 45 and *EQing* the highs a little more to take care of what is lost? That is, if they don't O.D. on the idea. But AMs should realize the importance of using the mono mix, and how much better it sounds on the air. Possibly to increase this awareness, record companies should put explanations on the jacket . . . or huge type on the label that says *M-O-N-O* with wording underneath: *Caution, stereo could be hazardous to your ARB.*

Regarding FM stations that are *not* simulcasting, one would tend to think that they don't have the problem, but they *are not* immune to it, either. There is still a large percentage of the audience listening to them in mono. So in that regard, C.S.G. does work well for what it is, except it is a compromise. I do miss the high end and what it does to that. What are your thoughts on EQing the high end at the local station?

Richard Carpenter: Well, it would be a fine aide . . . it just all depends on how it is handled.

Don Elliot: You possibly have to *A-B*, or compare it with the other side to match the sound. Somebody out there reading this article must have an idea on it. But what frequency range would have to be compensated for? Say, above 7,500 cycles . . . just two or three dB?

Richard Carpenter: Ah, yeah. I would think so for FM. But it would be hard to say, of course, with the federal restrictions on AM broadcasting.

Don Elliot: They're going to be rolled off anyway.

Richard Carpenter: Right. The only other thing is like on a *ref* (acetate disc) that we could send that would have at least more level than what's on the l.p. Of course, the singles are normally hotter than l.p.s in the way they're cut, and give you more punch going into your air limiter than the l.p. cut would. It wouldn't necessarily give you the highs we're talking about, but it would give you more punch.

Don Elliot: I've heard the subject discussed . . . not too intelligently by people who should know better . . . and it's always been a discussion of center channel build-up and how to handle it with *limiters*. They've gone a couple of steps further than they should have before they began their thought processes . . . because it is *not* a situation of *limiting*. It's one of a *mix*. No matter what they do with the *limiter* to the product *after the fact* of recording, it's not going to change the mix. And every station in the world that plays a stereo record is going to have some of that situation in mono reception.

Richard Carpenter: The mix is there no matter what you do with it. Every instrument and voice remains the same, relatively, to everything else.

Don Elliot: So for the AM stations, playing the mono side is the answer. And the C.S.G. solves it for the foresight of preventing the AM from making the mistake.

COMPATIBLE STEREO GENERATOR (C.S.G.)

—a description by Allen Zentz

Allen Zentz Mastering, Hollywood

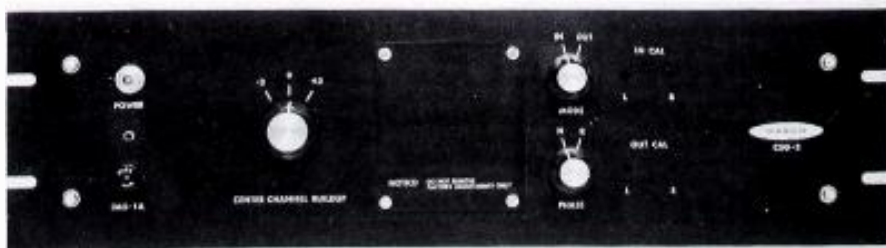
When combining a stereo recording to mono (L + R), information positioned "center" between left/right will be increased by 6 dB. This center build up can produce poor mono results from some stereo recordings. CSG (Compatible Stereo Generator) processing allows control of this center build up and, retains the "mix balance" of the stereo recording. The CSG offers a choice of +3 - 0 - -3 dB of center build up control in

producing mono from stereo.

Most mono singles intended for "DJ" service are CSG processed at the disk mastering studio. Record companies are very aware of the necessity of providing good mono records for broadcast. Major record labels provide mono/stereo "A" side singles to stations.

Stereo LP's are not CSG processed; center build up will occur when combining these recordings to mono (L + R). FM stations could benefit from CSG processing in the transmitter line for stereo broadcasts to provide better musical balance on mono receivers.

Haeco's Compatible Stereo Generator.



Richard Carpenter: Some mixes actually sound better in mono than they do in stereo. *Hurting Each Other* is a good example of that. Before I let a record go out, I listen to it . . . we do it in stereo, and then I want to hear it in C.S.G. over one speaker. If it doesn't sound right, even with the C.S.G. working, we will do a straight mono mix. But lately, they have been sounding okay.

Don Elliot: Then, the thrust of this is the awareness of the problem with the FM mono audience . . . for the station that is broadcasting in stereo. It can make you pretty mad, punching around the radio and hearing the wrong side.

Richard Carpenter: That's the thing.

At this stage, then, let's solicit contributing suggestions and experimentation results from others in the field. Drop me a line here at *BP&P*. We also wonder what technical effect a C.S.G. would have in the program line to the FM transmitter.

My solution for now would be to do a careful, subjective EQ (probably 5 to 7.5 kc boost of 2 to 3 dB) on each product in dubbing to cartridge to restore losses. *A-B*, or compare it with an album cut of the same song as an aid, if needed.

There are several ways to detect a C.S.G.-processed record prior to airing it:

1) A drop of the summing meter (which may just mean the record is *really* out of phase.

2) By ear — a 'phasing' sound or product lacking in the mid-to-upper ranges.

3) Etched initials, "C.S.G." on the vinyl in the center adjacent to the label.

4) A scope will produce a pattern that does not look like mono.

Conclusion

Technically, then, the center channel build-up is a simple, understandable problem of two forces acting almost like vectors . . . left and right summing, but no one knows quite what to do about it . . . most of the proposed solutions are compromises. (Realistically, many listeners don't know, don't care, can't tell the difference, and it's admittedly splitting hairs. Paying attention to this particular detail is not by itself going to make you number one. But, it's one more step in running an ideal operation.)

It isn't that the C.S.G. is just a cheap way out for the record company. The artist wants a good mix . . . apparently *this* is the reason for its more extensive recent use. The alternatives are:

1) Take center channel build-up on vocals by risking the chance of AMs playing the stereo side.

2) Educate the AMs to play the



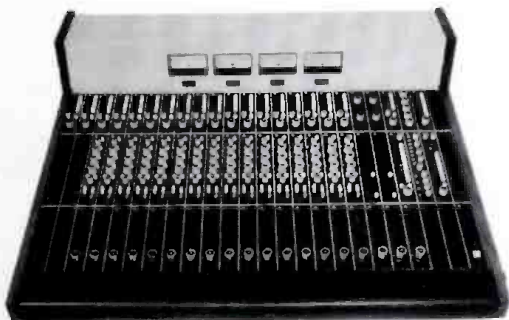
Richard Carpenter. "As we were on the road and driving from place to place, I'd be punching the buttons and listening. . . and I noticed a lot of the stations on AM were playing the stereo side (of records). I guess figuring that it would sound better. But they would get center channel build-up by 6 dB."

mono side.

3) Use C.S.G. and loose high frequencies on FM (stereo FMs still have at least 50% mono listenership that will suffer).

4) C.S.G.-processed records are okay for AMs because the lost high frequencies are in a range that won't hurt them, but any FM mono, or stereo station will show the loss of high frequencies resulting from C.S.G. ☐

OKAY, YOU ASKED FOR IT AND GRANDSON HAS IT



"It" is more. That's what broadcasters have been asking for in production consoles. Flexibility. Capability. And totally unique Grandson has it all.

There is nothing else like it anywhere!

Equalization at each input position. Don't laugh. If you don't think it's needed, that's because you haven't tried it. EQ is only the most useful, creative tool in audio. And Grandson's EQ is something special. One major network has bought a bunch. That's special.

Monitoring and foldback flexibility to let you and the talent have separate monitor mixes! And changes of monitor mode at the push of a single button. Here's the key to fast, creative production.

Internal patch point, after mic preamp before fader, brought out to permit inserting special devices. How about plugging in a limiter just ahead of the pot for the screamer, or mic swallower. Think that would be neat? So do we. Grandson will let you do it!

Four reasons Grandson was selected by ABC-TV, Hughes Sports Network and WWL in the Superdome. There are more. None accidental. Because you said it's needed.

Grandson is "it." A totally unique approach. Want more details? Write or phone today.

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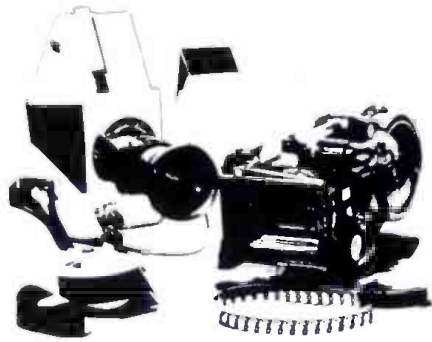
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The closer you look, the better we look.

"Apples & Oranges"

Part 2

by Rush Beesley & Steve Blackson



The second and final part of our fruitful treatise will provide a broad overview of what happens after the fact . . . that is, the *Post Production* process wherein film and tape is reviewed, edited, and put into its ultimate release form.

And before we call it a "warp," we'll look a little bit ahead toward what we may and may not expect from film and tape and other mediums in the years to come.

THE CUTTING ROOM

Ah, yes . . . that famous place whereupon so much footage always finds a home. In fact from the outset, film was edited by actually cutting the acetate and glueing the decided leftovers together. Today's film and tape editing techniques reflect a linear development of the same procedures, with relative levels of respective sophistication.

Most of you are probably aware of the fundamentals of film editing, so an examination of these as relative to videotape will get us most quickly to the point.

FILMOLA: Our neologism for an electromechanical device which is designed to aid and abet the review and subsequent editing of film footage. It is most usually a double system contraption (sound and picture separate) which allows variable speed shuttle, either forward or backward, of the interlocked sound and picture. News footage and other single system formats aside for our comparison, original footage is never placed on such devices. Rather, *work print*, a contact positive print one generation from the original, is made for the purposes of physical destruction and subjective recombination on the part of the Editor. Original footage is later manually *conformed* to the work print edits by means of *edge numbers* which are located on the original footage, and which print across in the work printing process.

Scene changes are seen as hard "cuts," which is where the work print has been cut and scenes are butted together, usually with scotch tape. Dissolves and other effects are indicated by the Editor on the work print with a grease pencil,

and are observed as various dots and lines as the work print passes by on the screen of the Filmola.

When the film is approved in the "interlock" stage, it then goes to the lab for conforming and printing. As mentioned earlier, the conformer, wearing white lintless gloves, physically cuts the *original* footage, heretofore unmarked and untouched, to match the edge numbers on the work print. All dissolves and effects he simultaneously notes on a lab sheet for the printers to (hopefully) observe and effect.

If dissolves are called for, he must prepare "A/B rolls" . . . a checkerboard assembly pattern whereby the scenes overlap and the printer is programmed to decrease the light passing through the "A" scene and accordingly increase the light in the new, or "B" scene in a linear fashion, with no more than 100% total combination scene illumination occurring at any time. This overlap, or "lap dissolve" is most common in all forms of video production, cuts and dissolves accounting for over ninety percent of editing decisions.

VIDEOLA: Another neologism undefined by Funk and Webster, but intended to suggest a device similar in effect to the FILMOLA, but in the medium of Videotape.

The birth of the TAPEOLA is relatively recent, even though videotape has been around since 1959. The development and flourishing of Helical videotape formats has allowed for editing decisions to be made and reviewed without actually working "on the line" with expensive two-inch quadruplex machines. As a result, "Offline" editing, which closely parallels the principles of FILMOLA editing, has become an effective and economical alternative for several reasons which will later be discussed.

SLICES OF THE FRUIT

Let us now proceed with an examination of each medium in the editing process.

To begin with, videotape is never physically cut. In the early days of black

and white videotape, editors did indeed cut the tape and glue it together, scene by scene, just like film. How did they know where to cut? Believe it or not, they examined the oxide particles on the tape under a microscope, and when a scene changed and the particles suddenly assumed a radically variant alignment, *that* indicated the scene change and the accordant place for the razor blade.

