



Broadcast Programming & Production

SEPTEMBER / OCTOBER 1976
VOLUME 2 / NUMBER 5

M.O.R.

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JAK

M.O.R. - the fable of the mysterious lost format

Letters

FROM: Lyle C. Henry
Program Director &
Chief Engineer
KZZZ-FM
Kingman, Arizona

Really appreciated your using KZZZ as an example of the finest station in your "Exorcising the Demons" article

last issue. Just one small correction. We aren't owned by a chain. Otherwise you were absolutely correct. We are the loudest, clearest, best programmed, most pleasant and carefully engineered FM station in the market. Also, there are no other signals audible in town!

Seriously, we all had a good laugh. Your authors probably tried hard to think up some outlandish call sign, but here we are with Bonneville's beautiful music in stereo over the Mohave Desert from Barstow to the Grand Canyon. Great publication. Hang in there.

FROM: Cal Brady
Program & Operations Director
WBUF Radio
Buffalo, NY

Just finished reading my fourth issue of BP&P. I find your magazine more useful and influential than any other (record types included) electronic media-oriented publication that crosses my desk. I only hope my direct competitors aren't hip to your value, as I find the information and interviews you publish literally invaluable.

P.S. — I find it comforting to hear other P.D.'s around the country openly confiding that they localize their stations, many times ignoring national fads and success formulas. I was beginning to feel like the only "local hick" in town. Please keep up the good work, etc.

FROM: Jim Tighe
Production Director
KYAK/KGOT Radio
Anchorage, AK

Congratulations on a truly wonderful publication. BP&P is the ideal magazine for programmers. When I began broadcasting, there were periodicals for management, sales, engineering, and music. I've found that too many music trade articles border too much on gossip and self-hype. I wondered why programming did not have a really good magazine. Now it does. I especially like the market profiles, yet if I had to pick one truly important article, I'd be hard pressed.

BP&P should be required reading for every radio staff.

FROM: Ralph T. Keuhn
Production Director
WISN-TV
Milwaukee, Wisconsin

Being in production for over 20 years I have always looked to magazines for information pertaining to broadcast media. I was very happy to see your magazine come out aimed at production personnel.

I would like to suggest that TV stations consider using the 3/4 inch video tape format for other uses besides engineering. I believe that this is where the future is for production people. It does not need a large crew or a staff of technicians.

Here at WISN-TV, we use our Sony 1600 for news only. However, I have a business on the side where I produce industrial and commercial video tapes using Sony 1200 and 1600 with Sony 2850. I am sure there are a great deal of stations now using the same format.

Keep up the good work. All of us in production at WISN-TV enjoy your magazine.

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"Broadcast Programming & Production" is published bi-monthly by Recording & Broadcasting Publications, 1850 N. Whitley Ave., Suite 220, Hollywood, CA 90028, and is sent to qualified recipients. Subscription rates: \$7.00 per year United States; \$8.50 per year Foreign; \$13.00 per year Airmail. Material appearing in "BP&P" may not be reproduced without the written permission of the Publisher. "Broadcast Programming & Production" is not responsible for any claim made by any person based upon the publication by "Broadcast Programming & Production" of material submitted for publication.

Controlled Circulation postage paid at Los Angeles, California.

Address all correspondence to:

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& PRODUCTION**
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HOLLYWOOD, CA 90028
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"Personalities should assert themselves a little more. If they're really going to be personalities, get out there and do it, otherwise we're going to find ourselves replaced by 'Hal' from 2001."

tape machine talking. I just painted a mustache on this Ampex here . . .

BP&P: Is there any difference in the personality approach from say, 10 years ago, as compared to today?

Owens: I don't think it's changing. I think a personality is always a person-

ality. Perhaps there are more people doing lines today than there used to be. There are not many straight disc jockeys any more. Of course in the old days, you'd name everybody in Benny Goodman's orchestra . . . Harold Schlurb playing the triangle . . . and you'd go down the list. Now, everybody is doing lines of one form or another, and they try to be more entertaining.

Tuna: One other thing that may have contributed to that is . . . most of the music today is on tape cartridge . . . we rarely get to see the record or the album anymore. When I was starting out in radio, most disc jockeys used to sit there and read the back of album covers on the air so they would sound articulate.

Owens: That's right, because now you don't even know who's written the song unless you are extremely cogent, which doesn't cover me at all!

BP&P: Do you see radio becoming a more popular, or less popular medium?

Owens: Well, in popularity, I think radio is next to lamps and sugar-free underwear. Actually, radio is more popular that it's ever been. Everybody said it would die when television came about in its heyday in the early 50's. I know that KMPC is something like the second largest grosser in the country. I know they're certainly the most gross station in the country! But they're doing very well . . . they're making more money than they ever have before, and I think that's probably true with you too, Charlie.

Tuna: We're having an excellent month at KIIS. The economy, as far as radio goes, is at one of its strongest points in years. A year ago KMPC had a million-dollar month, which is phenomenal in radio.

Owens: And that was just on our all night show! Seriously, I think radio is very healthy, and it always will be because it's that constant companion we talk about. And radio really isn't in competition with television, or newspapers in major markets. In small markets it always is a competitive thing after the same dollars. But advertising agencies will set aside a certain amount of money for radio, and then the radio station's job is to get as much of that allocated budget as possible.

BP&P: As the number of stations per market increases, it gets more difficult for one particular station to perhaps maintain itself as an overwhelming popular factor in the market. What are your views on that?

Owens: As Charlie was saying earlier, demographically is where it goes now. Years ago, when we had only Hooper to speak

of, if you had an 89% share of the market you would get most of the advertising dollar. They didn't go into demographics in the early days. There has been a metamorphosis over the years, and I think it's been a good one.

Tuna: The demographic structure is such that stations can sell the ARB rating, which is probably the most prevalent as far as buys are concerned . . . 85% of all the agencies I think buy off of it. It can be sold, though, about 81 different ways. You can specifically sell 18-24 year old girls who regularly visit the Free Clinic!

Owens: Ha ha . . . well you lead in that demographic, Charlie! We have the same breakdowns . . . and I've brought some of them in here: most of the listeners of the Gary Owens program are Eskimos who live in Beverly Hills and make under \$200 per year. We're also very strong in the area of albino record promoters who have had frontal lobotomies in the past 2 or 3 months! So, you can specify whatever you want, and get away with it.

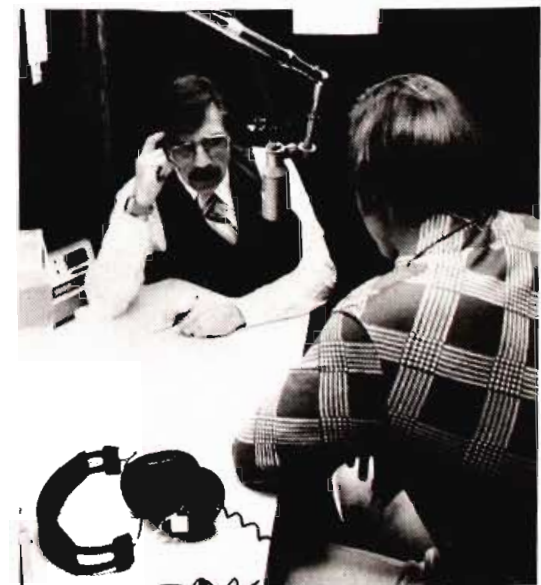
BP&P: What demographics are each of you after?

Tuna: Mass appeal.

Owens: That's right. I think that a joke goes the same with a 15 year old as it does with a 60 year old. It doesn't matter. What is funny is funny to anyone. It's like hitting somebody with a pie.

Tuna: The radio people, as far as what we're trying to do in the mass appeal scheme of things, sometimes laugh at things and see them in a whole different perspective than somebody on the outside of radio does. I'm always cautioning the jocks about the fact that there are a lot of things in the studio that may be

"I think that by the very nature of the word format, there are certain rules that have to be adhered to. You must have a form to your thinking . . . a sort of planned serendipity."



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Face to Face

Gary Owens & Charlie Tuna on: The Radio Personality

BP&P: What is the purpose of the radio personality . . . that voice on the radio?

Charlie Tuna: Take the money and run!

Gary Owens: That's right. We're there because we make 'shackles' as they say in the money business. Seriously, I think you try to be a performer and an entertainer as much as possible. Charlie and I are both paid to be somewhat different than the norm as entertainers. And I think that if it serves a purpose, we're there to make people's days happier.

Charlie Tuna: It's always a curious thing too, because it sounds almost cliché to say it, but one nice letter is almost worth more than a paycheck . . . somebody saying that you really brighten their mornings. In Gary's case he probably makes it a lot easier for the people going home in all that afternoon freeway traffic. But one letter usually does more for me than any amount of money. That sounds very idealistic or even mundane to the average person, but it's true.

Gary Owens: That was really a bad question! Can you go to the next one? How about, "What's the Capitol of Cleveland?"

BP&P: Gary, you being on KMPC, and Charlie, you being on KIIS; you're both involved with adult contemporary radio. How have you seen that format evolve or change?

Gary Owens: Well, I think that everything is interchangeable today. I really don't know that there are MOR stations per se, as there were when I started in middle of the road in 1962. In those days we would play Peggy Lee, Frank Sinatra, Nelson Riddle and his orchestra . . . artists of that genre. Today we'll play almost the

same things that top 40 stations are playing.

Charlie Tuna: I think it shows it too in the fragmentation of the ratings . . . in Los Angeles in particular. There was a diary analysis that we had done recently of our ARB, and we share our audience with something like 30+ stations out of an 84 station market. There is no MOR station anymore. There is no top 40 station anymore.

Owens: The only thing that would be different would be the background music stations . . . in Los Angeles, for example, a KBIG-FM, or KPOL. But background music stations are now the MOR stations.

They're playing some of the things that we played 12 years ago.

Tuna: The success rate of those, too, is kind of scary. It's a semi-automated format, and personalities like Gary and myself occasionally have to look over our shoulder and see that 25% of all the stations in the country now are automated or semi-automated. This is something that I've always harped on . . . the fact that the personalities should assert themselves a little more. If they're really going to be personalities, get out there and do it, otherwise we're going to find ourselves replaced by 'Hal' from 2001.

Owens: Well, actually, that's already happened. I'm not really here . . . this is a



Charlie Tuna (left), Program Director and morning drive personality at KIIS AM/FM, Los Angeles. Charlie has formerly worked at KGFW, KLEO, KOMA, WMEX, KHJ, KCBQ, and KKDJ.

Gary Owens (right), afternoon drive personality at KMPC AM, Los Angeles. In the past, Gary has worked at KORN, KMA, KOIL, KIMN, KTSA, KLIF, KILT, WNOE, WIL, KEWB, and KFWB.

funny to us, but nobody on the outside understands. So, what you're looking for is that common denominator that will appeal to the kid . . . or the ninety-three year old.

BP&P: How can you get feedback as to what's funny to all people?

Tuna: I think doing personal appearances. I'm out over 100 times a year, judging beauty pageants or m.c.'ing supermarket openings. You used to make jokes about that back in the small towns, but you do it here in the big towns.

Owens: It is very important. The popular-

ity and exposure that you have is a one-on-one situation. Of course, when you're in a city the size of Los Angeles or New York, it's more difficult than it is in a market of 50,000. And you're competing with a lot of people. You've got to do something a little bit different. I, for example, go to PTA meetings in the nude. I stick a lizard up my nose when I'm in the supermarket, and you find that people notice you a lot more when you're that way.

BP&P: In what direction is radio going, and what part do you feel the personality will play?



" . . . what you're looking for is that common denominator that will appeal to the kid . . . or the ninety-three year old."

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Tuna: I think radio is going to Des Moines, Iowa! As we've said earlier, radio has been getting more and more automated . . . so I think it's either going to go to superstar personalities in one extreme, or nothing on the other . . . just background music. The most vivid example, most recently, was WCFL in Chicago, which had been a powerhouse personality station playing rock for years. Now they're beautiful music.

Owens: What happened to the jocks over there? It's just a very big shame that those things have to happen in radio. They of course happen in any industry. Larry Lujak has built up such a big name in the industry and then suddenly has the carpet pulled from under him.

BP&P: Larry is doing beautiful music now.

Owens: Is he really?

Tuna: Yes, I talked to Larry about three weeks ago and I asked him what it was like. He said he sits there and does his time, his station breaks, reads live commercials . . . and whatever else happens to be in the format, and that's it. No 'klunk' letter of the day, no Larry Lujak observations on Chicago or Mayor Daley. It's a tremendous change.

Owens: I think that's a common problem that every disc jockey runs into . . . perhaps it's my insecurity that I started doing other things because I was always in fear, in the early days of radio, that something like that would happen to me. That's why you start doing commercials, or animated cartoons, or whatever . . . to be covered in one way or another should the inevitable happen. I guess it happens to everyone in the industry at one time or another.

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years, because in a market this size it takes that long for people to become familiar with what you're doing.

Tuna: I think it's a fallacy for management or owners to judge a radio station's performance, personalities, or program director over a period of one, two, or even three books. It takes a good year to just get an indication from the public.

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I think as Gary mentioned, two years, to get a fair barometer if what you're doing is going to make it. If you don't give somebody that kind of shot you're being unfair and you'll never have known what it could have developed into.

BP&P: How can a personality be effective within a format framework?