As the electronics industry has achieved rapid strides in logic systems and motor drive technology, physical editing was quickly replaced with electronic editing, whereby decisions could be made and effected with tremendous savings in time and money, and with consistent accuracy in frame editing.

WORKPRINT: As aforementioned, in film a contact positive print is made for the purpose of "cutting," along with the sound track on magnetic film together interlocked on the now famous FILMOLA.

Assuming video is recorded on two-inch "quad" tape, it can be electronically transferred to helical tape, in much the same manner as a "dub" is made from one audio tape machine to another. Worthy of comparative mention here is the inherent advantage of tape in that it is *single system*, eliminating the cost and time inefficiency of double system editing.

Again benefitting by the New Technology, the video electronic industry has devised an audio code system which effectively duplicates and enhances the concept of consecutive edge number conforming.

The so-called SMPTE (Society of Motion Picture and Television Editors) Time Code is not only a reference code . . . it is also the system by which true electronic, computer-controlled editing is made possible.

Let us reiterate here that certain advantages are gained as a result of using the electronic, as opposed to the emulsive, medium. The total "hands off" nature of the electronic medium, combined with the inherent control of the medium all together, translate into a definite *plus* in this examination of post production procedures.

How a Panasonic VTR helps WISH-TV eliminate make-good headaches. FAST! FAST! FAST!



At WISH-TV, the CBS affiliate in Indianapolis, they're using a video tape system primarily designed to stop robbers... to stop another kind of loss—false claims for make-goods.

The system is the new Panasonic time lapse video tape recorder NV-8030. As Joe Missick, WISH-TV's director of engineering, explains it: "When an advertiser refuses payment because he says his commercial didn't run, or didn't go off right, we don't argue—we just show him a video tape.

"Now there is no question of what was run. There it is for our advertisers to look at, and there are no areas of contention. We have already saved the cost of the Panasonic time lapse video tape recorder in the first 30 days by eliminating false claims for advertisers' make-goods."

The Panasonic VTR not only verifies that the spots ran, but that the video reception was good.

In addition to high resolution, the Panasonic NV-8030 is versatile. WISH-TV also uses it for log verification, to check on commercial loudness and to pinpoint any transmitter interruption.

The NV-8030 can record pictures from an off-air monitor, continuously in different time sequences—9, 18, 72 and up to 108 hours (that's 4½ days) all on one reel of tape.

WISH-TV uses it in the 18-hour mode—so one tape monitors virtually an entire broadcast day.

Could the system work for you? The easiest way to find out is to call us. Or send us the coupon. That way, the next time one of your advertisers makes a false claim, instead of telling him he's wrong—you can show him.

Panasonic Company, Video Systems Division, Dept. 304
One Panasonic Way, Secaucus, N.J. 07094.

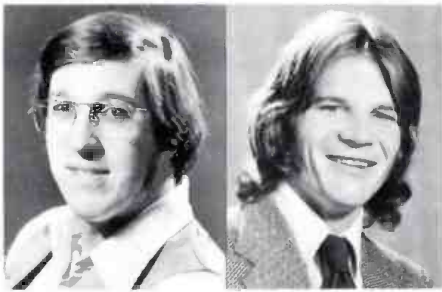
- Send me technical information on the NV-8030.
- Have a Panasonic video specialist call to demonstrate how the NV-8030 can be used at my station.

Name _____ Title _____
Please Print
Company _____
Address _____
City _____ State _____ Zip _____
Area Code _____ Phone Number _____

Panasonic
just slightly ahead of our time.

In Canada, contact Panasonic Video Systems Department, 40 Ronson Drive, Rexdale, Ontario M9W 1B5.

Want more details? Circle 109 on Product Info. Card



THE AUTHORS:

Rush Beesley (left) is President, and Steve Blackson (right) is Operations Director of Sundance Productions, Inc., a Dallas-based company which provides audio and videotape production services, specializing in advertising-related activities.

The VIDEOLA, or Offline systems, are surfacing in ever increasing numbers and levels of sophistication. Many of these systems have big brothers which insert information from the offline systems into the ON LINE systems . . . i.e., two-inch assembly. Memory storage and computer assistance eliminates not only handling materials, but assures split second accuracy and control in repetitive demand situations.

Frame accuracy in film workprint is achieved by jockeying the interlock back and forth on the FILMOLA, marking the

cut point with a grease pencil, then pulling the film *and* magnetic audio out to the edit blocks where they are cut with a blade, and either removed as a scene for later splicing, or connected with a previously spliced scene.

In offline videotape, the VIDEOLA is first used as a review medium whereby scenes are selected and logged by a visual insertion of the time code reference numbers in the displayed picture. The tape, which may be quarter-inch, half-inch, or three-quarter-inch cassette, is never physically cut or spliced. Once all scenes are logged, the machine on which the tape is being reviewed is then connected with a Record machine through the VIDEOLA, which serves as in interlock device that provides common start and recue marks, as well as automatic electronic insert and assembly on the Record machine from preselected information on the Playback machine.

Video *and* audio information are both controlled through the VIDEOLA, and selection of audio and/or video edits is made by the Editor through designated switches on his machine.

It is significant to note that the VIDEOLA allows real-time rehearsal of edits by allowing for PREVIEW of the effect. The resultant decision can be trimmed or complete scene selection can be altered without actually recording or

erasing any information.

Like the FILMOLA, the VIDEOLA, in its most basic format, cannot accomplish dissolves or other special effects. It is limited to butt-cut edits just like film. Nor can the videola indicate on the picture where dissolves will occur by grease pencil lines or other marker information.

The main consideration here is that if presentation of the work print to the client is necessary, the advantage of screening the offline videotape, as opposed to the cut interlock work print, is obvious. The tape spot appears on a TV screen with finished soundtrack and is essentially a completed spot, but for dissolves and special effects.

The interesting thing about interlock film screenings is that so often they are presented in elaborate screening room facilities with plush furnishings, big speakers and a wall sized screen.

Experienced producers never make the mistake of not looking at their fine footage on the CRT. Please remember as per our discussion in Part One that the TOOBE is the GREAT EQUALIZER.

Before we go to the ON LINE assembly, or final Master Printing in the case of film, we'll touch briefly on one significant broadcast development . . . the phenomenon called the Time Base Corrector.

Relative to this discussion of Post Production, the "TBC" allows the VIDEOLA to make dissolves and effects . . . even prepare an airworthy product . . . if used in association with a video switcher. The TBC corrects the inherent deficiencies of the helical format, providing a stable, broadcastable signal from the playback of the helical machine.

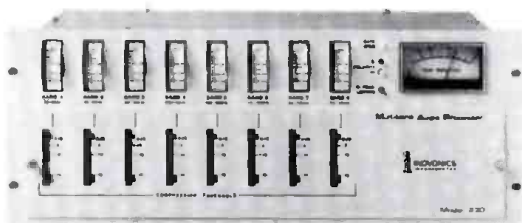
The TBC has helped make possible the concept of Electronic News Gathering by allowing for news broadcast of helical tape . . . thereby taking advantage of the immediacy of the tape medium.

WHAT'S MY LINE

In considering final assembly of film or tape, electronics dominate the "scene," if you will. Exposure times, length of dissolves, and color balancing are all handled by computer assisted devices.

As mentioned earlier in this article, film is CONFORMED from the work print by a person who pulls through the original footage and finds the matched edge numbers. He then physically cuts the film and in the case of A/B rolls, intercuts the scenes to be dissolved by placing white leader between each scene on both the A and B roll. He then compiles a data list which indicates scene effect information which the printer translates into compatible data for the electronically controlled printer. The resulting ANSWER PRINT is then

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Multiband Audio Processor Model 230, \$1500.

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screened and judged for correctness in color balance and scene-to-scene effects accuracy. If a flaw is detected or judgments necessitate a correction, the A/B rolls must again be programmed and new data made available to the printer. It is important to note that the printing process must occur before color correction and effects (such as dissolves) can be seen and judged. Changes may even involve removing and or replacing original footage before another printing run. And once original footage has been cut, there's no tomorrow for chronic mind-changers!

Time delays in film post production are nagging necessities which film people have learned to live with since the Dawn of Man. "Dailies" are awaited with baited breath to see the results of what only the cameraman has seen the day before through his viewfinder. Microphone shadows or scene discontinuities may call for reset, relight, and reshoot as time and/or budget permit.

In commercial production, Time is Enemy Numero Uno. Advertisers are concerned with every dollar spent for production, and often work on extremely tight time lines relative to spot avails, merchandise sale periods, etc.

Also a consideration is the SAG/AFTRA provision that "flight pay" schedules, usually figured in thirteen-week blocks, begin with the day of production . . . a modified start mark from the previously used Date of First Use. It is imperative, therefore, that the spots be completed and put into use as quickly as possible. If a spot is delayed two or even three weeks in post production, the advertiser may lose thirty percent of his talent investment because he can only run the spot for the balance of the thirteen weeks or pay another talent fee equal to the session fee.

As Economics dictates most of our lives . . . and advertisers are no exception . . . somebody once asked, "Why not transfer the film original to videotape and take advantage of the speed and immediacy of the medium?" There was at once in the Advertising World a thunderous ovation, and the discovery was like unto a select group of cows rocketed into an elliptical orbit of the earth . . . an event which came to be called . . . "The herd shot round the world." Levity assuaged, let's look at the phenomenon called "film to tape" as we further examine video post production.

BUY THE NUMBERS

Regardless of whether you shoot on tape or film, "finishing" on tape has most certainly come of age. We've already mentioned the most important key . . . immediacy . . . to the attractiveness and cost efficiency of the electronic medium. You can see and control what you're working with, and that's the secret. You can preview decisions, correct color

problems, effect complicated mixing, fast cutting, and create unbelievable special effects with the touch of a button. Computer assistance, as mentioned earlier, has given rise to a number of nifty devices to aid in program production.

Speaking from experience, however, I can truthfully say that computer editors are often the undoing of a production company's attempts at efficiency. These robots do not come cheap, and they require a thorough working knowledge of their principles of operation. The editor effectively becomes a computer programmer, and must translate his decisions into digital codes through a keyboard. This results not only in the depersonalization of production, but also can increase the actual time spent in editing due to the translation process. At three hundred dollars *plus* per hour, that wasted time often costs advertisers a significant penalty. Too often I've seen that exotic machinery completely dominate the operators . . . once I asked the editor to effect a simple super title at the end of a thirty second spot; he stared at the CRT of the editor for a few seconds, then turned to me and said, "It won't do it." For the life of him he couldn't figure out how to program a camera card.

I tell the story because it's just another interesting backlash to our New Age Technology. Understood and properly applied, the new stuff is truly remarkable. It can mean savings in time, money, and frustration. I offer that, as yet, the industry hasn't realized that machinery in and of itself means nothing but money spent. You can have it all for a good man whose armspan allows for the time-tested eagle spread simul-start of two Ampex 1200s!

SYSTEM READY. OK?

Assuming we understand our gear, then, the advantages of ON LINE video editing are obvious. With or without computers, you maintain control and have an airworthy product in a matter of minutes or hours . . . not days or weeks. If film is transferred, there is no deterioration in quality in the editing process, and you take advantage of working with essentially first generation original footage.

Audio considerations are here worthy of mention. By using SMPTE time code it is possible to slave an audio recorder to the post production process. Much television production of music shows involves recording the Time Code (which is an audio signal anyway) on one track of a multi-track recorder. The artist or group is recorded on the VTR cue track. The audio tape can then be taken to a studio, "sweetened" by adding background vocals, strings, horns, etc., and mixed back onto the audio track of the VTR by using a synchronizer to interlock the time code



OFF-LINE EDITING. Rapid search with time code reference saves hours and money, making on-line editing faster and more efficient.

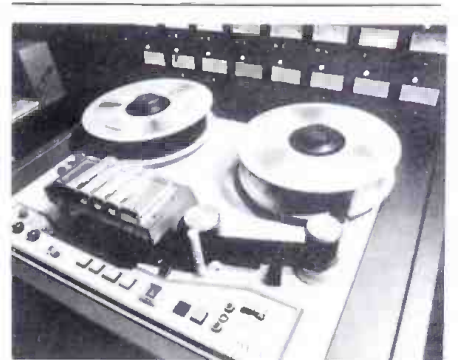
numbers on the multi-track with the numbers on the VTR, and then running the machines in dead sync. This flexibility has resulted in significant improvements in TV sound mixing by allowing for complete control after the fact. This same procedure applied to film post production on mag machines is more costly, time consuming, and less efficient. Multi-track recording is best handled in a studio situation, and makes this interface to video particularly attractive.

TRIX ARE FOR KIDS

Sophistication in production machinery has led to higher visibility of production gimmickery . . . tricks, if you will. OPTICAL printing in film first exposed us to travelling mattes, animation, and yes folks, Charlton Heston's famous "Parting of the Waves" . . . the Red Sea, no less.

Optical printing and other effects, although effective, are very time consuming and very expensive when done on film. And when the results are less than satisfactory, the process must be re-initiated, thus incurring not only client wrath, but stimulating the tendency toward client impoverishment as well.

Most of these same tricks, and then some, can be accomplished with a video special effects switcher the capability of



MULTI-TRACK. This concept expands audio capability by allowing for sweetening after the fact, slaving this machine by time code to the VTR.



MOBILITY. A production truck can be big enough to be comfortable, yet small enough to go out in the boondocks. Here, a cameraman "bird watches" with a 500 mm fixed lens.

which is truly amazing. With a handful of buttons and a few levers, people and things can be made to appear and disappear in strange places, in strange colors, doing some of the strangest things.

Typically at hand are split screens, circles, diagonal wipes, squiggling diamonds, and of course, newscasters with the world changing full screen behind their backs . . . a phenomenon only us viewers can appreciate. (Whoever invented blue never guessed what he made possible.)

At the hands of the Idle Switch little men row boats in toilets, dogs chase little chuckwagons under the kitchen table, Evel Knievel is suspended in space over 3 miles of cars. Let's hear it for art.

The subject of SLO MOTION is particularly interesting because film and video are very different in this regard. The phenomenon of slo motion is derived from simple laws of physics, except in the case of the Six Million Dollar Man who, when travelling at super human speeds APPARENTLY goes very, very slow. And amazingly, every sound he makes goes slow also. (Author's Note: As of this writing I am still researching this aberrance, and am expecting return calls from Cal Tech, Buckminster Fuller, and the janitor at Universal Studios. I will report in later submissions to this magazine.) But Seriously Folks . . .

In film, slo motion is accomplished by exposing the film at a faster rate than the standard twenty four frames per second. It therefore follows that if you wish to slow the action to half speed, you pull the film across the shutter at forty eight frames per second. When the footage is projected at a normal rate of twenty four

fps, the action appears to have slowed to half speed.

Inversely, FAST MOTION is accomplished by exposing fewer frames per second . . . and so forth. TIME LAPSE photography is ultimate fast motion because the camera records very few frames relative to real time.

Theoretically, there is no practical limit to how slow you can go . . . just crank that film by the shutter as fast as you can. The limitation is getting enough light to expose the film properly, and getting motors and the rest of the film path beefed up sufficiently to whiz the acetate along.

Video, on the other hand, offers much less flexibility, and while providing us arm chair QBs access to the much acclaimed Referee called the INSTANT REPLAY where the runners go slow, stop, etc. by means of the video "wheel," the theory is indeed self-limiting relative to film. The problem is that there are too many fixed elements in the necessary equation that limit the versatility.

Briefly, it goes something like this. A video frame lasts one thirtieth of a second. That is how long it takes for a video camera to construct a complete picture of the information it "sees." Whereas a film camera will see more if you run the frame rate faster, a video camera cannot accomplish the same feat. Information cannot be recorded any faster than one thirtieth of a second. To get SLO Motion, therefore, all you can really do is slow down the tape recorder. The parallel would be slowing down a film projector which is showing normally exposed film. The motion would not be fluid . . . you will soon begin to observe shutter lines and the action will get jerky as you spend more time on each frame. If you stopped the projector on one frame, you would have "FREEZE FRAME." That is really all that can be done in Video. Since standard videotape recorders can't play back at slower speeds, a device called a SLO MO wheel was invented. It simply allows access to playback of thirtieth-of-a-second images at any rate desired. It will play back fast or slow, rock back and forth, or freeze on one frame, but it is really not accomplishing the same, fluid effect that can be derived from accelerating or retarding the record rate.

At the end of this discussion I will touch briefly upon what must be done to overcome this inherent limitation in video electronic technology.

DOLLARS AND SENSE

There is a chronic, lively discussion of relative costs in film and tape production. I am not a violent proponent of one over the other. Rather, I have devoted many hours to studying the relative advantages and disadvantages of each to the other. The common denominator for success

seems always to be irrespective of the medium . . . the key is good, knowledgeable people who are born with, have achieved, or had Common Sense thrust upon 'em. Though tape costs and multiple machine post production rates are high, people who can control the medium can yield consistent results in both economy and quality. A good editing programmer can fairly fly on even the most intricate of productions, and be asking how many dubs you want before you know what's happened. The same goes for those guys involved in film conforming and printing. Good ones save time and money, and yield consistent results.

So, to be specific, an analog cross-section analysis of commercial production nets a virtual stand-off in production costs, film versus tape.

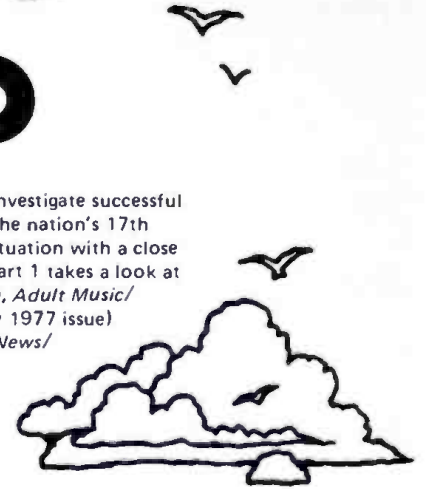
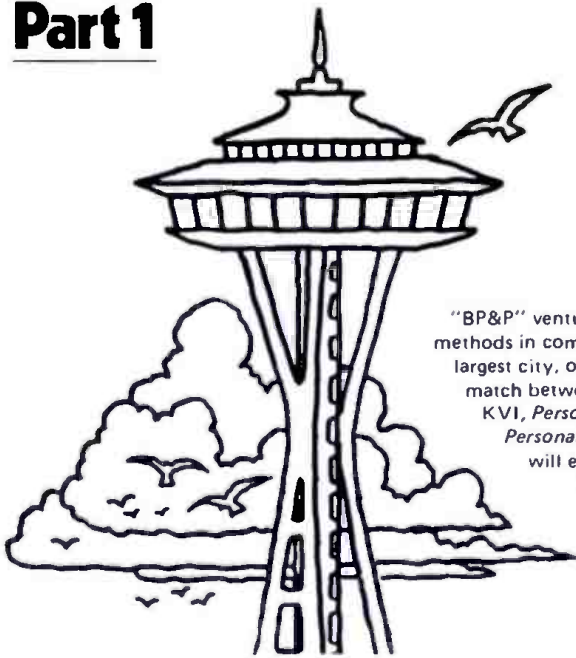
On behalf of tape, immediacy means control and security. Post production control in the hands of efficient operators will result in better product for less money. The release medium then falls under scrutiny. A 16mm release print may cost between four and five dollars. A videotape dub with similar programming will run between twenty and thirty dollars. So on the same distribution media budget you can send out five times as many 16mm prints. Against this must be weighed the relatively short life of a print, and subsequent replacement (including mailing costs). Also to be considered is the quality of the product initially, and how it holds up under repeated airings. Videotape can be aired hundreds of times with virtually no noticeable deterioration in playback quality. And the videotape dubs can be recalled for reuse at the agency's option.

An umbrella overview, therefore, places the dollar consideration just about equal. People will account for differences, one project to the next. Good people work faster and better and generate product which reflects their abilities. Assuming you optimize these variables, the most efficiency and the greatest economy with consistent quality can be realized by shooting either tape or film, then transferring to tape for post production. Analysis of media buys, market weight and schedule, and producer preference will and should influence the determination of the production medium itself. But, Sports Fans, dollar for dollar every project must be carefully prescribed before utility in the budget can be properly determined.

Any such analysis must now consider the viability of TAPE to FILM transfers. As investigation and technology advance, this process is becoming an entity quite different from the early KINESCOPES. A few companies have really worked hard and the result is an alternative to quad dubbing. Once the tape is converted to a printing master, the unit economies of mass film distribution can be realized. Not only Broadcast is benefitting.

Part 1

Seattle Radio



"BP&P" ventures into yet another radio marketplace to investigate successful methods in competing for audience. Seattle, Washington, the nation's 17th largest city, offers insight to an interesting competitive situation with a close match between Personality MOR and Rock facilities. Part 1 takes a look at KVI, *Personality MOR*; KISW-FM, *AOR*; and KOMO, *Adult Music/Personality*. Part 2 (continued in January/February 1977 issue) will examine KJR and KING, *Rock*; and KIRO, *News/Talk/MOR*.

By Gary Kleinman

KVI - AM Radio
 570 kHz; 5 kw
 Format: Personality (MOR)
 An interview with Don Hoffman,
 Program Director.

BP&P: *What is your description of the radio station you're programming?*
DON HOFFMAN: The Golden West stations have one thing in common. They're basically defined as personality MOR.

BP&P: *Personality being more important than the music, or of equal importance?*
DON HOFFMAN: I think originally the concept was that the personality was everything. Going back to the beginning of personality radio, as times change, so do concepts. And now personality is one of the major ingredients of our format, but not the total thing that it might have been in the past. The other elements are becoming increasingly important in a competitive situation.

BP&P: *What has become more important... the music?*
DON HOFFMAN: Yeah.

BP&P: *How has it changed?*
DH: Our goal now is to play as many of the currently popular songs that relate to an 18 to 49 year-old audience.

THE SEATTLE MARKET

Population Rank	17
Population (3 county area)	1,846,500
1960-73 Population Change	-7.6%
Radio Stations	AM 26; FM 25
Television Stations	8
Radio Sets in Operation	770,000
TV Households	388,010 (95%)
Effective Buying Income	\$7.6 Billion
Avg. Household	\$15,284

BP&P: *How is that determined?*
DH: Through research information that would include charts, response from our listeners, from the listeners to other Golden West stations, to KMPC and KEX who program nearly identical music to KVI. Both those stations are utilizing a music line, which is a variation of a request line where listeners call in and comment about music, make suggestions about music, and we are within a few days of inaugurating a similar service on KVI.

We have to look at what's happening in the market itself. Not so much solely with record sales, because the people that listen to our kind of radio aren't necessarily the people who run out and buy the latest hit singles. So we pay particular attention to trades, to the interest in music that other stations in the market, not necessarily the same format as us, have generated. Take them all together, to do a whole lot of listening, also get some gut feel about it and end up playing a very small amount of records. But those which have generally proven themselves.

BP&P: *18 to 49 is your target?*
DH: Our target audience is 18 to 49. Our strength is in 25 to 49.

BP&P: *Musically, how is it possible to appeal to an 18-year-old at the same time appeal to a 49-year-old?*

DH: The trick is that we actually don't. We run so strong in the 25 to 49 demographics, that quite often we'll end up first or second in 18 to 49. We don't find too many people under 25 listening to us. We don't tell people under 25 they're too young to listen to us. A great deal of the music that we play on KVI is the same music that an 18- or 20-year-old is listening to on a Top 40 station or even on an AOR station. And we find that some of the younger people that like the Top 40 music, but don't care much for the Top 40 stations approach, find our personalities rather appealing.

BP&P: *Okay, let me refine my question according to what you said. Does a 25-*

year-old have the same musical taste as a 49-year-old?

DH: No, absolutely not.