Owens: I think that by the very nature of the word *format*, there are certain rules that have to be adhered to. That's basically what a format is. In the old days at KMPC you'd find the disc jockeys playing Peggy Lee, John Phillip Souza, Leonard Foogelman Society Orchestra, the Kirby Stone Four . . . and now, of course, we play nothing but the Leonard Foogelman Society Orchestra! Seriously, I don't think you can go on the air and just say, "today I'm going to play all Christmas music." . . . you must have a *form* to your thinking . . . a sort of planned serendipity. For example, if you're playing one of the Ford commercials that starts with the line, "It's the best news yet," the disc jockey can lead up to it by saying, "I'm going to commit suicide by letting Orson Welles fall on me today." Then the commercial comes on and says, "*That's the best news yet!*" So it sounds like it's an accident, or serendipity . . . but it's all planned. And indeed, that is a format. So whatever you do in radio, whether it's good music, MOR, top 40, news . . . it must be formatted. And I think that there's a creativity . . . and part of it is the challenge of a format. That's what I do . . . I know I must play a certain amount of records, I've got 18 commercials an hour I have to get in . . . so therefore it's a challenge each day to try to make it an entertaining as possible despite these things.

Tuna: The best personalities you will find around today have had format training. Gary did back in the KFWB days. I'm a product of not only the Drake format, but I spent some time with the Q format at KCBQ. And I found those formats more helpful than anything else because they give you a frame to work within. The Drake format I think had a lot more myth about it than it did actual fact. When people used to inquire about me, they'd ask, "how do you get away with so much?" And I'd say, "Get away with what?" They didn't know how I could talk so much, or be so much of a personality . . . they thought all I could say was my name, time, and call letters. Nobody had never told me not to do what I do. All they said was if you're going to be that much of a personality . . . if you're going to be that funny every day, *you better do it every day*. That's all they asked of me.

Owens: It just takes a great deal of

preparation.

Tuna: Drake had actually wanted us all to challenge the format. That was the myth about the man. He did want us to do things within the framework.

BP&P: How do the people you work with influence you?

Owens: I think you're influenced by everyone you work with. Charlie and I both grew up in the same part of the United States . . . Nebraska, South Dakota, Iowa . . . and it's interesting that the people in the early days of radio on NBC and CBS all came from that same part of the country. Walter Cronkite from Minnesota, Eric Sevareid from North Dakota . . . and all these people had a lack of accent to their voice. It was a clear voice. And that's discernible . . . people never quite knew where they were from. And radio in the early days demanded voices as clear as possible without any accent value.

Tuna: I think also the reason a lot of us have come from the midwest is if you've ever grown up there . . . you want to get out of there so bad!

Owens: Yet it's a good background, and you learn how to do everything. I think the important thing is that you learn to be a farm reporter, a sportscaster, a newscaster . . . everything. Then you can make up your mind what you want to be. I started as a newscaster and sportscaster. I never thought I'd be a disc jockey.

BP&P: Charlie, you said something a little while ago . . . "if you're going to be funny, be funny every day." And humor is a big part of what both you and Gary do on the air. How can you consistently be funny 365 days a year? What kind of preparation does it take?

Tuna: Well, the bottom line is, if you aren't funny every day, you'll be out. The other criterion is, that if you adopt an attitude that humor is where you're going to take your personality, you find it very easy just by picking up the *Los Angeles Times* in the morning. The whole paper is really funny if you view it from a different aspect than the ordinary person. I've often compared my home to a dentist's waiting room. There are magazines all over the place. I'm not a reader of books, I'm a reader of articles, and I'm constantly scanning for articles and ideas. It's all around you. You can drive down Sunset Boulevard, look at billboards, and take off on a tangent.

Owens: But you have to teach yourself to think funny. I have tape recorders all over the place in case I get a thought. Or I have pieces of paper. Bill Ballance is the same way. Wherever I am . . . in every

BP&P: How do ratings affect what you do on the air?

Owens: I think that Charlie will perhaps have the same viewpoint that I have, but he is a program director and I think that ratings affect program directors more than they do personalities. The program director has to answer for those ratings.

Tuna: I have a ledge outside my window.

Owens: Ha ha . . . The ratings do affect you, and obviously you can do a better show if you have the feeling that your show is going well. If you know that your ratings are good, there's a different feeling than panicking and saying, "My God, I'm playing too much of this, or I must be talking too much." In MOR, with the KMPC-type format, we have never lived by a ratings fear. It's very nice. They sell us as personalities, and we've always been very good in the 25-49 demographic. I'm not living in the fear that I used to when I was at KFWB, KEWB, and some of the stations prior to that. In top 40, you must be as good as your latest rating book.

Tuna: It's a syndrome I've found fascinating from my two-fold job of doing a morning show and also being a program

director. As a program director I have ventured into some format and music list areas that some other P.D.'s wouldn't . . . simply because I feel confident enough as a personality. I can always fall back on that, so I can take a few wild shots that an ordinary program director wouldn't.

BP&P: Can you give some examples of the 'wild shots' that you were talking about?

Tuna: Well, I think that our music playlist is a good example. These days, people say that the way to get ratings and the way to insure yourself against any bombs in the book is by having a tight list . . . 30 to 35 records. We've expanded our list . . . it goes anywhere from 45 to 55 records in our current list. The oldies, the successful stations, be they the Drake format, or the Q format, generally work from a pile of 300 to 400 oldies. Our oldie list is constantly expanding, and right now it's in excess of 1500 titles. I think our music is specifically where we've taken a few chances that angels have feared to tread.

Owens: And you know how the California Angels are doing!

BP&P: How will a favorable or unfavorable turn in the ratings affect what you

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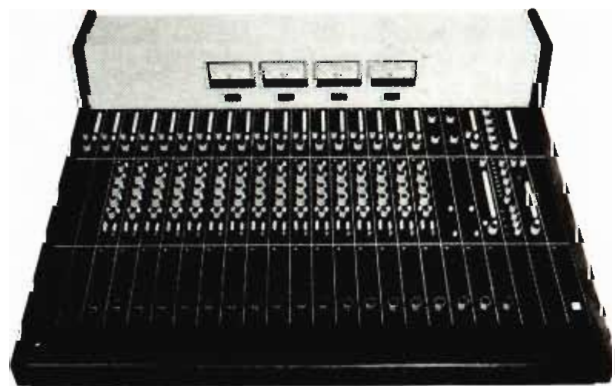
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do on the air?

Owens: Well, it won't have an instantaneous effect. Of course, one of the problems with all ratings is that they are always two months behind by the time you get them. You may have already changed your format eight times since the rating book was taken! For example, you might have an *all book review station* or an *all recipe station* somewhere! There are stations who do change their format quite frequently, which is unfair. I think that if you have a good idea . . . stick with it. You should probably stay with something for at least a couple of

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years, because in a market this size it takes that long for people to become familiar with what you're doing.

Tuna: I think it's a falacy for management or owners to judge a radio station's performance, personalities, or program director over a period of one, two, or even three books. It takes a good year to just get an indication from the public.

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I think as Gary mentioned, two years, to get a fair barometer if what you're doing is going to make it. If you don't give somebody that kind of shot you're being unfair and you'll never have known what it could have developed into.

BP&P: How can a personality be effective within a format framework?

Owens: I think that by the very nature of the word *format*, there are certain rules that have to be adhered to. That's

preparation.

Tuna: Drake had actually wanted us all to challenge the format. That was the myth about the man. He did want us to do things within the framework.

BP&P: How do the people you work with influence you?

Owens: I think you're influenced by everyone you work with. Charlie and I both grew up in the same part of the



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therefore it's a challenge each day to try to make it as entertaining as possible despite these things.

Tuna: The best personalities you will find around today have had format training. Gary did back in the KFWB days. I'm a product of not only the Drake format, but I spent some time with the Q format at KCBQ. And I found those formats more helpful than anything else because they give you a frame to work within. The Drake format I think had a lot more myth about it than it did actual fact. When people used to inquire about me, they'd ask, "how do you get away with so much?" And I'd say, "Get away with what?" They didn't know how I could talk so much, or be so much of a personality . . . they thought all I could say was my name, time, and call letters. Nobody had never told me not to do what I do. All they said was if you're going to be that much of a personality . . . if you're going to be that funny every day, *you better do it every day*. That's all they asked of me.

Owens: It just takes a great deal of

funny, be funny every day." And humor is a big part of what both you and Gary do on the air. How can you consistently be funny 365 days a year? What kind of preparation does it take?

Tuna: Well, the bottom line is, if you aren't funny every day, you'll be out. The other criterion is, that if you adopt an attitude that humor is where you're going to take your personality, you find it very easy just by picking up the *Los Angeles Times* in the morning. The whole paper is really funny if you view it from a different aspect than the ordinary person. I've often compared my home to a dentist's waiting room. There are magazines all over the place. I'm not a reader of books, I'm a reader of articles, and I'm constantly scanning for articles and ideas. It's all around you. You can drive down Sunset Boulevard, look at billboards, and take off on a tangent.

Owens: But you have to teach yourself to think funny. I have tape recorders all over the place in case I get a thought. Or I have pieces of paper. Bill Ballance is the same way. Wherever I am . . . in every

room in my house, or whatever office I'm in, I have a piece of paper. I was driving in today, and I can't remember which station I was listening to, but they were playing the Doors with Jim Morrison, *Light My Fire*. I like the song very much, and I started thinking of what I could do with it. How many ways could I introduce this record to do it badly or silly, or whatever. I might say, "The Doors, with Leonard Firestone on vocal, and Come on Baby, Light My Fire." Now that doesn't mean anything, but it's just a silly thought. I'll write it down.

Hope comes on stage. He'll just stand there and look at the camera and get a chortle.

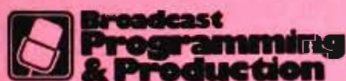
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really have no adversaries.

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telethon, the other in Miami for Nixon and Agnew. George McGovern was my history teacher in college . . . a man I'd known for 20 years. And the Nixon people thought I was funny for one reason or another . . . and I thought they were funny for one reason or another! But I bowed out of both offers. I never let it be known what I am because, in radio, you've got 50% Republican, and 50% Democrat listeners. Anytime you politically come up for something, you're going to lose.

Tuna: There's an attitude also that the public develops toward an individual, and I've seen it happen . . . Bob Hope can do 20 jokes, and people will fall on the floor. An unknown could walk out and do those same 20 jokes, and people probably wouldn't laugh.

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Gary with Rodney Allen Rippy.

Tuna: You'll find, too, that listeners submit ideas. When *50 Ways to Leave Your Lover* was very popular, I must have had a couple dozen different lists in the first few weeks sent to me . . . people would itemize 50 other ways to leave your lover.

Owens: There are people who free-lance and will send you material. But in the smaller towns, most disc jockeys' salaries are rather prohibitive, and outside material may not be affordable.

Tuna: With your salary, you could buy the little town!

Owens: Well, for the jock who isn't able to buy outside material, it is to his best advantage to write as much of his own material as he can. Even if he subscribes to 15 or 20 of the available gag services, he should try to alter them so he can be as different as possible. He shouldn't sound like everyone else.

Tuna: Once you establish yourself as a major personality you'll find that there are tons of services that are always sending you samples, hoping you'll use them and give them a plug in return. Even the *National Enquirer* learned that I was going through their publication looking

for articles and I would occasionally give them credit on the air, so they send me a complimentary subscription.

Owens: Charlie was mutant of the week by the *National Enquirer*, back in 1973. I think you'll recall.

Tuna: Ha ha!

BPEP: With radio becoming as competitive and crowded as it is today, how can a personality break through and make himself known in the market?

Tuna: Hire a secretary that doesn't type, file, or answer the phone!

Owens: Yeah, that's a great way to become known. I think that a publicity department in any major radio station is a great help, but of course they're not only publicizing you, they're publicizing seven or eight other people at the station. Many successful disc jockeys have had public relations people who have worked for them. I've been fortunate in having done a lot of network television, so therefore, I use the publicity of the Network, NBC, CBS, or ABC. They'll do a story on you outside of radio.

I know that Charlie makes many public appearances. People get the opportunity to meet him, and it's word of mouth. A person has really got to be active, and out of a 24-hour day you must devote maybe 16-18 hours at your job, minimum.

Tuna: Easily.

Owens: I know that when I was just starting out in the midwest, I would send things to *Billboard* and *Cashbox*, which were the two major magazines at the time. Disc jockeys today should send in what they're doing . . . if they've climbed a telephone pole and killed themselves, they should certainly send in a publicity release. *Harold Gardener was the first disc jockey to eat a Pirhana fish before it ate him* . . . if it's a little unusual, send it in. That's how people can find out about you. That's how I found out about other disc jockeys.

Tuna: Plus, the drive time disc jockey usually surfaces above all the others.

Owens: The traffic time is very important in a city such as Los Angeles, because we have an unusual advantage here in this city. There are movie producers, tv producers, and even the stars themselves who listen to you every day. And coming from a small town of about 600 people, I never get over that enshrined feeling that I'm working with these people who I had idolized.

Tuna: That's right. It is a distinct thrill when you meet someone famous, and

find they listen to you.

BPEP: Aside from getting publicity within the trades or in the industry, how can a personality get his name known in the public?

Tuna: Gary mentioned one very good point, with all the television that he has done, and I've done some telethons and shows here in Los Angeles. They say that just one day on television is equivalent to maybe one year in radio.

Owens: It really is.

Tuna: There is a recognition factor you can achieve there . . . it just warps radio.

Owens: For example, in *Laugh In*, and I was fortunate enough to do all six years of the show, I just played one character . . . the guy who had his hand over his ear. We had more viewers in one night, 35 million, than *Gone With the Wind* has had in the theater since 1939. It's an extremely powerful medium and the recognition factor is much greater. Look what's happened with Wolfman Jack and *The Midnight Special*.

Tuna: There's one other thing that I do right now, and I guess Gary you've done in the past . . . American Forces Radio. Overseas there isn't that much to listen to as far as English radio goes. Everybody will usually tune in an American Forces station at one time or another. When the people come back to Los Angeles they'll try to find the person on the radio that they used to listen to overseas. They're as loyal as your own family. You were the guy who sort of perked up their spirits.

Owens: While they were in that fox hole.

Tuna: With a fox!

Owens: A basement in Cleveland. What does all this mean? Let me out of here!