BP&P: *Since you are strong in those areas, obviously you are appealing well to those different limits.*

DH: Our older listeners are more interested in our personalities than they are in our music. Obviously we don't play a heck of a lot of music; when we get down to 6 records an hour, that isn't going to keep your music fans satisfied. So we feel that our older listeners have formed a relationship, a friendship, if you will, with our air personalities. Some of our personalities go back as far as 17 years on this radio station. The music is of secondary importance to the older audience, whereas our younger listeners put a whole lot more stock into the music. The 25-year-olds will be a little bit more critical of the music, but they will also enjoy our personalities. So we really target the music more at the 30-year-old, than we do at the 20-year-old or the 45-year-old. We try to hit a happy medium; it's been working rather well for us. The other theory is that I really believe that people of all ages, by and large, want to be a part of today and will accept what goes on as our contem-

SEATTLE TOP STATIONS

Station:	Format:
1. KOMO	Adult Music
2. KJR	Rock
3. KVI	Personality MOR
4. KING	Rock
5. KIRO	News/Talk/MOR
6. KISW-FM	AOR
7. KSEA	Beautiful Music
8. KAYO	Country & Western
9. KBIQ-FM	Beautiful Music
KTAC	Rock

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

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porary culture. They will accept it, some of them won't exactly like it, but they will accept it. So consequently, our listeners at the top of our demographic, and I should point out that we run very high in the 50 to 64 age group, will stay with us because of the loyalty factor, because of the other ingredients in our programming besides music. The news, the personality, the various information, the traffic reports, sports.

BP&P: Besides baseball, don't you also carry soccer?

DH: Yeah, we pioneered soccer. There were a couple of other radio stations that were broadcasting it, but I think the book for successful soccer was originally written in Seattle. It spread to Portland and then finally to Minneapolis, where they had a dynamite team

BP&P: Do you find that your sports audience is a specific and different audience than the mainstream of your listeners?

DH: We feel there is such a strong loyalty factor to the station that when we introduced soccer on the station, we helped build an interest in the game. Certainly we know there's a good part of our audience that will leave us in order to hear a sports event on another station, particularly television. Likewise, we know that some of the sports on KVI might not be of interest to our regular listeners.

BP&P: How, as a station, can you deal with that?

DH: All indications that we have are that sports is a big plus in our programming. Sports attracts more people than it scares away . . . and it can be very profitable.

BP&P: As an adult-oriented station, how have you fine-tuned your music for maximum appeal?

DH: Lately we've been working harder in the music at KVI, than we have in other areas. I'm a strong believer in positives. And I feel that with the dynamite people we have on the air, with the excellent sports coverage, our good signal and one of the best promotion departments a station could find, we could refine our music and broaden our demographic appeal. We set out to eliminate a lot of the album material, the so-called standards, and the turntable hits, and concentrate on the most popular music. In doing this we play about 50% current music based on less than 30 current songs. And 50% of the material based on recent hits of the past 20 years, focusing much more strongly on the last ten years. We feel we do a better job of playing music because we eliminate the guess work. We eliminate the fringe records. We concentrate on the most popular music, stressing them by keeping our list relatively short by MOR standards. Our listeners are assured of hearing popular music virtually all the time. If we only play six or eight records an hour, five to seven of them are going to be top hits.

Incidentally, we don't day-part out music. If a record fits our radio station, we play it any hour of the day. Obviously, there are some tempo problems. *Nadia's Theme* isn't the world's greatest wake-up record. We still schedule it in our morning show, but we don't play it at 6 or 7 a.m.

BP&P: Who are the personalities on KVI?

DH: From 6 to 10 a.m. is Bob Hardwick,



KVI personality, Jack Morton.

known as simply "Hardwick" on the air. He grew up in Seattle and worked the bulk of his career at KVI. He joined the station in 1959 when Golden West Broadcasters took over. He's been our morning man all this time, except for a period of one year when he went to work at KPAC in Los Angeles.

He's done virtually everything there is for an air personality to do, and his latest accomplishment was setting a world's record riding a jet ski from Alaska to Seattle. The trip took him four days, mostly spent standing on the back of a ski, coming down the inland waterway. For the entire time Hardwick has been at this station, he's taken several of his listeners with him when he goes on vacation.

BP&P: How does he present himself on the air?

DH: A very honest, one to one approach. He does not do telephone bits unlike most MOR morning men. He does not do one liners, gag service stuff, things like that. He comes off like a natural person, but has a very fast sense of humor. He's worked as a stand-up comedian. He spends a lot of time preparing, but it comes off very spontaneous on the air.

Peter B. comes on at 10. Actually his name is Peter Boam, we use Peter B. because Boam is such a hard name to understand. It comes off like 'bone' or something like that. He's a former Top 40 midday man who's been with KVI for close to 4 years. He's more laid back than most of our people, uses some humor, and is very much into music. He's followed by Jim French, whose been in the Seattle market for over 25 years. Jim is another unique person in as much as his entire career in Seattle has been spent at only 3 radio stations. He's been with KVI for the last 5 years. He's a professional writer, who is currently working on a screenplay, commissioned by Patty Duke and John Astin. He also writes a weekly, 30 minute dramatic radio series, which he produces, directs and airs Thursday nights on KVI.

Jack Morton is on after that. He has been in



Production Director, Fred Sanchez, in KVI's production studio.

this market mostly all his life. He's been our afternoon drive man for 12 or 14 years. His whole bag is humor, very low key subtle humor, totally spontaneous, very uncontrived. He also carries an 18 minute commercial load, traffic reports, and ten minute news and sports blocks, at 4, 5 and 6 o'clock. At 7 o'clock at night we do old time radio, which started out as an experiment about 5 years ago and it's turned out to be very successful. We generally run first or second in the rating books for the 7 o'clock hour in total persons twelve plus, playing re-broadcasts of old time radio shows from the 40's and 50's.

At 8 o'clock, our night man Jack Allen is on. He has been with us for 2½ years, and it is a sort of a catch-all program of music, some call-in humor and a very unique feature that we've been doing for close to 4 years called *Love-Line*. This is a program where single men and women call in to meet each other. We interview 4 people at night from 10:30 to 11:30, as to what kind of person they want, and then we pass phone numbers along. We've had over 40 marriages as a result of this program. We have regular *Love-Line* activities at the station . . . indoor and outdoor picnics, singles trips and things of that nature. It's given us a pretty good image as a singles-oriented station. Our *Love-Line* listeners are late 20's, early 30's and generally divorced people. Lots of newcomers to town. And again, it's running first and second in adults and second and third in total persons twelve plus in the rating books. It's been a real winner for us.

Our all night guy is Robert O. Smith. Robert O. came up to Seattle 10 years ago, and has worked at every contemporary station in the market and came to KVI last year. His basic bag is very strange, almost underground humor. He deals heavily in fictitious characters, which he creates and impersonates on the air. He's satirical and he's very unpredictable. He's done television in the area, hosting monster movies.

BP&P: What are the most effective ways to mix personality and music together?

DH: Some of the personalities are very much into the music and they talk about it. With others, it's just an element in their programs. They're all playing essentially the same music, but each has their own way of treating it.

BP&P: How does your audience fluctuate during different day parts?

DH: Like all MOR stations, we find that the largest amount of people listen to our morning show, and as the day progresses, the numbers decrease. In MOR your big audience is in the morning, your second in afternoon drive time, followed by midday. Our middays are so strong at KVI that they are just about equal to afternoon drive, which is kind of phenomenal. The other thing that we find is that our biggest over 50 audience is in drive times. Our biggest listeners is in drive times. Again, there's a loyalty factor towards our personalities who've had tremendous longevity in the market. We find also, that the last two pulse and ARB's show us number one, 18 to 34 women. That's kind of unusual with a couple of strong competing rockers in the market.

BP&P: Do you promote your station as a whole . . . or the personalities individually?

DH: Each personality has his own individual promotions, as well as taking part in the station

promotions. As I mentioned before, almost all of our air people are involved in a sort of vacation project with their listeners. Every year Hardwick has taken somebody on a vacation. He's been to Europe, he's been to the Far East, he's been to Fiji, to Mexico. Jack Morton, a couple of years ago, took his listeners to Tahiti and is looking towards the possibility of a Caribbean cruise next year. Peter B. has been involved in ski trips for the past three years. Our weekend personality, Tam Henry, has been the key man in tennis clinics in Sun Valley for the past 2 years. Our night man conducted a motorcycle tour of Vancouver island off the Canada coast just several weeks ago. Robert O. has had special movies for his own listeners. Two of our personalities have regular golf tournaments. We have major station promotion and contests with cash and merchandise and prizes several times a year. We do some sales promotions, but basically we slant our promotions towards the listener, involving the personality directly with the listener. There is actual face to face involvement with him.

BP&P: When it comes to promotion, how do you keep the costs down?

DH: By and large, we're in a favorable posture in the market, where people come to us with promotions that they would like us to do. They give us the idea, and quite often they're relatively inexpensive promotions or self-advertising promotions. We don't have any real big cash give-aways, no cash-calls, no ripoffs or things that involve five or ten thousand dollar prizes. We don't believe in buying audiences. We just believe in listener loyalty, but we do take a very good look at quarter hour maintenance and building comes through added attractions over and above our personalities and entertainment.

BP&P: What are the hazards in promoting personalities and building loyalty, when a personality decides to leave the station?

DH: None whatsoever, because our personalities don't leave. We, along with the entire Golden West chain, probably have the most enviable record of longevity and loyalty than any broadcasting company you will find.

BP&P: Why do you think that has come about?

DH: Because of the type of personality we hire and because of the love affair they develop between the station and their listeners. Our people really love, if you will, Seattle and really love relating to their audience. Most of them couldn't be wooed away from this market for any amount of money.

BP&P: But what if a personality with that amount of loyalty left the station. How would the station deal with that?

DH: That has never happened.

BP&P: But what if it did?

DH: I certainly believe that every one of our personalities has developed a loyalty factor among his listeners. He's also helped build that loyalty to the station as well. And that there, we have a couple of things. We not only have individual personalities, but more and more an overall station image. People like our station because of the consistency of our station as a whole. And we feel that if one of our personalities was to go to a competitor across the street, some people might go along with him. But by and large they would remain loyal to



Program Director, Don Hoffman, in one of KVI's air studios.

the radio station.

BP&P: *How can a station successfully maintain listener loyalty?*

DH: There are a lot of things that have to do with it. Dial position, power, the facility itself, the management of the station, the overall consistency of the station. There certainly has been a lot of examples where people have tried to change some of the old, established MOR or personality stations and have completely spoiled them. They're often changed too drastically, and the listeners' tastes have not been considered. A lot of the good MOR stations, whatever that means, go back many, many years. The ones that haven't really messed up or changed their air people, but have managed to keep up with the changing trends, are still on top. I think it would be very very difficult for someone to start a brand new personality radio station in a market such as Seattle, because of the strong loyalty factor to personalities. It takes a long time to really build a personality and of course to build a station which has a personality image in the market. We've been doing our thing very well for 17 years and it's still building.

BP&P: *You talked before about dial position. Do you feel KVI's dial position, 570, is a good one?*

DH: Absolutely. In the first place, your low frequency stations have a greater per-watt coverage than your high frequency stations. In most major markets, the older stations with the 3 call letters are found down at the bottom of the dial. Being an old station, we're dominant on our frequency and do not go directional or decrease our 5,000 watt power at night.

BP&P: *You mention you have traffic reports during the day.*

DH: We have an airplane up in both morning and afternoon drive times. Only two stations in town have that, KVI and KOMO.

BP&P: *Is there a big freeway network here?*

DH: Seattle is separated from the east side by two floating bridges that span Lake Washington. West Seattle is divided from the main part of Seattle by a single bridge. The main flow of traffic through town is on one highway where commuters come from as far as Everett on the north, and Tacoma on the south. We have all the traffic problems that you would imagine in any major metropolitan area. Seattle itself has a little over 600,000 population, but the metro population is well over a million and a half. So we have a big commuter situation.