BPEP: Which media do you prefer . . . radio or tv?

Owens: Well, I lucked out when I first came to KMPC. I got an agent. I never had one until that time. Television is a better means of being known because you are a recognizable commodity. However, I would rather do radio than television, because it's much easier. Everything you say . . . if you come up with an idea . . . it's there on the radio. You don't have to wait four weeks for it to show up. But it's very important for everyone to try to branch out into other areas whenever possible. Many radio stations, for example CBS, didn't want their personalities also doing commercials. That seems foolish. They're not hurting themselves, they're helping themselves. The

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room in my house, or whatever office I'm in, I have a piece of paper. I was driving in today, and I can't remember which station I was listening to, but they were playing the Doors with Jim Morrison, *Light My Fire*. I like the song very much, and I started thinking of what I could do with it. How many ways could I introduce this record to do it badly or silly, or whatever. I might say, "The Doors, with Leonard Firestone on vocal, and Come on Baby, Light My Fire." Now that doesn't mean anything, but it's just a silly thought. I'll write it down . . . and somewhere along the line it'll probably pop up on my show. So Charlie says he's a magazine reader and an excerpt reader. That's important. Every successful radio personality that I know is a voracious reader.

BP&P: How can you teach yourself to think funny? Isn't that an inherent trait?

Tuna: Being funny is associated directly with confidence and acceptance. And unless you get that in the very beginning, you'll be discouraged.

Owens: I think there must be some inherent humor in your body . . . I've seen some very funny bodies before. If you're 800 pounds and 3 feet tall, you might have some very definite advantages in humor. I think the more you deal with humor, the more your mind automatically works that way. I sit down every morning and try to write about 20 jokes. I don't deal with political jokes, because I think you make a mistake one way or another. During the Nixon-McGovern election, both parties had asked me to entertain . . . one at the Democratic telethon, the other in Miami for Nixon and Agnew. George McGovern was my history teacher in college . . . a man I'd known for 20 years. And the Nixon people thought I was funny for one reason or another . . . and I thought they were funny for one reason or another! But I bowed out of both offers. I never let it be known what I am because, in radio, you've got 50% Republican, and 50% Democrat listeners. Anytime you politically come up for something, you're going to lose.

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Hope comes on stage. He'll just stand there and look at the camera and get a chortle.

BP&P: What kind of subject matter do you find is most universally accepted?

Tuna: It's whatever is topical that day. I try to look for a stream of consciousness that might be going through the public's mind. I really have no sacred cows, other than the fact that I'm very much like Gary. I won't ever let it be known which side I'm on. I try to be very unaffected . . . I don't care what their political affiliation might be. It's fair game. I

really have no adversaries.

BP&P: In incorporating personality into a music oriented radio station, is it best to try and tie the personality directly into the music?

Owens: When you play the same records day after day, I think it's very important that you try as many different ways to say something. That's basically what a gag writer does . . . he'll take one joke and see how many variations he can make out of it. How many dwarf jokes can you do? . . . How many meatloafs in your pants? Those kinds of things.

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Charlie at KHS's 'boat remote' cruise to Catalina Island. Tuna makes over 100 personal appearances per year.

on his way from Seattle to Boston to take a job. He was driving through Wyoming in a snow bank. He happened to be punching around the radio one morning, and picked up KOMA. He heard me, and when he got to Boston there was another opening at the station. Well, Larry flashed back to what he heard and recommended me. I was called and I got the job . . . just on a pure chance of button pushing. That's why the most important thing is to be as good as you can be . . . *everyday!* If you have an off day . . . it could very well be the time that guy is driving through and listening to you. He'd pass and go to another station.

Owens: You've got to do everyday, just as though an important person was about to hire you.

Tuna: I have never gotten a job by sending a tape. It's always been that someone's heard me or known me.

BP&P: *How does the time of your air shift affect what kind of a personality you are?*

Owens: Being that Charlie and I are both drive time personalities, entertainment is more important during those times. The listener should be kept in a mood of levity or lightness, rather than the cares of the day. You're not so much emphasizing the music as perhaps the comments around the music. If a guy is driving to work in the morning, he's trying to wake up . . . so Charlie is entertaining him by doing some zingers or one liners. It makes the listener feel that maybe the world isn't so bad after all. I catch them on the way home . . . they've just had a lousy day at work maybe. A guy had a fight with his wife that morning . . . if Charlie didn't brighten him up on the way to work, I'll try and get him on the way home! In drive time especially, you've

got to be more carefree than other times of the day or night.

BP&P: *Do you consider mid-day to be housewife time . . . and why is humor not as important then?*

Tuna: Well, mid-day is housewife time, to a point. Although, in Los Angeles the research has proven that there are just as many people out there, male and female, listening during the day. We have, at any one give point, at least a million cars on the freeway. The activity level in morning and afternoon is a little more hectic. I think at that point the personalities who respond to it the best are the spontaneous jocks who have that fun in their field. They take what appears to be bedlam, and maybe organize it a little bit on the air.

BP&P: *Why, in the mid-day, is the humor or entertainment level of the personality lower than in the morning or afternoon drives?*

Owens: I don't know why there couldn't be more personality or entertainment in those time periods (mid-day) . . . it just has been year after year . . . if you have a jock that is funny or a little bit sillier, you put him in a traffic time period.

Tuna: Plus, I think that most funny disc jockeys aspire to a drive time position. If they can't get it because there are already two funny people at one station, they just may drift on to another.

Owens: It's just like the difference between daytime and night time television. I don't like daytime tv shows. I've hosted some, and it's just the wrong place for me. The kinds of lines I do make people scratch their heads a lot, and say, "just a moment!" So therefore, drive time in radio would be more equivalent to night time television. The housewife audience is a different sort of audience. The audience during the day is not as captive as the listener in a car, and is perhaps not paying quite as much attention. Humor is related to attentiveness.

BP&P: *Charlie, your show is simulcast on KHS AM and FM in the morning. Do you feel there is any difference between the AM and FM listener, and the way the personality is accepted?*

Tuna: The biggest speculation I've heard over the years is that eventually, most of the talk . . . sports, news, the true personalities . . . will be on AM. The FM will be mainly the music audience. The FM personality has a distinct advantage. It's much harder to tune out because of the fine tuning on the FM dial . . . getting the station locked in with the AFC, etc. And a lot of FM radios don't have push buttons. So as far as listening patterns

go, you have an advantage on the FM. I think you can probably do a few more things, and feel that the audience will stay with you. AM has always been push-button . . . and if you do something that's a tune out factor, that personality finds himself in a lot more trouble.

BP&P: *It is rare that a true personality is specifically on an FM station. Do you think it's now an advantage to bring a personality to FM?*

Tuna: Yeah, if you can incorporate that into an FM station . . . that's kind of a virgin territory at this point. I think it's something we'll see more of once we realize that FM's biggest advantage is the quality of music presentation over an AM. But I don't think it should be necessarily stereotyped to the fact that music is all it has to be.

Owens: Stereotype is different from monotype. Monotype is what AM stations use!

Tuna: Ha ha!

BP&P: *Charlie, you're now doing a weekly 3-hour syndicated program. Gary, you've also been heavily involved in syndication.*

Tuna: Mainly in crime!

Owens: Yes, the crime syndicate. I'm a hit man in Burbank. Actually, I did several syndicated projects with Mel Blanc and Noel Blanc, such as *The Gary Owens Special Report*. We're still selling our packages from the 1960's believe it or not. Bob Arbogast and I did an album for Atlantic Records in 1961, but it was never released. That might have been the best thing that ever happened because we then turned it into a syndicated show. It's called *Return to Paper Plates*, and I'm still playing it today! We have 60 episodes that go over and over again. Now with the advent of *Mary Hartman, Mary Hartman*, I've changed the name of it to *Julia Fairholm, Julia Fairholm*, who is the girl in the stories we did in the early 60's. But because it isn't dated, you can keep playing it over and over again, and that's the beauty of syndication.

Tuna: One big advantage of syndication is that, if a station picks up a major market personality in a syndicated show,



more a personality is known, the better for the station in which he's working.

Tuna: People often ask me about my aspirations in the business . . . what I want to go on to . . . and television fascinates me. But I always want to have radio as a security blanket. I will never give up radio entirely.

The thought there, as Gary expresses, is the immediacy of radio. It's so much more flexible than television. You have to work with 60 - 70 excess people when you're doing a television show. Everybody has to coordinate around one particular individual or scene, whereas in radio, you are in control. You are the one who finally is producing it.

Owens: You've got to pay your dues in tv . . . obviously you don't just go on a network tv show. I was doing television since 1955, and then I got so caught up in radio that I didn't do anymore television until 1961. At that time I started doing *McHale's Navy* as an actor, *My Favorite Martian*, *The Munsters*, a lot of the Universal, Paramount, and 20th Century Fox shows. It's kind of funny because before *Laugh In*, they'd put your credits somewhere under the hairdresser's credits; *the part of guy #1 was played by Gary Owens*. Then after *Laugh In*, you get a *guest starring* role. You're the same person . . . you haven't changed . . . it's just that the recognition is there. It is as important as possible to be recognized, and you have to almost do a one man publicity campaign. There, of course, your ego is involved. People might say, "what a swelled head that guy has," which is kind of unfair. But if you don't do it yourself . . . nobody else is going to do it for you.

BP&P: How did your 'big breaks' come about?

Owens: Well, sometimes you just happen to be in the right place at the right time. Or you may befriend someone who knows how you think. That's really what happened to me more than anything. When we were starting *Laugh In*, and this is just an anecdote that I'll send to *Readers' Digest* if you don't use it; the producers, writers, and I were in a restaurant in Burbank. We went into the washroom to *tinkle*, which I believe is the phrase you use in magazine circles . . . so I was washing up in the bathroom there, and it's got this old tile ceiling. I put my hand over my ear and started talking in a deep voice. And George Schlatter, the producer, yelled, "hey . . . do that!" And I said, "what . . . you want me to wash my hands on the show?" He said . . . "No! Put your hand over your ear!" And that's how my character was created for *Laugh In* . . . because I happened to be going to the bathroom at the time! It's interesting too, that I had

been using the phrase *beautiful downtown Burbank* on my radio show for years . . . and nobody really paid attention. It wasn't until *Laugh In* that it caught on.

Harry Von Zell did one of the great broadcasting boo boos . . . "Ladies and Gentlemen, the President of the United States, *Hoobert Heever*." Harry was telling me about that and it's really funny how it happened. The chief announcer for CBS in those days was supposed to do that introduction for President Hoover, and he was in the hall at CBS in New York taking a drink of water. Well, he slipped, his false teeth fell out, and he stepped on them, breaking his bridge. He

couldn't go on . . . so Von Zell had the chance to do it. The fact that the guy stepped on his false teeth gave Harry his big break.

BP&P: Is that supposed to be a pun?

Owens: Get his big *break* . . . I'm glad you caught that. Because I didn't! It's the serendipity . . . the ambience . . . the things around you will sometimes just happen automatically. That's why it's very important to be as active as possible.

Tuna: Before I got the break to the big market, I was working at KOMA in Oklahoma City in 1966. Larry Lujak was

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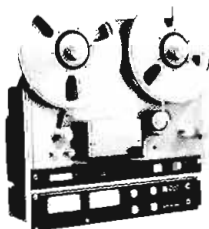
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it can inspire the rest of the jocks on the station's staff and possibly improve the level of excellence of the local disc jockeys. The jocks can see what is going on in the major markets, learn from that, and perhaps raise the station's standards.

BP&P: When a personality is syndicated, naturally he can't focus on 'local' material. How can the radio personality be just as effective in Las Cruces, New Mexico, as he can be in New York or Los Angeles?

Tuna: You have to take a universal topic . . . something that everybody can relate to. Quite a few of the phone bits that I do on KIIS, I'll use on my syndicated show and on American Forces Radio. Most of them are universal enough for instance, did the buzzards come back to Hinkly, Ohio that day? Or some guy has a new wind-mobile that he is trying to patent in California. The listener doesn't really know the point of reference where you're calling from. You have to almost be like the *Laugh In* writers were and deal with things that are humorous nationally . . . or even worldwide.


Owens: American Forces Radio is worldwide, and you've got to be very careful what you say . . . certain things in other countries are very offensive. I once said something and the producer ripped her hair out. I was broadcasting to the troupes in India, and I said something about eating a moo-cow. You can't say that in India, because cows are sacred.

Tuna: It got to be difficult during the energy crisis because I wanted to do all the funny lines about the crisis. Yet, my producer cautioned me, and said we couldn't use them because over in Iraq or Iran where the show is heard, they will be taken as a weakened position on the part of the United States. If it portrays us in that sort of a posture, it must be sensitive material.

Owens: It didn't help things at all when Charlie suggested that if Elton John removed the sequins from his suit, it would solve the energy crisis!

BP&P: What are your goals at this point in your careers?

Tuna: Well, I've had offers to go to other markets, but I'm going to stay in Hollywood. I like it here . . . I like the weather. I've always said that I'm not going to watch the Rosebowl from the snowbank somewhere in the midwest!

Owens: I'd like to continue just what I'm doing now. Three hours a day at KMPC, the animated cartoons, commercials . . . and I'm writing my third and fourth books. I *would* like to work only five days a week . . . but I've been telling them that for 14 years! 

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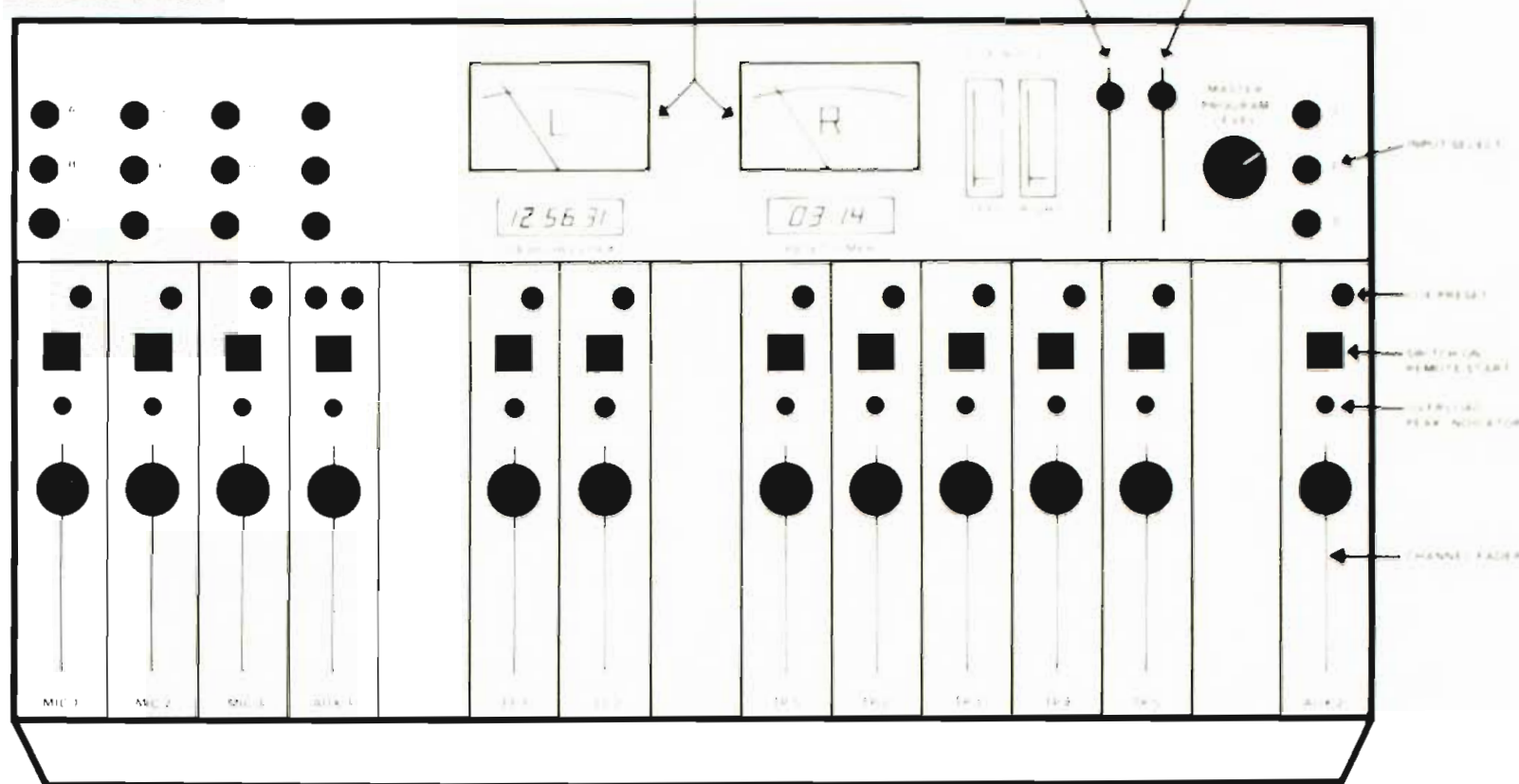
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FIGURE 1
CONSOLE LAYOUT



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go *all talk*, could your board handle the situation? What if you changed from an all disc to an all cart format? Would you suddenly be up to your neck in tape because of an inflexible board? What happens when AM stereo becomes a practical reality? Sure, you're going to have to make some equipment changes anyhow, but if you need a new console right now, why not make it flexible enough so you won't have to buy another new one later?

An inadequate board is going to be costly in future cash outlays that must be made to modify or adapt a board that wasn't planned right . . . not to mention the priceless programming and production sacrifices that must fall prey to a board that cannot fulfill on-air demands.

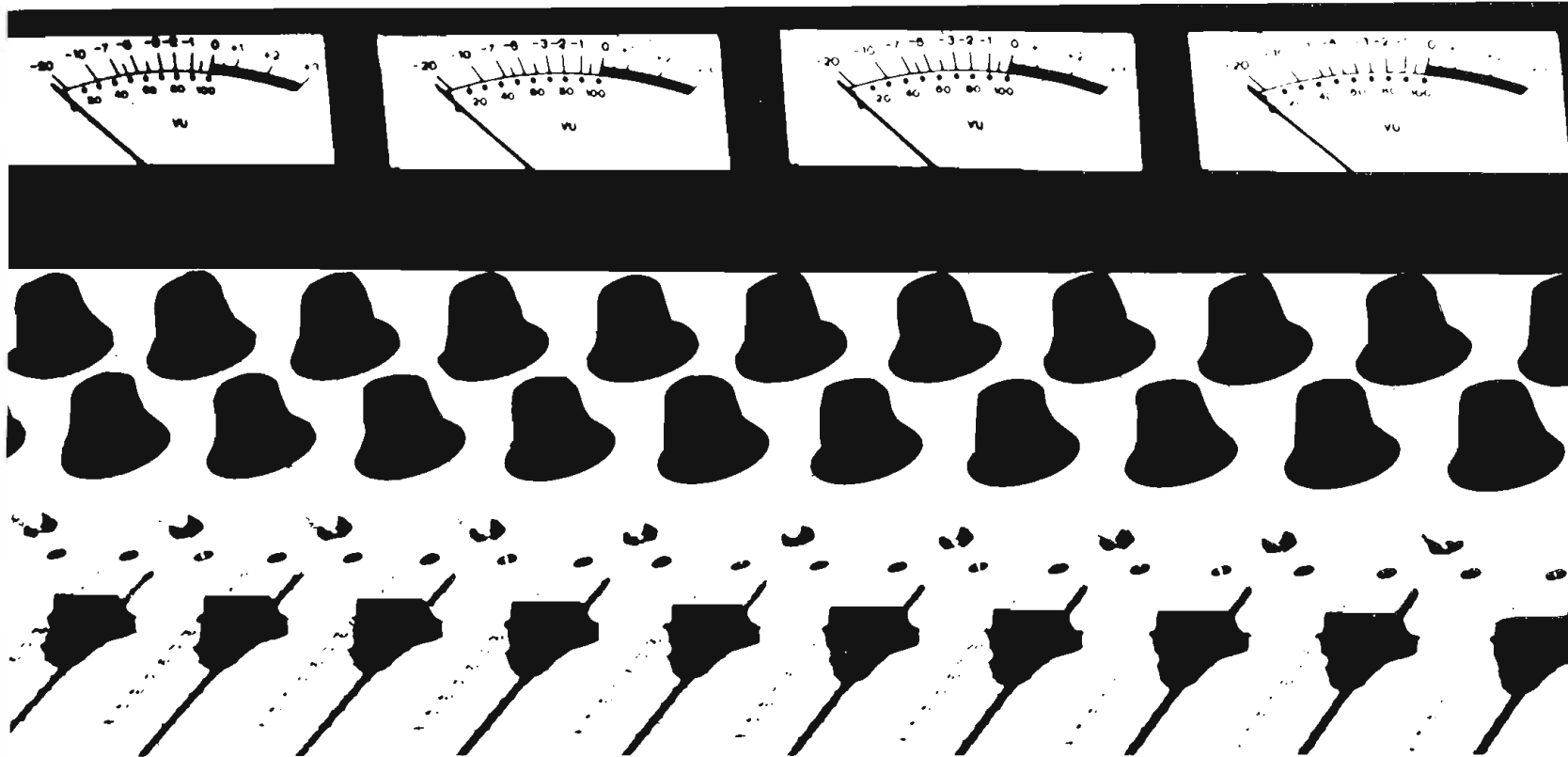
So, let's proceed now, with our *check-list* of possible console features. Again, you might not need every one of them, but see how each might fit into the scheme of things at your station when *new console time* comes around.

A board does not need to be overly elaborate to fulfill the needs of a wide variety of programming formats. The practical board will take into account the everyday needs of live programming: live announcers with pre-recorded materials on cartridge and disc, incoming listener requests, the broadcasting of phone calls, news casts, bulletins, remote feeds, and hopefully many commercials. Proper design will allow for all simple operations and complicated sweeps to be easily and effectively carried through.

INPUTS

Every input program source . . . each turntable, cartridge machine, microphone and auxiliary feeds should have its own input level control. Depending on what you're used to, you naturally have your choice of rotating or slide attenuators. Slide attenuators simply give the engineer a quick visual reference of relative levels, and also often makes fades easier and smoother, especially those involving more than one input. "Modular" boards are nice, because you can lay out your faders in groups, corresponding to microphones, turntables, tape decks, and auxiliary inputs. On a larger board, this makes it easier to quickly find the fader you want.

Twelve faders are recommended, and such an arrangement should comply with general stereo and monaural functions. Referring to our sample console layout, (Figure 1) beginning with the bottom left-hand corner of the illustrated board, microphone inputs 1 and 2 (MIC 1, MIC 2) are to accommodate the live announcer in a stereo broadcast situation. To create a more live effect, microphone 1 picks up the announcer's voice as he turns his head to the left, and microphone 2 accomplishes the same for head movements to the right. In a monaural broadcast environment, only one microphone would be used, therefore, microphone 2 input would act as a stand-by microphone or auxiliary input. Microphone 3 (MIC 3) is an additional microphone/line input, possibly for in-studio



Sad but true, every piece of audio equipment someday ends up in the 'used electronics parts bin' of the sky. As some point, every broadcast console must mix its last segue or fade its final record. If your console is either on its last legs or now unsuitable for your *advancing* broadcast operation, you're probably looking around at what new *state of the art* equipment is available. You'll have a lot to look at, because there is a plethora of manufacturers with excellent offerings.

There are several *stock* consoles available that will satisfy day-to-day audio essentials. Many companies also offer *modular* construction capabilities, where you custom-select what console components you desire, and piece together your perfect package.

Just what console ends up in your control room is governed by your functional needs, and of course, budget restrictions. But what type of console should you get? How many faders should it include? What kind of faders should they be? How should the board be laid out? How about equalizers? VU meters? Timers? Peak overload indicators? Before you think you've got all the answers, sit down with your chief engineer and see what suggestions he's got . . . or, if you're the chief engineer, confer with your staff engineers, production, air, and programming people to see what ideas they have.

If you plan to buy a pre-fabricated unit, you're of course limited to the choice of what designs are available; you won't have the flexibility of shaping the system *exactly* to your desires. Perhaps this article can help you think about what features you would prefer, and give you some direction in your console shopping. If you're sold on the do-it-yourself modular arrangement, then this article

should be especially helpful.

What I plan to do in these next few words is talk about what we might call the *ultimate, yet practical on-air board*. It's the console between the programming source and the transmitter. It shouldn't be confused with a *production board*, used for preparing or altering programming materials before they are broadcast (dubbing, editing, equalizing, echo, sound effects, etc.) ~~that's~~ a completely different article which will appear in these pages in the near future.

For the purposes of this article, think of the *ultimate, yet practical on-air console* as that new car you want to buy, loaded with all the optional extras. You might not really *need* every one of its features . . . they're designed in for ultimate convenience and comfort . . . something to make the ride easier and smoother. Just as with a console, the extras make your broadcast ride a little easier and smoother. That extra fader you never thought you would need is right there. The "Remote Start" switch is built right into the board. You didn't have to reach half-way across the room to start a cart machine and miss the announcer's cue. The intros and segue sweeps sounded smooth and perfect . . . your station never sounded tighter.

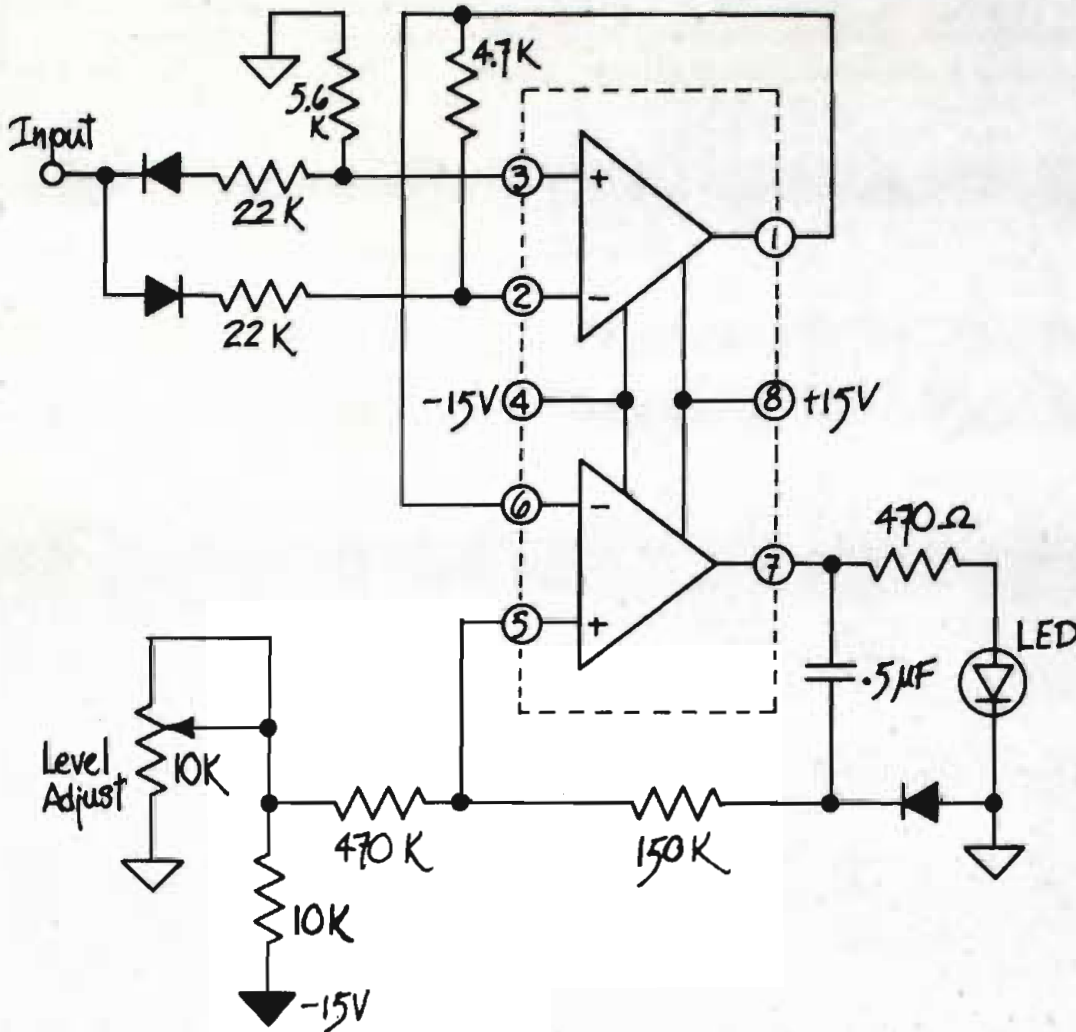
All the convenience is fine and dandy. But there is another important factor in having the right console features: *flexibility*. Sure, you're the number one rocker in town right now. But things do change, you know. If competition in your market suddenly forced your station to

Phillip J. Seretti is an audio design consultant, chief engineer of Seri Systems, Canoga Park, California, and Sunwest Recording Studios, Los Angeles.