BP&P: *Do you focus your promotional efforts*

on just the Seattle area?

DH: The Seattle metro area is Seattle, Tacoma, and Everett. We invite participation from all of these communities, and even have a toll free line to Tacoma. Listeners can call us without any additional charge.

BP&P: *How is the news presented on the station?*

DH: We do five-minute hourly news, half-hour headlines with ten-minute newscasts at 7 and 8 a.m. We're not affiliated with any network. All of our news is originated here at the station, plus we have tie-ins with our two California stations and our Oregon stations.

BP&P: *How is the news treated?*

DH: Basically, our news presentation is similar to our personality presentation. It's one on one. It's very ungimicked and not slandered in any way.

BP&P: *I haven't heard many jingles on the station.*

DH: We use jingles as a means of identifying our station, but in no particular pattern. We've had the same logo for 17 years. Twice, we've had the jingles reorchestrated to reflect the more contemporary style, but we're using the same basic logo that we were in 1959.

BP&P: *What are your greatest programming concerns?*

DH: I guess my big concern is where the personalities are coming from. It's increasingly difficult to find people that can really relate to people on a one on one basis. Format radio has tended to depersonalize an individual.

Occasionally you'll find a Robert W. Morgan who has been able to come out of Top 40 radio and be an excellent personality. Robert W. Morgan, Don Steele, Don Imus, Larry Lujack. They're all personalities, but there aren't very many of them around anymore.

BP&P: *How can that be solved? Do you have any recommendations?*

DH: What I tell people, who want to get out of format radio and get into personality radio is, *try to be yourself.* Try to talk to people, and if you do use prepared humor, try not to make it sound like it's prepared. Try to be spontaneous. But most of all, just be yourself and don't try to be someone you're not.

KISW - FM Radio
99.9 mHz; 70 kw
Format: AOR (Album-Oriented Rock)

An interview with Lee Michaels,
Program Director.

BP&P: *KISW has shown a steady rating increase over the past three books. You're now tied for fifth place in the market, total audience 12+. What has accounted for your rating improvement?*

LEE MICHAELS: Consistency has been the big key, as well as increased research. We're trying not to play a certain oldie, because we

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Lee Michaels, Program Director, KISW.

remember it's a great record, but because research has told us a majority of the listeners remember a particular cut. They may have originally bought the album for another cut, perhaps a hit single. But over the years it burned out. Slowly but surely, they filtered to another cut. What a listener bought an album for five years ago may not be what he likes about it now. Part of the advantage over the last year has been our association with Lee Abrams as a consultant. He has been doing research for so long that he has a stockpile of knowledge and statistics that we don't have as an individual station.

BP&P: *In programming oldies, many stations simply play the number one hits from the past ten or fifteen years. You feel that method does not necessarily reflect the taste of today's listener?*

LEE MICHAELS: Well it doesn't in an AOR format where we're dealing with albums. If we go back on album charts five years ago, we find *Sticky Fingers* by the Rolling Stones, the number 2 album in the country. A lot of people bought that album because of *Brown Sugar*. If we're an AOR station, and we play album cuts, surely we're going to go deeper into that album than just that song. It's a matter of finding out what the strongest cuts are. We don't have time, nor the resources to do as much research as we'd like. The neat thing is, Lee Abrams has been doing research for so long, and he has a stockpile of programming information . . . we can find that stuff out. He can do some research projects that, if we had to do them as an individual station, we'd be paying a tremendous amount of money. We, and all the other stations he deals with can kind of share the expense and time consumption of it, but all reap the benefits universally together.

BP&P: *The research, then, is done on a national level?*

LEE MICHAELS: It's national, but there is plenty done on a local level as well.

BP&P: *What are your feelings about relying on national research to program a station in one particular market? Are music tastes in Seattle different than in other parts of the country?*

LM: Generally, markets are the same. You can go market to market and you're going to find McCartney and Elton John albums selling well. But then you get into things where certain artists are big in one particular market a year before they're big anywhere else. For example, in Seattle, Ted Nugent's last album became a monster. He's been in the market twice for concerts, sold them both out, and is coming back a third time very soon. In other

parts of the country, people say *Ted who?* So there is a place where we had to be responsive to what our city would react to. Al Stewart is another artist who made it big in this market, even without any AM airplay. You have to be very sensitive to your own market, however that doesn't mean we jump out in front on all the records to test them out. I will rely heavily on other stations, but basically I rely on stations I know about. I know their programming philosophies.

BP&P: *Stations in other parts of the country?*

LM: Yes, but in those cases I also weigh what kind of music we're talking about. The fact that a burning piece of rock and roll starts selling well in Buffalo does not mean that I jump on it even though I know the station in Buffalo, their format and their philosophy. I also have to realize that Buffalo is a heavily industrialized city; it's a harder rock market, period. It isn't conclusive that it will work here. You have to kind of weight the market.

BP&P: *At what point do you make the decision to go on a record?*

LM: One of the key things is a lot of times we're waiting for a place in our own programming where we can plug in something of a certain tempo. In other words, a great new album may come out, by some new group. But if it's the same energy level of say, Ted Nugent, or Robin Trower, who are both big in this market, the album by the new group realistically, won't get any play. We'll wait and watch what happens to it elsewhere. But we're also waiting because of internal reasons of how much can you expose it when you know that Ted Nugent or Robin Trower will get more requests than you can even handle this week. You're unrealistic to even think about that other record.

BP&P: *So you are trying to get a balance of sounds?*

LM: Yeah, I mean there's the point where you realize your current or new product is all hard or all soft, and you get to the point where the texture of the radio station changes. You don't want a situation where someone goes on a two week vacation and when they come back you sound like a different radio station, only because the current available product had altered the balance of your music.

BP&P: *Is that what you mean by consistency?*

LM: That's part of it. When we started working with Lee Abrams a year ago, we hired him as consultant and we went through some immediate changes. But realistically, they weren't drastic alterations from what we've done for 5½ years. A couple of years ago we had a bad rating book where it just seemed like everything fell apart. But we didn't turn around and say, "Okay that's it, we're gonna change this and this and this." We said, "Well, let's live with it, let's try to make the minor adjustments." So there's a consistency where we have people who've listened for five years. There's a thread of FM 100 in everything we've done.

BP&P: *For an AOR station, you seem to have a reasonably strict format.*

LM: It's really tight. We're looking for guys who can follow a format and are willing to let the guidelines we've established tell them what to play. Now I don't mean cut per cut, but there is a categorization of all the songs in the

library and there is a sequence in which all the categories pop up and the way we treat them. Generally we're trying to project a station personality only, not individual personalities. And sometimes that scares people. They think that means we don't care anything about the people on the air; we do. But overall, consistency of the radio station is the key. There should be this undeniable recognition of *that's FM 100*, the second you hit it on the dial. About the only guideline our air staff is given is *keep it brief*. We are a music format. Everything they say is station oriented. They don't go on the air and talk about the weather and driving to work today. They talk about the radio station, things we do, things we're about to do, music we're about to play, and if it's relevant, events we are going to get tied in to. We're always projecting the image of what FM 100 is.

BP&P: *In a situation like that, don't you think there is a burn-out factor for an entire station? If it's too consistent, will people eventually want to hear something different?*

LM: There are some stations that have fallen into that trap. Some are very successful, but they're dull, very consistent music formats that have relegated themselves to background. We are always foreground, because we are very promotion minded. There is something different every week that we are talking about on the air. If we just kept saying the same things over and over, and that's all we had to offer, then yeah, you fall into a trap. You fall into an almost automated syndrome of being too consistent, too predictable. We're out on the streets in front of the audience more than any other AOR station I've come across. Every week there are at least two opportunities for us to go out and be right in front of the people.

BP&P: *What are those opportunities?*

LM: Well we present FM 100 "100 cent movies" on Friday and Saturday nights at midnight, at two theaters. One is here in Seattle and one's down in Tacoma. Our signal gets down there, and we didn't want to ignore that portion of our audience.

BP&P: *Are they older movies or current movies?*

LM: They're older movies. This weekend it's *I Love You Alice B. Toklas* with Peter Sellers, and it's been *Easy Rider*, *2001*, *Reefer Madness*, *Mash*, the concert movies, *Bangladesh*, *Tommy*, things like that. But they work real well. It's a buck to get in, and that buck goes to the theater, paying for the projectionist, the use of the building, their employees and the rental of the film. The theatre makes whatever profit there is to that. So then we send our air staff out to the movies, we introduce the film, and talk about up and



KISW's air studio.

coming features on the radio station. We hang around the lobby and we talk to the listeners.

BP&P: So it's been successful?

LM: Oh yeah. The only difficulty is racking our brains for what we are going to do for the next 15 films. We're running out of films, particularly now that TV is buying up the film rights for so many of the older films.

BP&P: What is your target audience?

LM: Realistically, I'd have to say 16 to 30. 18 to 34 is what people say, because that's the way it's broken down in the rating books, and that's how you talk about it to your rep firm and ad agencies. But, realistically the change in musical taste from singles to albums happens earlier than 18. I go out and lecture several high schools each year. Three years ago, when I went out the first time, some of the students listened to FM, but most of them didn't. But in the last 3 years, that's drastically changed. Now if I go out there and I talk to a sophomore class, 14 and 15 year olds, they're listening to FM 100 during the class. They're asking me about programming features we're doing and they're all reacting. I'm realizing they're all hip to it now whereas three years ago, this was maybe a college and up format.

BP&P: So You've seen an AOR get more acceptance in the younger demos?

LM: Yeah, and we haven't really programmed to them either. We changed our structure to be more consistent and more commercial, but we've never played anything that we wouldn't have in the free form days. It's just that we control the play of it. We place it in certain places in an hour or in a day's time to get maximum efficiency out of it. We still don't play 80% of the songs that KJR and KING play. But we play a lot of the same oldies. We haven't commercialized to the extent that we play a lot of pop music, but we do have that familiarity for a new listener. The AM's still have a big share of the 18 to 34, but they used to have the dominant share. We kept asking why? It wasn't that they were hipper. And we kept working on it. Finally we have gotten to where we control that demographic, which is who we're really after. Our concern was what to do to get those AM listeners aware that there is something better on FM, at least in our view. We've been really working toward getting that word out. Going out on the street helps. People see you and say, "Oh yeah, I'm not really familiar with this, I'll go home and try it." So we really feel that's where the growth comes from, because before the AOR format, AM had it all. We've become concerned about the other FM's, because they could sneak up and surprise you with a very successful rating book. We've always thought of how, without sounding like Top 40, what peices of Top 40 were valuable and still valid.

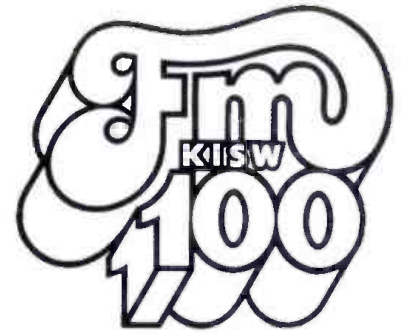
BP&P: What are some of the elements from a Top 40 format that are valid in an AOR format?

LM: Moving the music. That's something of the AOR stations take for granted. We took for granted that if you play five records in a row you've done the listener a service. Then if you talk for 5 minutes that's cool. But what about those who tuned in on the last record? All they heard was one record and a guy talking for five minutes. Get back to the reality, be a music format. That's one of the things Top 40 always does. They do it to the point where they'll

utilize the first 30 seconds of a record to do their information over. We won't go that far, because we feel that that shows a musical disrespect. We won't talk up a record out of a break. So, that means it's even more critical to be as concise as possible because we're going to do it clean without music under us. Inevitably people will call up and say "I love the drum part that opens that record and you talked all over it, you creep."

BP&P: Do you think the promotion tactics of a top 40 AM would work on an AOR FM?