The Practical Radio Broadcast Console

by Phillip J. Seretti

FIGURE 2



A PEAK OVERLOAD INDICATOR

The design described here is a simple, inexpensive, and easily adjustable circuit to indicate when a signal level exceeds a pre-set threshold. It is obviously well suited to function as a "Peak Overload Indicator" (a terrible misnomer, the idea is to monitor overdriving, not overloading). Working alongside a conventional VU meter, the device serves as a HEADROOM monitor indicating the optimum operating levels (maximum VU without peak overloads) for different kinds of program materials.

The circuit contains a full wave rectifier to sense both positive and negative signal peaks, and an LED indicator driven by a fast recovery one-shot multivibrator, which causes the LED to remain lit for about a quarter of a second when triggered by short transients (the very ones we don't want to miss!).

The level adjust potentiometer varies the threshold level from +20dBm to about +3dBm.

The power supply voltage influences the threshold level, and the values mentioned above are for a ± 15 volt supply.

The IC used here is a dual 741 op-amp in a Mini-Dip package, and is available for around a dollar under the following numbers: Motorola MC 1458, National Semiconductor LM 1458, etc. Any op-amp stabilized for unity gain may be used.

The input impedance is bridging and it draws about 3mA idling, and about 20mA when cycling.

Circuit design by Wayne Yentis. From "Recording Engineer/Producer" Volume 4, No. 1.

capable of handling line inputs. Again, this extra input is installed for emergencies as well as convenience.

MASTER LEVEL CONTROL

Regarding a "master" level control, such an item should not be readily available on the "on-the-air" console, and should be available only to the chief or maintenance engineer (possibly internally mounted in the board, on an equipment rack, or provided with a locking device). The alteration of the master level should not be a part of the day-to-day operation on this console. Volume alterations should be made only with the individual input faders, as if the console is properly designed and maintained, the engineer should have more than enough latitude in the individual controls to accommodate any volume deficiencies. Where certain records do contain abnormal volume levels, any level compensations or alterations should be made in the production room if the record is being transferred to cartridge. Alternatively, at the smaller broadcast facility, where a production room may not be available, the engineer should write a warning note on the record label or album jacket of a record containing abnormal level characteristics. Such a note will alert the engineer to make level adjustments prior to going on the air.

EQUALIZATION

Equalizers should not be designed into the console itself. If equalizers are deemed necessary at times (usually for the announcer's mic only) they should be made available only to the engineer, and again, located on an equipment rack or at another location. Altering E.Q. on the broadcast console requires additional operations for an already-busy engineer or announcer. If the equalization is changed for one programming source, the engineer may not be able to react quickly in an important sweep when he has to constantly re-align E.Q. for different inputs. The engineer should keep track of pre-determined E.Q. settings for each individual announcer's voice, and alter the E.Q. settings at the beginning of each announcer's shift. Equalizers, if used at all, should be of a three curve nature, allowing modification of the low, medium, and high frequency ranges, neither below 50 cycles per second, nor above 10,000 cycles. An equalizer with a range for every voice-utilized octave should prove sufficient. Any E.Q. alterations on programming materials should once again be made, prior to being aired, in the production room while being transferred to cartridge. E.Q. adjustments made in the production room can be handled with more time and preciseness . . . the end result being more consistency in the programming sound.

METERING

V.U. meters mounted on the console and measuring the broadcasted program bus are naturally mandatory for a con-

guests, an adjoining studio, or feed from a news man. At least one, and ideally two extra microphones and related board inputs be available for unexpected situations. Input four (AUX 1) is for any additional auxilliary programming sources or outside feeds, utilizing microphones or lines at the operator's choice.

In the illustrated board, INPUT SELECT switches marked "A,B,C" are provided for three different microphone sources. Switches marked "L, 1,2,3" are primarily line level sources. Each of these switch sections merely makes available input source selection for their respective channels.

Since cartridge machines are used so often, two record turntables should suffice any common broadcast situation. Inputs five and six on the illustrated board are labeled "Turntable 1 (TT1)", and "Turntable 2 (TT2)," for respective turntables in the studio. The input faders on the board, for all stereo turntables and cartridge machines, are single stereo faders . . . single master stereo faders that alter both left and right signals simultaneously, to the same degree. The aforementioned "radio production board" differs in this regard, but an "on-the-air" board utilizing separate left and right faders makes the engineer's job unnecessarily complicated. Further, if the record manufacturer has processed the record properly, and if the board is properly aligned, one stereo fader for each stereo input will provide for better control with correct, simultaneous fading. It will provide for an even fade, rather than having to re-mix what the record producer spent many hours trying to achieve. Any operations involving the alteration of a record's left and right balance, E.Q., or length, should be performed in the production room on a board designed for that purpose. Any altered programming materials should then be made available on cartridge, rather than making such operations on the air.

Inputs seven through eleven (TP1, TP2, TP3, TP4, and TP5) are to accommodate five tape cartridge machines. Five cartridge machines might sound like a lot, but it's recommended to provide for full flexibility in programming, and to make provisions for jammed or malfunctioning decks.

To illustrate a situation that calls for five cartridge machines and a turntable, let's go through a sweep that might often be found in a typical broadcast day. Assume that the record playing right now is on turntable 2 (TT2). After that record is over, a segue will be conducted into a second record on cartridge. The sweep begins as the second record is over, going immediately into a ten-second public service announcement also on cartridge. Next is a thirty-second commercial on cartridge, followed by a live announcer voice-over, followed again by another

thirty-second commercial on cartridge, immediately succeeded by another record on cartridge. E.g., Turntable 1: record, Cartridge 1: record, Cartridge 2: p.s.a., Cartridge 3: commercial (followed by live voice-over), Cartridge 4: commercial. At this point, four cartridge machines have been utilized . . . and scheduling requires another record, on cartridge, to follow the last commercial on machine #4. The engineer has two choices . . . wait for the first cartridge to re-cue itself then quickly insert the next cartridge, or alternatively, and ideally, he can have the next cartridge ready and waiting on a fifth machine. With the latter, the engineer has

more free time to think with less to worry about. He can concentrate on maintaining proper levels, or signals from the announcer. If the announcer is running the board himself, he can more effectively concentrate on his advertising copy. While the fifth cartridge machine is in operation, the engineer has ample time to re-cue all remaining cartridges and prepare for the next programming step. Five cartridge machines allow for total flexibility under normal conditions, allowing for sweep after sweep, all smoothly and effectively carried through.

The twelfth and remaining fader on the board is one final auxilliary input

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tain his levels. Just the opposite type of metering device, or "low level" indicator is available. Although not necessary in most broadcast operations, the low level indicator alerts the engineer, usually with a different colored light bulb, if the audio signal consistently falls below an average specified level.

SWITCHING

Situated in between the overload peak indicators and the cue presets in figure 1, are the *Switch on/Remote start* switches. Such a switch is an ideal feature for every input on the console, and its function is to achieve two tasks: 1) to apply

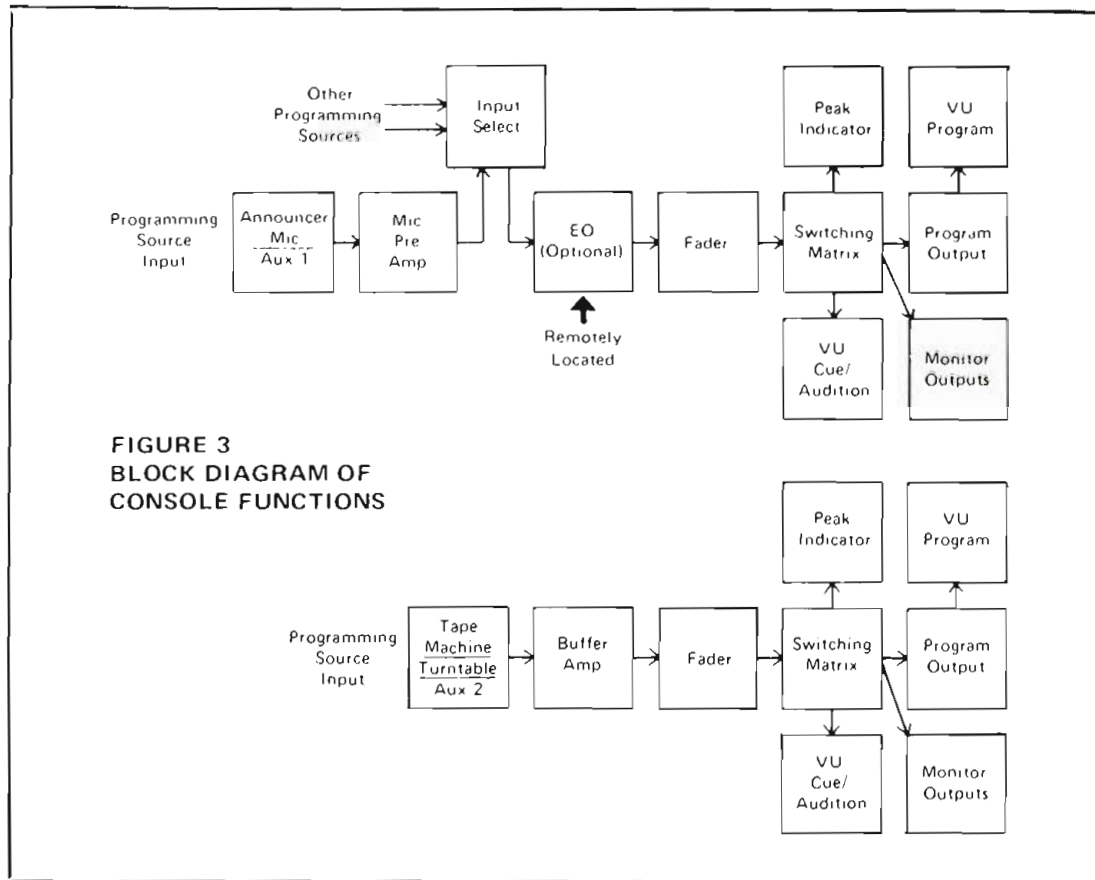


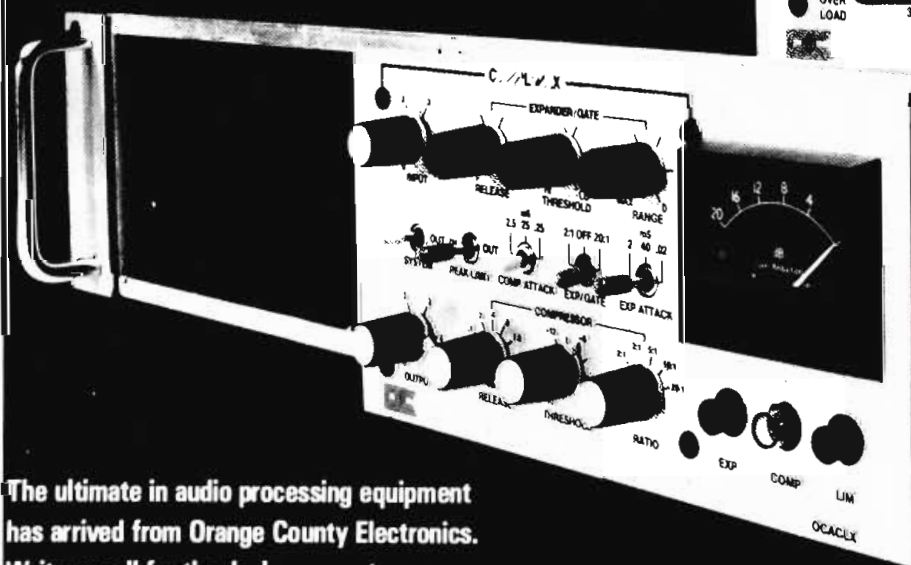
FIGURE 3
BLOCK DIAGRAM OF
CONSOLE FUNCTIONS

the audio input of that particular programming source to the program buses,

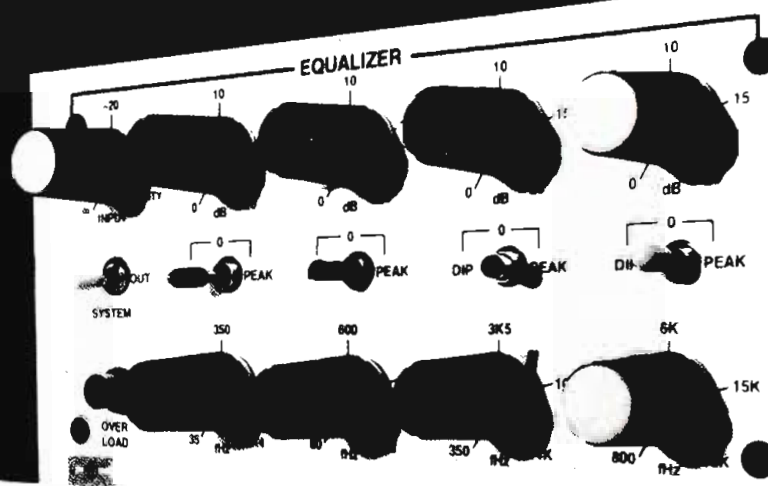
(such as turntables and cartridge machines). For instance, if the "turntable 1 (TT1)" input is being considered, the "Switch on/Remote start" control will

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stant level reference. A stereo console should obviously have two program bus meters, displaying left and right levels, and a monaural console, one meter. It is recommended, then, that the board have a second set of meters, generally smaller in size, for the "cue" "audition" function of the console. The "cue" or "audition" channel is used for previewing the levels or sound of a programming source prior to being aired, and of course for cueing up discs. Located just above the middle of the console in figure 1, the "cue" switch for each input channels that signal into the audition meters and through a small set of auxilliary speakers or the actual monitor system. The engineer can then hear the source and set an arbitrary pre-determined level prior to going on the air. Such a function eliminates guesswork and reduces the need for volume level alterations once the programming source is being broadcast. The "cue" or "audition" channel is of course not being transmitted, but is channeled onto separate buses in the console.

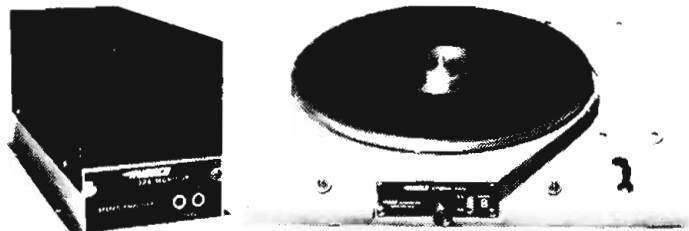
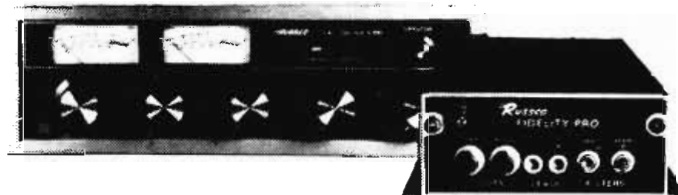
Many broadcast consoles are supplied with a cue switch designed right into the fader of each input channel. When the fader is pulled (or rotated) all the way down, a bit more pressure in a downward direction will click on the cue switch and channel the programming source through the monitor system at an arbitrary listening level. The disadvantage to having this standard "cue detent" switch built into the fader, is that the fader must be moved all the way down to the switching point and can no longer be used to set levels. It is advantageous to have the "cue" activated by a separate switch, so that the fader can be used to pre-set level adjustments without having to use the fader mechanism to perform the cue switch function.

An extremely elaborate board will include separate, small V.U. meters for each individual input. Individual meters are beneficial from the standpoint that it gives the board operator separate level references for each of the twelve inputs, however, meters consume considerable space and are quite expensive. But even more restricting, it is very difficult for an engineer to effectively keep his eyes on twelve small meters in motion. To accommodate the need for some type of metering reference for each input, "peak indicators" can be installed at about one-fourth the cost of V.U. meters, they take up very little space, and don't require the constant attention of the engineer. (See Fig. 2) Peak indicators consist of a small red light bulb or light emitting diode, mounted on the console just above each fader. To avoid distortion, the indicator bulbs are triggered by a circuit that senses actual high peaks in the audio signal. When undesirable peaks are prevalent, the red light automatically flashes, and alerts the engineer to properly main-

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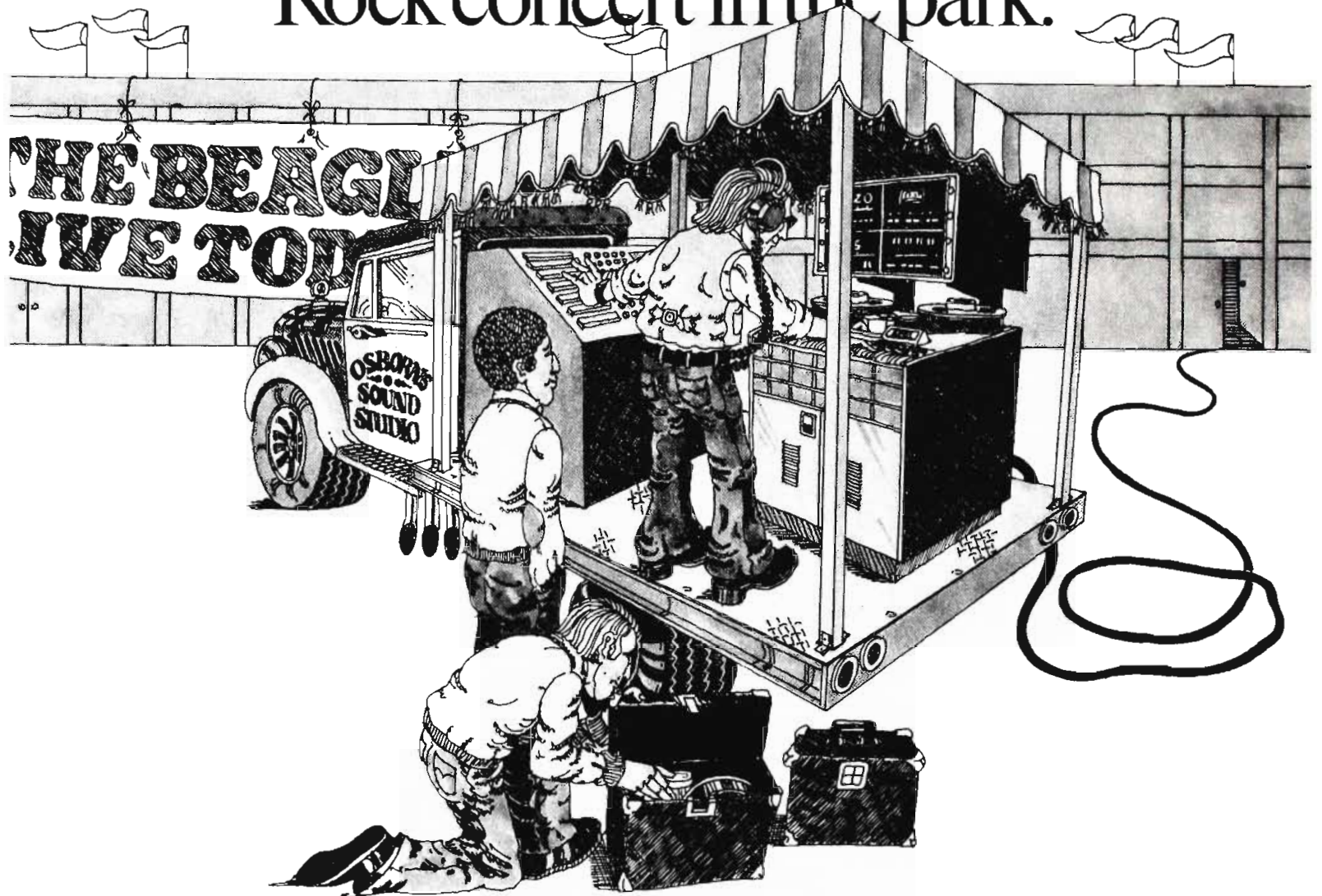
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start the cued-up turntable rotating, as well as allow the audio signal from that turntable to be applied to the program bus. Likewise, if "Tape 1 (TP1)" input is used, the cartridge machine will start, and the cartridge machine's audio path will connect to the program bus. Microphone or line input channels (inputs that do not operate any outboard equipment) will simply have the audio signal turned on or off when the switch is used. Where external equipment is involved with an input, the dual purpose "Switch on/Remote start" control frees one hand and allows the engineer to carry on other needed operations.

RESET TIMER

An additional useful item that can be designed into a board is the automatic "reset timer". The timer is triggered to reset to zero and begin timing whenever the "Switch on/Remote start" control is activated for a new programming source. Such a feature provides the operator with constant running time information pertaining to each programming material. For instance, assume that a particular record runs 3 minutes, 23 seconds. When the "Switch on/Remote start" switch is activated, the record will begin playing, the timer will reset to zero and begin counting out minutes and seconds. The engineer does not have to listen to the record to know when the end or a fade is approaching. An occasional check of the reset timer will tell the engineer precisely when to prepare for a segue, commercial, or next occurring operation.

REMAINING FEATURES

The functions of the remaining features on the console are relatively self explanatory. Included is a twenty-four hour digital clock mounted below the V.U. meters. This allows the engineer to have time information before his eyes, rather than having to glance away to a clock on the wall. Other practical features are individual monitor level controls for both the in-studio monitoring system, as well as for the announcer's headphones.

Every radio station has different needs in a broadcast board, and the console must cater to the requirements of each individual format. A good basic design, such as the board presented here, is universal in that it can handle most common on-the-air broadcast requirements. A well planned and constructed board will make key wiring points available to a technician, should any electronic alterations or modifications be necessary, but remember that the console should always be totally functional . . . simple and not confusing. When an engineer's eyes are flashing from a log or piece of copy, over to a record, to a cartridge machine, down on the meters, over to a fader . . . there's plenty to keep track of already. The more functional the on-the-air studio console is, the more of an asset that piece of equipment will be to the broadcast operation. □

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SCENARIO: SOUND STAGE OR LOCATION SETTINGS

For years, television production was bound to the studio due to the sheer massiveness of its production technology. Cameras were nearly as big as Volkswagens, and the miles of huge cables and the awesome power requirements for these behemoths, as well as the thousands of watts of lighting necessary to make pictures, made production virtually impossible anywhere but in the studio.

Meanwhile, the classical Hollywood image of a little black box on sticks accentuated the simple mobility of film production. Rather than an exhaustive reflection upon the maturation of video production equipment, suffice to say that the technological revolution in solid-state and semiconductor development has made video production highly mobile, and has given us a level of sophistication and control heretofore unheard of within the scope of the broadcast industry.

As to the choice of stage or location for production . . . let's examine what will become a key thread in the weaving the fabric of this discussion . . . *economy*. With the skyrocketing costs of labor and materials, building sets has lost a lot of favor.

Sets from the beginning allowed greater control of lighting, sound, camera angles, and dressing and were, therefore, desired over locations. But economies have become important. Time is very expensive, and careful selection of location usually provides a more acceptable product in this age of production *realism*. And since videotape is an *immediate* medium which is now very portable and requires minimum lighting support, economically translating the savings of time means lots of dollars to commercial production ventures. We have found, in almost any case, location recording is more desirable than stage/set recording in either the film or tape medium. Due to the high incidence of *limbo* production, your setting can be almost anywhere as long as you have a roll of seamless paper and a *softlight*.

The one clear advantage of tape over film is that you know what you have even before you've shot it. Producer, director, lighting staff, and client can see it come together on the screen before the tape ever rolls. The lack of control in the film medium due to invisibility of what is actually going on film, plus the tortuous wait for *rushes*, combined with the all too frequent need to re-shoot . . . all combined to form a distinct negative for the film medium as relative to operating efficiency and economy of tape. Recalling talent requires another full session fee regardless of the reason for recall, and the unknowns in film production increase the opportunity for error. In any business that is called high risk.

LIGHTING



The technological revolution in solid-state and semiconductor development has made video production highly mobile.

are mixed . . . transferring one to the other. This difference shows up as the horizontal line you may have seen crawling up the face of the TV when a TV camera shoots a projected film or when the face of a TV set is shot on film. The problem is successfully resolved by using either a 24 frame synchronous shutter system on the film island which matches the apperency of the frame rate, or by a newer technique in which telproduction systems are altered to produce 655 lines of scan at a rate of 24 frames per second. Transfers are therefore in frame sync, and resolution is enhanced by increasing the number of scan lines per frame.

But as our discussion concerns *broadcast*, we have now touched upon what we earlier referred to as the great equalizer. The television set. Our real common denominator is the number of scan lines . . . in the broadcast camera, on the video tape, and in the TV monitor itself.

Traditional comparisons of film and tape have proponents of the former shouting that film has the *equivalent* of two thousand lines of resolution simply because it is a non-linear medium; i.e., emulsive. Indeed they are not concerned with lines . . . rather grain . . . as the limiting factor. Yet in broadcast, all these considerations become academic, because the home TV receiver operates on a scan line reproduction system the

limitation of which is, at best, capable of reproducing about 300 lines of electronic video information from the broadcast signal. So as broadcast translates the emulsive medium to a linear medium, resolution is, for the purposes of this article, put to bed. So let us charge with aggressive redundancy into our next consideration . . .

THE PROCESS OF PRODUCTION

As there are many more similarities than dissimilarities in production techniques in film and tape, let me just establish some basic criteria which enhance a few of the fundamental considerations which separate the two vehicles. A primary concern is contrast ratios. The human eye and its little computer we call the brain can discern detail in deep shadow and bright sunlight simultaneously. Yet as we take this fact for granted, no record/reproduce medium can even come close. The conservative estimate of the discernability of the human eye to perceive detail in contrast is a ratio of 1000 to 1. Film, at best, can achieve 100 to 1. Video electronics are a poor third at 30 to 1. It is therefore a truism that what you see is definitely *not* what you get. Keeping in mind that all broadcast is limited to that poor ratio, one particular advantage of film is, again, academic.