LM: Our idea of promotion is what's in it for the listener. We've turned down heavy bucks sales promotions when they were going to occupy air time and have no benefit to the listener. We naturally look for promotions that don't cost us a lot of money. Some of the things that Top 40 has done are good, but a lot of them are only half good. I feel that AM Top 40 radio has thrown out a lot of money. They've just thrown it away. You know, big money prizes, cash call, 50,000 dollars. We're trying to get down to what people want. Obviously, people would like to have money, but what kind of image is that? There's a way to get closer to the listener, if we can offer a prize the listener wants and has a realistic chance of winning. A lot of our audience is gonna say, "I know they've got \$50,000, but there's two million people in the market. I ain't never gonna win." If we can instead give away a thousand albums, then they say, "I like albums, and a thousand? Heck I can win one of those." It's a realistic thing. We found our listeners get just as excited about an album, so it's not how monstrous it is, it's how well



KISW's promotional logo. The design was the result of a contest. Listeners were asked to send in their ideas, the entrees were displayed for three weeks in a major shopping mall, and the winner was presented with a \$1,500 stereo system.

they can relate to it.

BP&P: You mentioned research earlier. Can you go further into that?

LM: Well, we do a lot of local sales research, and local request research. We do add that to national research, but by national research I don't mean looking in Billboard at their chart. I very seldom do that. But we are part of a network of radio stations around the country . . . the stations that Lee Abrams consults . . . there are like 15 of them now I believe. We get feedback from them. I can call Lee and say, well there's this record I really like, but I'm not sure if it's right for our image. I don't know if it fits in . . . if it's too pop,

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Production room at KISW-FM.

whatever. Inevitably, out of those 15 stations one is working the record, playing it, so I can get some feedback from them. That isn't necessarily conclusive, but at least it tells me something. Plus we conduct a music callback session, which we do nationally and locally. After a person's bought a record, we find out what they think about it . . . why they bought it, what kind of other music they like, what radio stations they listen to.

BP&P: How is that tabbed? How do you know who buys what record?

LM: They fill out a card at the record store. It'll tell us a lot of things, like the burn-out factor on a record. It'll also tell us whether or not the people bought it cause they like it, or whether they bought it because they thought they'd like it.

BP&P: How long after they've bought the record are they called back?

LM: We keep their cards forever, so they're called once a couple weeks after they've bought the album. Since we've only been doing this kind of research for a year, we haven't gone back on recalling those people. But theoretically, 3 years from now, we'd call them back and say, okay now that the Peter Frampton album is three years old, do you still like it? Or what songs on the album still stick out in your mind? Three years from now they might say, "Lines on My Face" . . . and that would be really surprising. "Do You Feel Like We Do" is the cut off the album that's a monster right now, and if we didn't do follow-up research, we might logically play that cut as an oldie three years from now.

BP&P: You're of course playing album cuts, but what kinds of music will you not play?

LM: We do not play overly pop stuff. For this market we don't really play much black product. There is only a three percent black population in the market. There is an R&B station in town and the Top 40 stations are playing soul as well. It's getting exposure, but there are just certain songs that imagewise don't fit our radio station. It's one of those things where you sometimes have to listen to your station and say, "If someone is dialing around and they hit that song, does that sound like FM 100?" There is a certain sound, a certain personality that's got to go on the air. That's why the guys need to say certain things at certain times, in certain ways, within certain areas of freedom. For example, we're not playing that Wild Cherry single or the Wild Cherry album even though that single is no. 1 and that album's probably no. 3. We didn't play the last Marvin Gaye album even though it went three in the country with a bullet.

BP&P: It didn't have the right sound?

LM: Yeah, in a lot of those callbacks, the cards we talked about, we found that in many cases, the album buyer found out about an album through a friend, or they buy all of a particular artist's albums. When we ask what other music they like in the case of Marvin Gaye, they may say the Temptations, and then list off 4 or 5 R&B type acts. We come to the harsh reality of if we want to really get that guy as a permanent listener, we have to play a ton of R&B. Well then what would we do with the Ted Nugents? What would we do with the Peter Framptons? To get them as a listener to this station would require an overhaul of our sound. And if we overhaul our sound, then we'd lose what we've built.

BP&P: How do the ratings affect your format? If a bad book comes out will you make programming changes?

LM: We never judge by one book. We never will go out on the street, when we're in public, and say a bad book is a fluke. If you say that about your bad book, then you're open for someone to say that about your good book. If a bad book shows up, we'll sit down, sometimes in our heart we'll say, we know we've got more goin' than that, it just didn't reflect it. It's a matter of luck. You can coincidentally miss out, even though you've got listeners. Let's face it, the return factor of the ARB books by our demographic target is such a low percentage, that if a few books fall coincidentally into non-listeners hands, it could affect the overall total. That 18 to 24, 18 to 34 area. But we've believed in what we've done all along.

BP&P: What role does the programming consultant play?

LM: Well, Lee Abrams, our consultant, brings in the expertise of having worked with a dozen successful stations before. So, he knows basically what the elements are that make a success. He can come in and listen and make suggestions, but you always have the right, as a radio station, to say no. When he initially came here, he laid down a basic structure of when to play certain oldies, plus the basic structuring and categorizing all the music. And a lot of formatic sequence research. We took that. We get it at ground level, we can add to it from there. And what we've added here is totally different than maybe what they've added in the Atlanta stations that he works for, based on the market. We're also getting feedback about promotions that worked at other stations that carry our basic programming philosophy and shoots for the same target audience. We may take the root of a promotion idea and alter it 90%, but still he's the catalyst. He's the center of 15 inputs, sort of like throw it out there and see if it bounces back.

BP&P: Is FM an accepted medium in Seattle?

LM: FM is growing rapidly, but I think it is behind a lot of other markets this size. I think the growth has been curtailed dramatically by the geography of the area. There's no one radio signal that really blankets the market. We've got too many hills. They run north to south. About half the FM signals in the area are on the same hill with their transmitters, trying to get as much as they can get, but it's just tough to do. Also, I think the fact that there are two strong AM's has hurt it a little bit. Let's face it, in Dallas, you throw out an FM signal, it goes everywhere. For the most part L. A. has got

the same situation. Phoenix, Arizona just booms right to the Mexican border. You just shoot it out there and it will go anywhere. Plus, Seattle had one of the first free form FM stations in the country, KOL FM. Now it's been sold and the whole thing has changed. But they sort of set a progressive root, and they were here for five years almost by themselves without any competition. I think they stifled the growth of FM in the market, because there's a thing where you started to hear about FM and it was the hip thing to get into. Over the years a lot of people thought, maybe they should try it. They'd listen for 45 minutes and didn't understand any of it. They got that imprint of, "That's FM? That's progressive? Forget it!" A year or two can go by and they don't even try FM again. You get a lasting image sometimes from a first impression.

In trying to improve the FM situation in Seattle, we have conducted a unique promotion for the listener. We have held two *FM 100 converter weekends*. "Tapetown" is a car stereo outlet with 7 stores in Western Washington. They're a good advertiser. We made a deal with them where they sold, at cost, FM converters . . . the gadgets that make it possible for your existing AM radio to receive FM. We set it up over a weekend and promoted the whole thing. The dealer went for it because it would generate traffic in his stores. The price of the converter was \$14.60. The dealer ordered 300 units, and in just 3 hours . . . all of them were sold out. He had to take orders, and a total of 900 were sold by the end of the weekend. We tried it on another weekend and sold 700 more. So we put 1600 car radios in the market in 6 months time. We have theoretically created 1600 possible cumes for the radio station that we couldn't possibly have had before.

KOMO - AM Radio
1,000 kHz; 50 kw
Format: Adult Music/Personality/
Information/Sports
An interview with Jay Ward, General
Manager, and Larry Nelson, Program
Director.

BP&P: Can you give a brief history of KOMO?

JAY WARD: When I came here in 1964, the station was sixth or seventh in the market. The morning guy liked to play Dixieland, the midmorning man enjoyed semi-classical, and the early afternoon guy was a jazz man. Then in afternoon drive, the guy just liked everything. So you can see why it was number seven.

BP&P: It was like several different radio stations?

JAY WARD: Yeah. When the morning guy got off the air, everybody who liked Dixieland and did not like classics turned KOMO off. And those who like classics turned it on. They were fighting each other. So anyway, that's where we started from.

BP&P: What did you do at that point, when you came to the station?

JAY WARD: Well, there wasn't much that could be done, because we had such a giant commitment to the FCC. I think 20% of the

broadcast week was news, maybe 20 to 30% was public affairs. Nothing could be done until the next license renewal. This is a station that's been owned for 50 years by the same ownership and when they tell the FCC, they're going to do something, they do it. They were just locked in. Lots of news, lots of commentary and lots of dull programming. In 1966 we made quite a change in our FCC commitment.

BP&P: Can you try to describe what KOMO sounds like?

LARRY NELSON: I think it's all about consistency. The listener knows what to expect. They know the type of sound and information they'll get from KOMO. We hope to be Seattle. We hope we emulate what Seattle is all about to the bulk of the listenership.

JW: We're obligated to about 17% news now and 5% public affairs and other, which is still way above the so-called unofficial FCC minimums. We're still heavily oriented to public affairs, news, stock reports, traffic reports, skiing, fishing, discussion, commentaries, editorials. You name it and we've got it.

BP&P: You have personalities on the air... do you refer to yourself as a "personality" station?

LARRY NELSON: We have avoided labels entirely. I just think we relate to our audience.

JW: We don't have the Larry Nelson show. We don't have the Don Cannon show. After you've been on the air for a while, I think that you tend to believe that you're bigger than the station, but the station should be the big thing.

BP&P: So you are promoting the station as opposed to personality?

JW: Right. And yet we have personalities, just by virtue of the fact we've been on the air so long. Our traffic man has been on the air since 1964. You can't be on that long without becoming a personality.

BP&P: So you don't put so much emphasis on individuals. You emphasize your station as a whole.

JW: Correct. Like Larry said, we're broadcasting a sound and a service and when people tune in, just like a rock station, they know what they're going to get.

BP&P: What do people get on KOMO?

JW: As I said, they get adult music, news, sports, play by play, traffic, stock reports, and weather.

LARRY NELSON: It's a lot of things together. It isn't as cold or categorized the way we actually make it sound. These things have to be



Jay Ward (left), and Larry Nelson (right).

introduced... there have to be transitions. The station's run by people and people are putting this whole thing together and it's a very warm radio station. I think it's a very warm sounding radio station. And I think we really relate to the audience.

BP&P: Who is your target audience?

JW: Everybody.

BP&P: You're mass appeal?

JW: As many people as we can get. That's why we're number 1, 18 to 49 right now, which is kind of weird, for a 50,000 watt, middle-of-the-road giant.

BP&P: Why do you think that's happening... how are you appealing to the 18-year-olds?

LN: Their folks won't let them turn us off! Ha ha. I can remember... I emceed a going away party for a former principal that I had in Junior High. And I was amazed that the kids knew me. They knew my name. So I asked them, how do you know me? Obviously, you're not listening? And the answer I got was, "We have to, cause our folks won't let us turn the station off!"

BP&P: Even if that was true with the bulk of the younger listeners, you'd still have to be doing something right, musically, to hold their interest.

JW: I think the article that you had by Larry Vanderveen on MOR programming hit it. He hit it right on target about music. We're programming in the center. If we stick to the music that the 18-year-olds like, we're driving away the 49-year-olds, and vice-versa. But if we play what gut feeling says is the best of what that 18-year-old will listen to, the 49-year-old will listen as well. He wants to feel that America isn't passing him by. It's not leaving him. He wants to be with it. He wants to be in. You'd like to cook and be hip and all that. But if you go too far down the line for the 18-year-old, the 49-year-old says the heck with it.

LN: We should also say, that we don't subscribe to any musical services. The fact that a record is a hit across the nation is not the basis for which we would play it. We play more new records probably than any radio station. We're one of the only radio stations in a temporary vain that plays new, even unknown records. If we hear a record that sounds like our station, we play it.

JW: If it sounds good, we play it. That's all.

LN: Gavin has nothing to do with it, Billboard has nothing to do with it, sales have nothing to do with it.