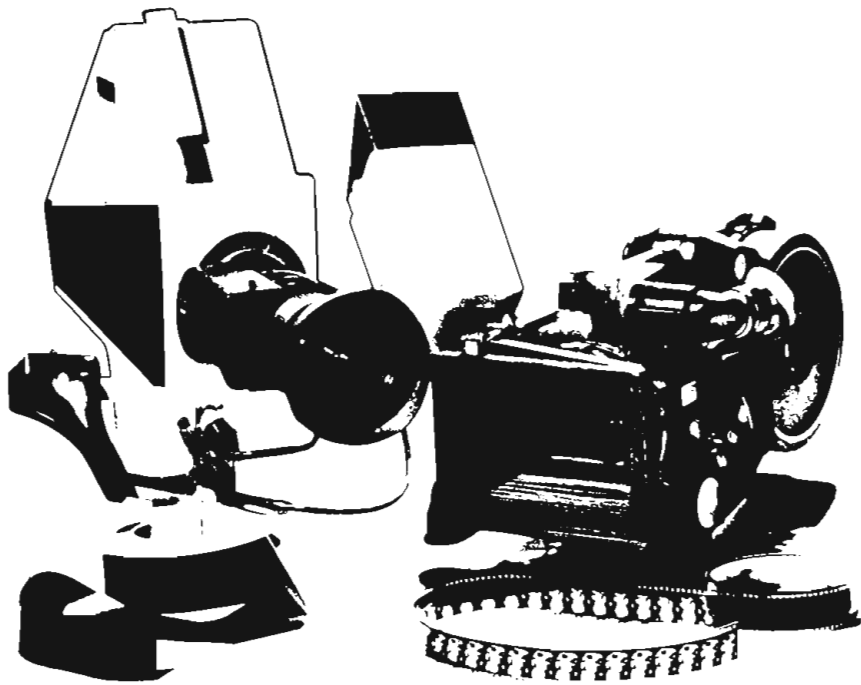
Keeping in mind that *broadcast* is our fruitbasket, let us begin a hypothetical commercial production, aimed at a critical analysts of our vehicles as applicable thereto. In our imaginary preproduction meeting, we will concern ourselves with the elements of our commercial. Technically, it will involve the following:

Set/Location
Equipment
Lighting
Blocking & Shooting
Audio

The Authors:

Rush Beesley is President, and Steve Blackson is Operations Manager of Sundace Productions, Inc., a Dallas based company which provides audio and videotape production services, specializing in advertising-related activities.

Sundance facilities include a fully equipped 16-track audio production studio, and an RCA equipped mobile VTR production vehicle, plus off line VTR editing.



"Apples & Oranges"

A Fruitful Discussion of Film versus Video Tape - Part One
by Rush Beesley and Steve Blackson

In the proud tradition of arbiter, we hereby affirm our position as devil's advocate in yet another, but hopefully enlightening, discussion of film and videotape which, for the purposes of this treatise, we shall refer to as

APPLES AND ORANGES:
a fruitful discussion of film
and/or/versus video tape

Comparing film production and video tape production is a lot like comparing apples and oranges. Both grow on trees. (So far everyone surely agrees). Each is a juicy and tempting fruit when allowed to grow and mature properly. And each is capable of producing excessive flatulence if consumed by the public in an under-ripened state. Likewise, when over-ripe, each is distasteful . . . and unmarketable.

They are obviously different. Yet as broadcast becomes the common denominator, both end up in the fruit-basket which becomes the great equalizer . . . the CRT (Cathode Ray Tube) . . . more affectionately known as the Boob Tube. Hereafter our discussion approaches the academic, because (petitioning here for metaphor) it all comes out the same hole.

PASSÉ TENTS

Film- -motion pictures- -took root and flowered in the glamour days of Hollywood. Celluloid was clattering through the gates, crudely but effectively exploiting the phenomenon of mass entertainment through an exciting and almost surreal medium. The concept of *bigger than life* enhanced the appeal, drawing people out of their all-too-real existence and into the fantasy worlds of the silver screen.

From the days of slapstick, swash-bucklers, and private eyes, the masters of the cinema have left us with a legacy of

nearly three quarters of a century of film production, together with techniques and production tricks which are still valid today. (It is perhaps interesting to note here that our *modern* broadcast programming, although condensed in time and physical dimension, has evolved to a high level of sophistication which purveys us with slapstick, swashbucklers, private eyes, and for you Lerner and Lowe fans, a phenomenon called, *Donny and Marie*.)

And in the topsy tradition, television one day appeared in the early twenties . . . who the father was is not clear . . . but there are those who insist that if it weren't for Thomas Edison, we'd still be watching TV by candlelight. As regards public acceptance and exposure . . . continued experimentation and a hiatus for World War II delayed the implementing of TV on a broad basis until 1948. Then as live television stations began sporadically broadcasting their blurry black and white images in local markets, the emergence of programming and sponsored advertising became a reality.

No VTRs. No simul-rolls. All production was done live (whenever the cameras and transmitter worked); if a particular program was designated as worth keeping, it was recorded via Kinescope- - filming the program in black and white right off the face of a television set.

When Ampex came bouncing along with what they called a Video Recorder in 1959, *modern* television production became a reality. Now, like film, programming and production could be committed to a medium, edited, (with scissors) and broadcast with infinitely more control. Time zones and rebroadcasts became network considerations . . . and although television was still a far cry from the silver screen, the *Gray Ghost*

awkwardly implanted its embryonic self in the future of Man.

Its rise to prominence, its influence, and its effect upon film and tape as broadcast vehicles are the subjects of our further discussion.

THE MEDIUM IS THE MASSEUSE

In getting down to basics, it is appropriate here to mention the essential differences between film and tape as a matter of elemental physics. Film is an emulsive medium; i.e., images are created by the reaction of chemicals with other chemicals which have been exposed to light- -transmitted via the lens. Resolution is determined by the amount of *grain* which results from the total photochemical processing- -from the type of film stock and chemicals used, through several generations up to and including the final release printing. Critical factors are temperature of chemicals, humidity, air contamination by dust or lint, and color balance quality control in printing.

Tape, on the other hand, is a magnetic medium; images are created by electromagnetic alignment of metal particles on a plastic backing. As the video head spins across the tape, an electrical bias current realigns the magnetic particles which, when scanned by the playback heads, produce electrical signals that are unexplainably translated into pictures. Resolution is determined by the number of scan lines of the camera as well as the frequency storage and playback capability of the VTR. Our NTSC system has established a broadcast standard of 525 lines (of scan) with a reference of 30 frames per second at 60 cycles AC.

Film projection has long been standard at 24 frames per second, so there is an inherent difference when the two vehicles

continued . . .

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104	110	116	122	128	134	140	146	152	158	164	170
105	111	117	123	129	135	141	147	153	159	165	171
106	112	118	124	130	136	142	148	154	160	166	172

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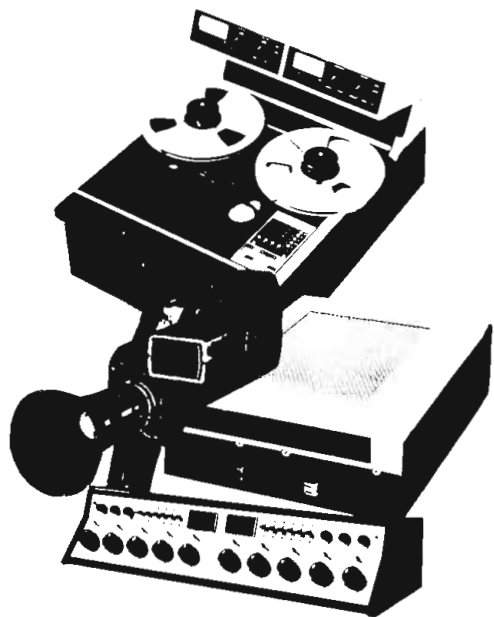
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Recording a reproducing sound in association with both film and videotape. Assuming that broadcast is an inherent limitation to them both, we'll proceed apace.

Film sound is usually recorded single system or double system; the former is film which actually has a stripe of magnetic tape running down one edge of the film. As the camera rolls, the sound is recorded via microphone directly on the mag strips. Transfer and interlock no longer become necessities, but the original film must be processed and developed, then projected with a unit that has audio heads which are capable of reading the information on the mag stripe. The inherent limitations of single system are apparent, and this approach is most widely used in news film where speed is paramount and quality, control, and printing requirements are secondary.

More generally used in film is the double system method. Sound is recorded on a separate audio recorder which runs in sync with the film camera via a reference sync pulse, usually generated by a crystal controlled frequency modulator. The Director's commands to roll must be acknowledged by both the camera operator and the audio man, each assuring the director that *speed* - - roll and crystal lock - - have been attained. In order to synchronize later playback, the slate is utilized; the director requests the scene to be *marked*, whereupon a slate or clapboard with *scene* and *take* information is placed before the camera. The same information is then spoken aloud for the benefit of the audio man in later searching for takes without the benefit of a film to look at . . . and then the clapboard is *clapped*, that point of sound and picture used as coarse reference for later interlocking of picture and sound.

After shooting is completed, the audio must be transferred to magnetic film, which is essentially audio tape with a film type backing instead of its traditional mylar coat. This mag film is sprocketed and runs on a machine similar to a film projector. Although they are separate machines, they run in *interlock* mode which, once properly synchronized on the start marks, maintains *dead sync* for playback.

When the final cut is determined and accomplished, the audio on the edited mag film is transferred to the release film with picture. The process by which this occurs is called optical printing of sound. It is apparent on the edge of the film as a jagged and irregular white line running down the edge next to the frames. The sound projector reads this line via an *exciter lamp* which translates the modulating white line into audio signals, which are amplified and played through the speaker.

Optical tracks, as they are called, have

very limited record and playback capability relative to what we have come to accept as the full-range audio spectrum. While home stereo units are generally capable of reproduction from 20-20,000 cycles per second, a 16 mm optical track is at best reproducing 200 to 6000 cycles.

Two considerations apply. First, all audio reproduction and frequency integrity has been maintained until the optical transfer. Hence, this process of optical reproduction becomes the real limiting factor. Secondly, the process of broadcasting the signal also has inherent performance limitations. Add to that the fact that the average speaker size in a home TV receiver is no larger than three inches, with limited frequency response. Stereophiles, spoiled by today's sophisticated and relatively inexpensive amplifier/speaker systems, are often perplexed at the limited capability of TV in reproducing *true* full range sound.

Such a discussion opens up another whole can of wriggling worms, and we will examine a few of them in part 2 of this article in the next issue of BP&P. But for purposes of this discussion we'll also put film sound to bed, and touch briefly upon similar conditions in video sound recording.

Brief it will indeed be, because video sound is inherently single system, and is never deviant from the magnetic medium. Sound and picture are always together, even if sound is *laid over* wild picture. The only limitation suffered here, (broadcast notwithstanding) is that the orientation of magnetic particles on two inch *quad* tape is not optimum for audio recording. The angle of the heads as they *write* video information on the tape is almost perpendicular to the deck motion of the tape path. Therefore compromises have been made. Audio heads record and play information as the tape passes a stationary head placement . . . so information is essentially horizontal and directly linear. These types of heads are also used in quad tape machines, and the tape is essentially the same as two inch multi-track audio tape. But as we mentioned earlier, in order to record video information, the four video heads are spinning at thousands of revolutions per minute on a wheel which is essentially vertical relative to the tape path. The combination of the two cannot be resolved but through compromise, and in that video information is much more difficult to *write*, the magnetic particles on the tape are aligned for maximum writing efficiency on the video heads. Consequently, the audio information cannot be stored properly, and there are several discontinuities in audio frequency response. Quad machines have built-in equalizers which are supposed to *fill in the holes*, but the result is that over-bright thinness which some have come to

We touched briefly on lighting . . . there are a few more interesting considerations. State of the art TV cameras have leapt the giant chasms of production limitations and can now operate under the most marginal conditions. Again, film has always conquered lighting and color temperature problems by the selective use of filters. Under marginal conditions such as mixed color temperatures the proper selection can be tricky, and with no video immediacy the risk is exaggerated. It is now safe to say that a portable video production camera requires less light to operate efficiently than does a film camera under the same circumstances. Color balancing a camera is accomplished by having elaborate *handles* on the controls which affect the way the camera sees and interprets a scene. Elaborate *painting* of scenes is possible with results assured due to immediacy . . . and control is further established by handles on contrast, black level, and aperture settings. In effect then, the TV monitor becomes a canvas upon which is created, through trial and error, the desired product . . . complete real-time control being the essential key for production effectiveness.

It has been our experience that available light, with only the slightest of complimentary enhancement lighting, provides the best, most natural results.

Of course, the same approach can be assumed in film, but the necessity of higher overall light levels often creates an excess of heat, a larger number of instruments in a confined location, and certainly larger demands for electricity. And although grid lighting is still widely and successfully used, it is no longer a necessity for tasteful production. So much of what we're seeing today is basic, single source lighting with the smallest amount of fill where needed . . . if at all.

BLOCKING, TACKLING, AND SHOOTING

Assuming our commercial is being filmed or taped, shall we do it with more than one camera? Traditional television provides for multi-camera operation through a video switcher, enabling a segment of programming to be captured as interestingly and with as much variation as possible. It also allows for the inclusion of special effects, fades, dissolves, wipes, and other production tricks used in the *live* assembly of a show.

But commercial production has evolved from film style shooting . . . i.e., shooting scenes one at a time, not necessarily in order, and assembling them at a later date by post production. Critical in this approach is continuity in same-scene lighting, make-up, and set dressing, as well as audio level and presence match-

ing.

Now that video is regarded as a matter of practicality, the question of multi-camera remains. Again taking advantage of the immediacy of the medium, it is possible to use a multi-camera technique and *cut* the commercial live, but for inserts or cutaways. Yet the additional cost of manpower and equipment seems to, in most cases, negate the advantage of so doing. To match the portability and speed of film production, single camera operation seems to provide the greatest efficacy.