JW: We canceled our subscriptions because we don't want sales to influence us at all.

BP&P: How would you answer the guy across the street, who says he programs the station totally by research and statistics?

JW: Compare his numbers to ours.

LN: Secondly, above that, is the fact that sales is just an indication of... if only 13% of the people are buying phonograph records, and only 13% of thousands and thousands of records have emerged as the top five sellers... all it tells you about was that 13%. What about the masses that don't buy records? If you don't buy records, there's no research.



KOMO's afternoon personality, Del Olney.

BP&P: Many stations, of course, go further by counting request calls or maybe call-out research. Do you believe in that, to get a sample of the people who are not necessarily record buyers?

JW: Well, we don't scientifically look at these things, but if enough calls come in saying, "Hey, that was a great record you played, could you play that again?..."

LN: We get an immediate reaction on a record. If we go a little too far one way or the other... people let us know.

BP&P: So as far as continuing on a record, if you get a negative or positive reaction through phone calls, would that influence you at all?

LN: Somewhat, not entirely. We play only music that we feel is in good taste.

BP&P: Is there any formula for a sound



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KOMO's newsroom.

you're looking for?

JW: No, I don't think so.

BP&P: *Let me put it to you this way. What kind of sound are you not looking for?*

JW: Larry would know that better than I would, in terms of specific records. Name some records that we just don't play.

LN: Well, okay. For instance, we wouldn't play the Paul McCartney album.

BP&P: *Why?*

LN: We feel that it still sounds a little young for our audience; not the lyrics necessarily, but the method of delivering the lyrics. Now that's not to say that we are just going to play the cover, because we don't want to do that either. We don't want to play the cover, if we can't play the original. That's one example. However, we will play the Bellamy Brothers.

JW: But two years from now, we just might play Paul McCartney and Wings.

LN: We could very well. We play a lot of records now, that we didn't play five years ago.

BP&P: *Is that because you feel the attitudes of the masses are changing?*

LN: There's no question about it.

JW: Our audience is being educated to a certain extent. There is nothing worse than taking a radio station and changing it from MOR to hard rock overnight. That's the dumbest thing you could ever do to a radio station. Why start from ground zero again? Why not gradually bring that audience along, keep your sales halfway decent, instead of just destroying everything?

LN: Musically, too we're a little unique, in the fact that most of our people have been here for a long time. And so these people know what to expect and know exactly what they shouldn't be playing. They know what we expect. It helps too, when you're out talking to your audience. You really get a lot of feedback. "What did you play this for?" "Why didn't you play this?" Music is such a nebulous thing anyway. I think you'll agree.

JW: Sometimes I kind of wonder. You read about these stations that have expanded their list to 40 records and they want to be number 1 in 18 to 49. Well there are a lot of people 18 to 49 who don't buy records. They don't want to listen to the same fifty records over and over and over. We clear records to go in our library . . . an album may have 4 or 5 cuts cleared. Once it's in the library, it's up to our guys to blend it, and they can play anything they want.

LN: We might have cleared only one cut, like the Bellamy Brothers' "Let Your Love Flow." And you might ask, why did we play that. For one thing it was melodius. It really was. It had a predictable melody. You don't have to be into the "augmented sevenths." You don't have to be into music. You don't even have to know the lyrics. It was a happy, up song. We played the James Taylor, oh what's his last hit song?

BP&P: *"Shower the People."*

LN: Yeah, "Shower the People." That was a good record for us. You see, that's about as far as we will go. We won't get into any more progressive melodies. We're looking for predictability in the melodies, almost as much as we want it in our overall programming.

BP&P: *So even with new cuts, your looking for melodies that easily become familiar?*

LN: Sure, and this plays havoc with the record stores. The stores don't have the record because the Top 40 stations aren't playing it. The only people who have it in the whole Northwest probably is our library!

BP&P: *What percentage of the programming is music?*

JW: Well, if 17% of our broadcast week is news, and 5% is public affairs and other, you've got to figure that it's probably 75%.

LN: It weighs more on the music side.

BP&P: *What kind of relationship between sales and programming would you recommend?*

JW: Well, I came out of programming. I did not come out of sales.

BP&P: *Do you think that that's an advantage?*

JW: You bet. When I first came here, this was a salesman's radio station. In other words, if you can sell it, put it on the air. That has to be the most stupid way to program a radio station you could ever possibly think of.

BP&P: *Why?*

JW: Well, because we could sell anything. We could sell a program entitled, "Come and Visit the Zoo." There would be someone who would buy it, but it's terrible programming. So in 1964, this was a radio station that sold programs. And when we started dropping programs in 1966 when we renewed our license and changed our FCC commitment. Some of our salesmen went bananas. They said, "You can't drop that program! The bank has been buying that program for ten years!" if it was a lousy program, we dropped it. The rockers recognized this way before the MOR's did. That's why the rockers came on so strong. They were the ones that pushed radio into the spot business.

BP&P: *Do you think the sales approach to programming hurt MOR as a whole?*

JW: Sure. The stations that recognized that blew the rest of them right out of the tub. The rockers started coming on so strong playing music, and forgetting all those programs. The programs were neat, in a sense, but nobody listened to them.

BP&P: *Could you ever see a day when program features would become an important part of your programming . . . features that weren't just saleable, but made programming sense?*

JW: Who's to say. Maybe someday. Would

you sit still right now and listen to a bunch of programs? How many people are driving at a particular time of the day for exactly half an hour or longer? You're cutting down on your audience before you even start. You're limiting your audience. They had better start their trip on the half hour or you'll miss them. If they tune in at 20 minutes 'till the hour, forget it. We have such a mobile society that moves around so much, it's hard to say whether it will ever come back.

BP&P: *Do you see your station being able to continue with the same kind of programming for the foreseeable future? Or do you think you're going to have to further specialize?*

JW: I think we can continue. I think we'll have to constantly refine it like we have done, constantly look at it. I think our theory will last.

BP&P: *I mean as your younger audience comes in.*

LN: That's one thing we can't stop. Nobody can change that!

BP&P: *Ten years from now, your current 18-year-olds will be 28. You're going to have an audience that was bred in a different type of music.*

LN: Our music is different every year.

BP&P: *So you're constantly musically evolving?*

LN: I think it's measurably different than it was three years ago.

JW: Five years ago my daughter thought that this was the dumbest radio station she had ever heard. She was 16. Now she is 21. And all of a sudden it's not too bad. It's not something she'll take as a steady diet, but she'll ask "Hey Dad, how come you're playing that particular record?" We've been doing that all along. We just didn't play the rock that she wanted to hear for many years.

LN: We think about this a lot. We watch this very closely. A 48-year-old may love our station today, and we realize in ten years he'll be 58. I don't know if he's going to grow as much as the audience coming up, and that's a problem. Every radio station has that problem.

BP&P: *Yeah, I've talked with other programmers who've said, "Yeah we think about that, but we can't do anything about it." You're constantly updating your music and your approach?*

JW: Ten years ago, we played an awful lot of Ray Conniff. Ray Conniff was very big, as was the Tijuana Brass, but we play ver little of them now. So, we're here, we're steady, we've been here a long time, but we're constantly changing just like all other stations. Of course they look at us and say we don't cook.

LN: Well, it's all in the way you interpret cooking. Our current company thinks we cook.

Coming next issue:
"Seattle Radio, Part 2"—
the rockers . . . KJR and KING,
and news/talk/mor KIRO.

NEW PRODUCTS & SERVICES

MEMOREX INTRODUCES AN OPEN REEL VIDEO TAPE FOR NEW GENERATION OF VTRS

Memorex has announced a new 500-ersted video tape designed to provide superior performance on the new generation of one-inch VTRs. The new tape, designated MRX 716 Quantum, is available in one-inch and half-inch configurations for all VTRs capable of utilizing a 500-ersted tape.

MRX 716 Quantum utilizes a new chromium dioxide formulation which provides improved overall performance and longer useful life. Specific performance features of the new tape include improved color performance, RF and



signal-to-noise.

Memorex manufactures a full line of broadcast and helical scan video tape for broadcast markets.

MEMOREX CORPORATION, SAN TOMAS AT CENTRAL EXPRESSWAY, SANTA CLARA, CALIFORNIA 95052

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"YOU'VE GOT IT!" JINGLE SERIES RELEASED BY JAM

JAM Creative Productions, Inc., has

released its latest station ID package, "You've Got It!" The series is a complete image campaign, which provides stations with a comprehensive and positive approach to promoting themselves.

"You've Got It!" is a way to identify with more than just call letters. Lyric lines such as "You've Got the Music" and "You've Got a Friend" convey station image, over contemporary music tracks. The package is ideal for programming by rock or MOR stations. It was piloted by, and is currently in use at, WCBM in Baltimore.

The demo tape, which explains the theory and use of the campaign in detail, is now available from JAM.

CALL 214-630-5260, OR WRITE TO JAM CREATIVE PRODUCTIONS, INC., 7319-C HINES PLACE, DALLAS, TEXAS 75235.

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ming service for automated and non-automated radio stations. The firm's initial format - THE ENTERTAINERS - was born last year and has been contracted by 55 stations across the country.

"We recognized the need and desire for such a country format among broadcasters," stated Radio Arts' president, Larry Vanderveen, "and the end result is the formulation of a powerful and exciting service from one of the most important country libraries available. EASY COUNTRY is based on the same rigid standards developed for THE ENTER-



TAINERS, that is, the maintaining of a musical balance and consistency that member stations and listeners expect to hear."

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An EASY COUNTRY demo is available on reel-to-reel or cassette. RADIO ARTS INC., SUITE 104, 210 NORTH PASS AVENUE, BURBANK, CA 91505

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The 418A is a complete limiting system consisting of a pair of stereo-ganged broadband compressor/limiters with exceptionally smooth and subtle characteristics, followed by a high frequency limiter with four different time constants, user-selectable by means of a front panel switch. This variable time constant feature is unique in the industry and permits the characteristics of the high-frequency limiter to be tailored to the recording medium following the limiter, such as disc, cassette, or 7.5 ips. tape.



Because of the operating simplicity of the 418A, it is particularly well suited as a "mixdown machine", to be used

in situations where time is a problem. Most decisions are made for the operator on the basis of an automatic analysis of the input program, therefore the 418A can be used effectively for rough mixes, broadcast production, commercials, and the like. It is also ideal for cassette duplication and for single-channel limiting chores.

The 418A comes in a 19-inch rack panel and sells for \$950.00.

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LONG-LIFE HEADS FROM INTERNATIONAL TAPETRONICS

International Tapetronics announces that they now provide Duracore heads which greatly extend the useful life through the use of a new wear-resistant alloy.

The new, long-life heads have been provided in all ITC premium line cartridge machines shipped since November 1, 1976 and are available from ITC for field replacement of old style heads.

Tests in Nortronic's laboratories have shown that the new material wears up to ten times longer than the conventional high permeability materials. Heads made of this new alloy mean more reliable equipment, less maintenance and less frequent replacement.

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The Chicago Tribune-New York News Syndicate and Cinema/Sound, Ltd. present all-time favorites in an all-new daily adventure series: DICK TRACY, BRENDA STARR, TERRY AND THE PIRATES, CRIME DOCTOR, COUNTERSPY, and RICK O'SHAY.

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A new, easier-to-operate model of its portable switcher/fader has been introduced by Adwar Video Corp., 100 Fifth Avenue, New York, NY 10011. Renamed the "Hip Switcher," it can be worn at the hip on a video cameraman's belt.



The new model Hip-Switcher has been redesigned with an upward slanting face which makes the switching and fading controls easy for an operator to see at a glance. It also has a new hanger for instant belt attachment and removal.

Weighing only two lbs., the Adwar Hip-Switcher enables a cameraman/director to switch, dissolve, fade, and superimpose the images from two portable cameras feeding a single porta-pack recorder from distances up to one hundred feet. Vertical interval switching and a built-in Proc Amp insure clean edits, without flashing, level jumps or side pulling.

The Hip-Switcher operates on battery power from the recorder or from an AC charger. Price is \$495, including cable. PERCEPTION SYSTEMS, 468 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016, PHONE (212) 686-1253

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KRISHANE ANNOUNCES THREE NEW SYNDICATED PROGRAMS

Krishane Enterprises, Inc., recently expanded their studio to accommodate live musicians for the recording of jingle packages for radio stations and commercial advertising clients. The company's most recent creation is a new innovative jingle package for stations called "Supersonics".

Syndication production has also been accelerated with the addition of the "Jim Pewter Program". Pewter, well known for his unique knowledge of artists and music will feature top recording superstars and their music. The show is available on a daily basis or as a weekly special.

"The Rock Of Ages", hosted by Kris Erik Stevens, is perhaps the most interesting in-depth vignette series ever offered in an oldies oriented package. The four-minute program contains the history and highlights of the old hits and how they really happened with actual commentary by the artists who made them famous.

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Ward-Beck Systems, Ltd., introduces its Model M1002 Transportable Audio Console. This small and lightweight unit offers comprehensive facilities which include ten input channels with MIC-LINE and equalization capabilities, two output channels, extensive monitoring, fully balanced circuitry, and self-contained power supply.



The M1002 console is particularly suited for small studio or remote pick-up applications requiring either mono or stereo program production. Fifty-five similar units were utilized for coverage of the 1976 Olympic Games.

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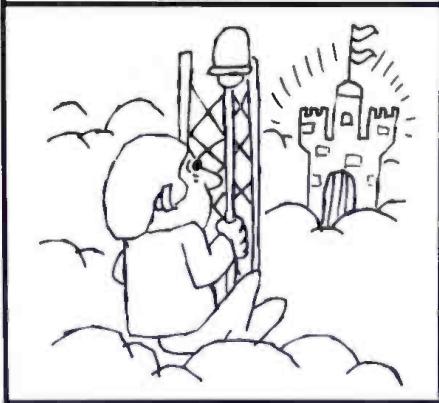
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The TEAC Tascam Series 80-8 recorder/reproducer - a new 8-track, 8-channel machine that utilizes 1/2-inch tape at 15 ips - is now being delivered to dealers across the country.

Ken Sacks, national sales manager of the TEAC Tascam Series, said the 80-8 has a nationally advertised value of less than \$3,000.

Sacks explained that the 1/2-inch, 8-track approach is a break with the old



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HANDYMAN particularly saleable to banks, savings-and-loan associations, lumber and building-supply firms, paint and hardware stores, insurance agencies. SANDS RADIO PRODUCTIONS, 565 FIFTH AVENUE, NEW YORK, N.Y. 10017, PHONE (212) OX. 7-6135.

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"DYNEX" NOISE SUPPRESSION FROM INOVONICS

The Model 240 is a program-controlled filter/expander which offers a simple, yet effective means of suppressing a certain amount of residual background noise in audio reproduction systems, TV film chains, "phone patches," etc.



Among DYNEX's features are: selective suppression of rumble, hiss or wide-band noise, and restoration of program dynamics by linear broadband expansion. Variable threshold adjustment and visual indication of expander operation are provided. INOVONICS, INC., 1630 DELL AVE., CAMPBELL, CA 95008, (408) 374-8300.

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BEUCART MODEL 4D MACHINE INTRODUCED BY UMC ELECTRONICS COMPANY

One of the major problems with common three-slot broadcast audio cartridge tape reproducers has been eliminated by the Beucart Division of UMC Electronics Co. with the introduction of the Beucart Model 4D machine.

Three-slot machines utilize a single motor and power supply to drive all three cartridge tapes. If any component within the unit fails or requires servicing, the entire three-slot unit is out of commission. But the new Beucart 4D machine, really four independent Type 10 reproducers in a single housing, has an individual motor and power supply for each slot. In the event that one unit requires servicing, the remaining



three are still fully operational.

The use of individual tape drive systems in the 4D machine eliminates several other multi-slot machine problems as well. Three ball bearings on a single motor shaft as used in three-slot reproducers are not required on the Beucart 4D, and the ability to align each individual motor eliminates a potentially critical shaft-to-deck plate perpendicularity problem. The 4D machine produces excellent flutter and wow performance in every slot, in comparison to long shaft, 3D machines which often produce lower quality performance in the upper slots.

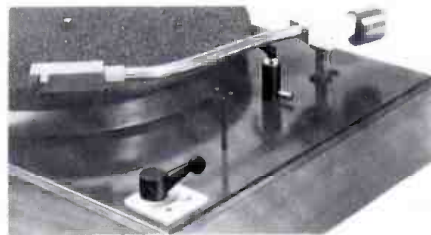
The new, four-slot machine provides superior stereo performance with minimum crosstalk between channels, another benefit not usually available where perpendicularity of shaft and deck is a problem. The 4D is the only machine available which can accommodate either four individual reproducers or two reproducers and one recorder/reproducer in the same desk or rack-mounted housing. Independent fast forward for each slot is also available with the Beucart 4D. This is the first truly new innovation in broadcast cart machines in the last fifteen years.

BEUCART DIVISION, UMC ELECTRONICS CO., 460 SACKETT POINT ROAD, NORTH HAVEN, CONNETTICUT 06473. PHONE (203) 288-7731

Want more details?
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NEW AUDIO-TECHNICA PNEUMATIC TONE ARM LIFT PROVIDES CUEING CAPABILITY ON TURNTABLES

The new pneumatic tone arm lift recently introduced by Audio-Technica U.S., Inc., is an important addition to single-play turntables without built-in cueing devices.



The arm operates by air pressure rather than fluid, thus eliminating leakage and pressure changes due to temperature.

According to Jon Kelly, Audio-Technica vice president and general manager, the AT6005 Pneumatic Arm Lift is easily mounted on most turntable bases and raises tone arms 9/64-inch.

For flexibility in mounting, the new A-T lift features a 20-inch rubber tube which permits placing the lift actuator on any turntable base location. The tone arm lift's suggested retail price is \$29.95.

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Sound Effects

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AUDIO-TECHNICA U.S., INC., 33 SHIAWASSEE AVENUE, FAIRLAWN, OHIO 44313,

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NEW PRODUCT SHEETS ISSUED BY FIDELIPAC

Two new and comprehensive product sheets describing Fidelipac products have been issued by the company. The first, "Fidelipac Cartridges", gives complete technical data and recommended usages for Fidelipac's line of broadcast audio



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Master Cart Reel—M-300	W/2" Cartridge—W-200	F/1" Cartridge—F-100	F/2" Cartridge—F-200
			
ON AIR Light	Alignment Reel—A-100	Bias and Lubrication—L-100	Cartridge Test Tape—T-100
			
Cassette Edge	Right Angle Guide	Half Inch Guide	W/2" Cartridge



tape cartridges. Included are full descriptions and specifications for the Model 300, Model 350, Model 600, Model 1200 and Master Cart Cartridges.

The second sheet, "Fidelipac Accessories", provides detailed information about accessories manufactured and supplied by the company. Included are: Cart-E-Rase Erasers, Cart-A-Round Racks, alignment tapes and gages, on-air light, labels and more.

Copies of these sheets are available, free of charge, directly from Fidelipac or Fidelipac distributors world-wide. FIDELIPAC, 109 GAITHER DRIVE, MOUNT LAUREL, NEW JERSEY 08057

Want more details?

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O'CONNOR ANNOUNCES FALL RADIO SYNDICATION LINE-UP

Paced by nine new radio program features, O'Connor Creative Services, of Hollywood, has launched its largest fall season since the firm was launched nine years ago.

In addition to the return of former California Governor Ronald Reagan to a five-day-a-week commentary program, O'Connor is offering the following features:

"The Rip-Off", with Jack Webb. Con games, scams, snares and delusions of all kinds are related in a five-day-a-week two-minute program. Eliot Janeway, America's foremost economist, is featured on a daily 90-second program with comments and advice regarding money and investments. "You're The Judge", with radio personality Ralph Story, takes the listener into "court" and lets them decide who wins or loses the case -- a daily 90-second feature. "Kids Say The Darndest Things", stars Art Linkletter who interviews small children with hilarious results in a daily five-minute program. "Candid Comments" with Denny Bracken, CBS Radio Net-

work star, features two-minutes of "off-the-record" comments daily by famous personalities. "Reflections" with Ira Cook, stresses a positive philosophy of life, faith and brotherhood in a daily one-minute series. "All My Problems" spoofs soap opera plots in a two-minute daily series.

Art Linkletter returns as host of O'Connor's "Traditions", featuring vignettes about religious, festive and social holidays in a one-minute series for daily use.

Another returning host (for the fourth season) is Efrem Zimbalist, Jr. who narrates "Profiles in Greatness", a daily five-minute program about famous people throughout history.

"Edge Of Science", introduced by O'Connor last spring, returns with Hal Starr as host, seeking to explain unexplained phenomena in a two-minute daily program.

O'Connor has also been appointed by Blanc Communications Corporation to be its exclusive marketing representative for "Superfun-II", a completely updated version of Mel Blanc's highly successful radio comedy package.

O'CONNOR CREATIVE SERVICES
P.O. BOX 8888, UNIVERSAL CITY, CA., 91608 PHONE (213) 769-3500

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ELECTRO SOUND LOWERS PRICES OF PROFESSIONAL RECORDER/REPRODUCER LINE.

Electro Sound, manufacturer of the ES 505 professional audio recorder/reproducer, announced its plan to sell direct from the factory to end user in domestic U.S. markets, it was announced here today by Robert Cochran, V.P. of Marketing and Sales. The cost saving of secondary distribution will be passed directly to the user, resulting in a substantial price reduction. Prices will start from \$1,800 for its mono repro-



ducer. Warranty service, previously furnished by dealers, will be accomplished through Electro Sound service depots in major cities, Cochran said.

The Electro Sound ES 505 incorporates several unique design features especially intended for radio broadcasting and production, including non-slip capstan, power-failure-proof differential disc brakes, and third and fourth edit reel assemblies, permitting simpler and more professional editing procedures and greater flexibility. Delivery is 30 days.

ELECTRO SOUND, INC., 160 SAN GABRIEL DRIVE, SUNNYVALE, CA. 94086. PHONE (408) 245-6600.

Want more details?

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TDK INTRODUCES 1/2-INCH VIDEO TAPE FOR HELICAL SCAN VIDEO RECORDERS

TDK Electronics Corporation has announced a new series of 1/2-inch videotape which it says assures superior performance on color video recordings and has full compatibility with all EIAJ spec 1/2-inch helical scan video recorders.

Ken Kohda, TDK marketing manager, said the new product provides exceptional image clarity because of its improved signal-to-noise (S/N) ratio, good resolution due to the high retentivity of its gamma ferric oxide coating, and superior durability.



The new videotape, Series VT, is in two reel diameters and playback times. Model VT 607 features a 7-inch reel, 2,400 feet of tape (nominal) for 60 minutes of playing time, and carries a suggested retail price of \$38.50.

Model VT 307, also 7-inch, has 1,200 feet of tape for 30-minutes of playing time, and sells for \$19.50. The VT 305 videotape reel is 5-inches and also carries 1,200 feet of tape with 30-minute playing time, and it, too, has a suggested list price of \$19.50.

TDK ELECTRONICS CORPORATION
755 EASTGATE BOULEVARD, GARDEN CITY, NEW YORK 11530
PHONE (212) 758-2444

Want more details?

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VIDEOMAGNETICS ESTABLISHED TO REFURBISH AMPEX AND RCA VIDEO HEADS AT LOWER PRICES

A new company, called Videomagnetics, has been formed to offer high quality refurbishing of video heads direct to recorder owners at lower prices.

Heads refurbished by Videomagnetics include Ampex Mark III, Mark X, Mark XV, and RCA high band and low band models. Prices start at \$825.00

VIDEOMAGNETICS, INC., 155 LAZARO AVENUE, SUNNYVALE, CA 94806, PHONE (408) 737-9280

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