By comparison here . . . film doesn't involve tape trucks and long strings of umbilical cables; it is simple and relatively quick. Video production has minimized these traditional problems, and offsets them with the recurring advantage of immediacy.

In sum, the two are generally acceptable as effective vehicles in committing action to a commercial broadcast medium . . . with one other consideration . . .

MOS; or the lack of same.

Broadcast sound has traditionally been considered a nagging accessory of video. Although several attempts have been made to upgrade and innovate in the audio production area, the broadcast of that sound always pulls down the level of any such attempts at improvement.

Let us examine the method of re-

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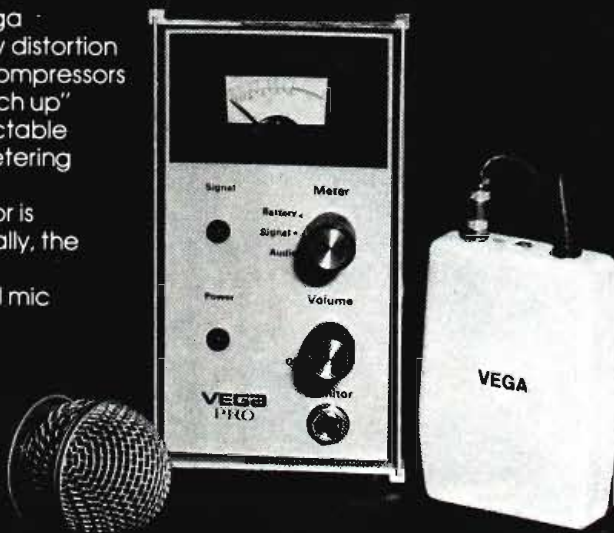
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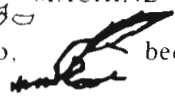








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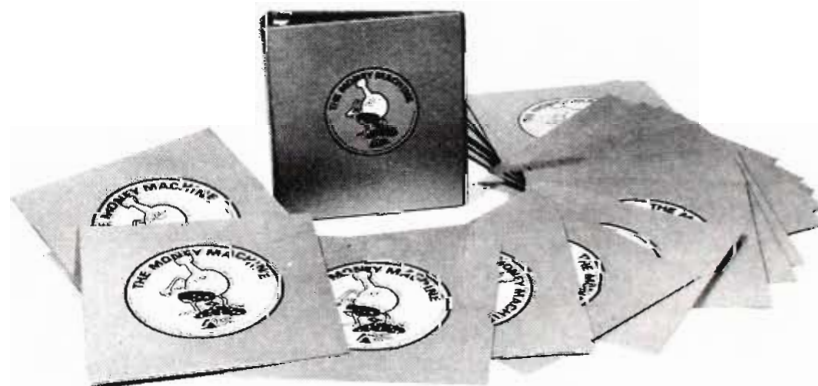
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"How can I be of Service?"

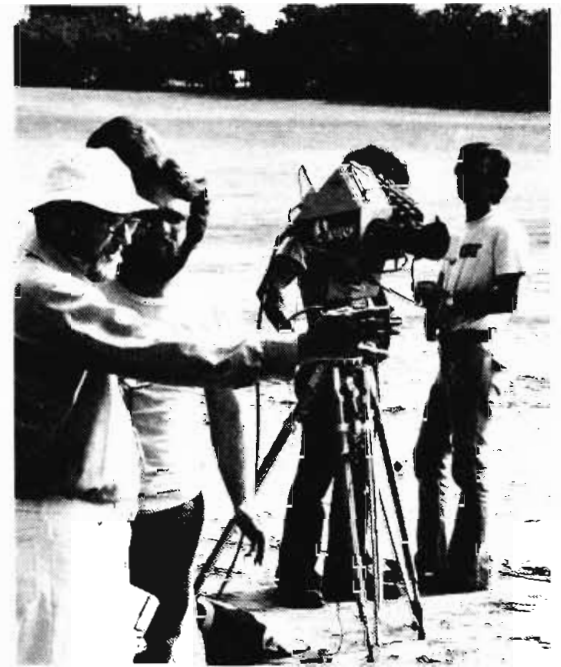


call the *video sound*. There are ways around this problem, and they too will be discussed in our continued article.

Suffice to say, at this point, neither film sound nor video sound are optimized; each has inherent limitations - - and of the two, video sound is more controllable and efficient due to the lack of need for transfer, interchange, and re-recording. In our continuation, we will examine some alternatives to our present system; how broadcast standards can be upgraded with considerations for not only full range reproduction, but stereo broadcast as well. Additionally, we shall discuss the relative differences in working with film and video sound components in post production, which will bring some very interesting things to light. **THEN, THEREFORE, AND SO FORTH**

Hopefully by now we have examined at least a basic outline in production parallels between film and video tape. I've saved most of the juicy stuff for the next issue, which will concern itself primarily with *post production*, the glueing together of pieces in hopes of creating a satisfactory whole, (or *hole*, if you need something deeper to climb into).

Next time we'll discuss all forms of editing, audio sweetening and mixing, time code synchronization, production tricks passed and present, and a note-



With economies becoming more important, careful selection of location, as opposed to a set, usually provides an acceptable product, especially in this age of production 'realism'. Minimum lighting support is required, and often, available light, with only the slightest of complimentary enhancement lighting, provides the best, most natural results.

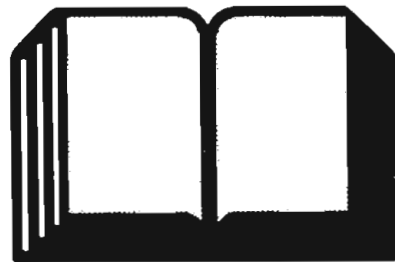
worthy discussion of cost analysis . . . from production through release and storage.

We'll try to wrap up our discourse with some interesting previews of future developments in both film and tape, and even dance lightly into other areas which will most certainly be of import to

broadcasters as well as the consumer marketplace . . . digital video . . . holographic broadcasting . . . lasers, now and tomorrow . . . etc.

Until then . . . QUIET PLEASE . . . ROLL TAPE . . . SPEED . . . ROLL SOUND . . . SPEED . . . KILL THE BARS . . . KILL TONE . . . etc. ☐

BP&P



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LV: The problem is that it is an all-encompassing term that means nothing by itself. *Middle of the Road* really means that you are nothing in particular. You are a composite of sounds. And that's why it is one of the hardest formats to do correctly, and the easiest to do badly. You're dealing with the dimensions of sound, unlike the basic one dimension of rock, or even the basic one dimension of country and beautiful music. MOR is a total integration. You're integrating the dimensions of instrumental, vocal, country crossover, and contemporary MOR with standard MOR . . . you've got a musical blend that is a spectrum of sound

that has to be developed like a fine work of art. It's a true and necessary skill. You don't play the hits and get away with it. You play sound.

BP&P: *What, then, is the sound of MOR?*

LV: Well, of course we think it's our format, "The Entertainers." It's basically a three-part sound. It deals in standard MOR . . . the likes of Andy Williams, Tony Bennett, Vicki Carr, Petula Clark; it includes current MOR . . . Helen Reddy, The Carpenters, Tony Orlando, The Captain & Tennille, Neil Diamond, and the distinction here is that we don't dip into what we consider to be rock. We

don't play, generically speaking, the Rolling Stones, The Eagles, Chicago, The Ohio Players, The Bay City Rollers, K.C. and the Sunshine Band, The Doobie Brothers, or Bachman-Turner Overdrive. However, no artist is ruled out simply because he does basically rock material. Once again sound is the issue. A release by any of the rock oriented artists which is MOR in content and presentation will be in "The Entertainers." We keep it very current . . . but very adult in our current MOR selections. The third element is crossover, primarily country . . . Olivia, Denver, Rich, Mac Davis.

BP&P: *How are these three parts blended?*

LV: It's about one-half standard, and about half equally divided between current MOR and crossover. In that blend, it retains a very current and fresh flavor. And it also is all-time with the MOR standards.

BP&P: *Is there enough standard MOR type music being released today to pro-*

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LARRY VANDERVEEN is President of Radio Arts, Inc., Burbank, California, producers of "The Entertainers" MOR automation format.

Larry's early interest in radio led him to state-wide recognition in high school announcing competition. He announced and produced for the American Forces Network in Europe. First professional experience came in 1956 from selling sponsorship for his own weekly show on KROW in Oakland, California following his Army service.

Larry's move to the sales and management side of broadcasting began with Westinghouse as an account executive for KFWB and he later held the same position with Metromedia's KTTV. He served as Sales Manager for Buckley-owned KGIL, and General Sales Manager of Cox Broadcasting's KFI, both in Los Angeles. Larry Vanderveen is a member of the Pacific Pioneer Broadcasters, the National Academy of Television Arts and Sciences, and is founder and President of the National Leukemia Broadcast Council.

Q&A M.O.R.

-the fable of the mysterious lost format

An Interview with Larry Vanderveen, President, Radio Arts, Inc.

by Gary Kleinman

BP&P: Can you give an account of your observations of MOR?

Larry Vanderveen: When I was General Sales Manager at KFI, I had developed a long-standing belief that MOR . . . real MOR . . . had disintegrated. It had been replaced by a soft rock substitute going under the name of MOR in most cases.

BP&P: What led to that?

Larry Vanderveen: It happened because, in my opinion, in the middle sixties, America in general went into a youth movement. Advertising agencies in particular suddenly decided that by the next Wednesday at noon, everybody in America was going to be under 25. There just wasn't going to be anybody older than that. The agencies started demanding the 18-24 demographics, and at worst, the 18-34 from everybody. The sales people went back to the General Managers and said they couldn't sell MOR anymore, because it wasn't getting the younger demos. So the General Manager turned to the Program Director and said, "Get it young." The P.D. pulled *Billboard* out of the desk drawer, opened it to the *Hot 100*, and started feeding in the hits. And the Doobie Brothers of that day were suddenly astride Perry Como, and the musical dichotomy that has become MOR was set in motion.

BP&P: So, in effect, you're saying that the turn in MOR programming wasn't really a direct reflection of the public's musical tastes?

Larry Vanderveen: The public we're talking about is the young adult. The young adult dictates the playlist of almost every pop or MOR radio station in America. The hits are reflected in the charts, the charts themselves are a reflection of record purchases . . . not really radio listening . . . and record purchases mainly by people under 25. More like under 22. So when we turn to the *Hot 100* to program to an audience 30+, we're using dichotomous data. We're using data fed to us by young people in their early 20's, to reach more mature adults 30+. There's no rational thinking process involved there. It's a follow the leader game. So when the advertising agencies took the action they did, the major reaction of radio was to turn to the hits . . . the music of the

young people based on their record purchase activity.

BP&P: Have you seen a change in the thinking of the advertising agencies?

LV: Well, three or four years later, the agencies woke up and realized that people do live beyond 25. And the over 25 people have more money . . . more product needs . . . family needs rather than individual needs. Generally there is more disposable income. So, the agencies began to look at everybody again . . . and the 18+, 18-24, 25-49. The demographic spectrum spread out once more.

BP&P: Was there any effect on programming MOR as a result?

LV: No. MOR radio didn't react. It stayed out in left field.

BP&P: Why?

LV: I think a conditioning process had set in. Most of the program directors across the country are and were under 30 years old. They were bred on rock, and were doing the instinctive thing anyway when they went to the charts to get the younger demographics. I think a pattern was set. It didn't work . . . MOR numbers had continued to slip all over the coun-



"In the middle sixties, America went into a youth movement. Advertising agencies decided that everybody in America was going to be under 25. The radio sales people couldn't sell MOR anymore . . . it wasn't getting the younger demos. The major reaction of radio was to turn to the hits . . . the music of the young people based on their record purchase activity."

try. But as the slippage got worse, the panic grew greater, and the hole was dug deeper. The P.D.s said, "More hits! We must not be playing enough hits!" And we saw the evolution of what used to be called popular adult music . . . the Sinatra sound . . . to the integration of rock, to the domination of rock on MOR stations. Now, a Sinatra-type song, if heard at all, is one out of ten on the playlist . . . a kiss on the cheek to retain MOR credibility against a line-up of top 40 material.

BP&P: The long-lasting success of some of the powerhouse MOR stations in the country would indicate that there is a legitimate audience for MOR.

LV: Exactly.

BP&P: How did your observations of this fact bring about your establishing Radio Arts, Inc., and the creation of "The Entertainers" MOR automation format?

LV: We saw this decay of MOR, and we saw the other program services producing formats that emulated that decayed MOR. As I say, the MOR offered by program services before Radio Arts got into the field was a secondary part of their product line-up. They usually specialize with something else . . . beautiful music, rock, or variations. They might have had an MOR in their bag of tricks. But there was no demonstrated market for MOR, so there was no program service attitude about it. And when they did produce one, it was a copy of the Easy Listening 50, perhaps out of *Billboard*, which itself reflects the musical dichotomy that has developed in MOR. At least 25 out of the 50 on the Easy Listening charts don't really belong in MOR.

So we saw the product need, and a void that wasn't being filled. There was an adult population craving for adult popular music. This craving wasn't being satisfied by the live broadcasters or the existing program service companies because they evidently didn't feel the market was there. Nor did they really know how to react to the market, because their P.D.s were of the rock generation in most cases also. You've heard a million times that people don't know the definition of MOR anymore.

BP&P: Can you attempt to define MOR?

document your beliefs in the public's MOR attitudes?

I.V: Realizing that the charts did not represent the basic data that was needed to program to people over 30 we decided that new data was required. We went out to produce that information with our national music study (see Fig. 1). I don't think any other service has ever attempted a national music sample. We specifically called it a national listener's music preference study. *Listener* is the oper-

ative word . . . not record buying activity, but radio listening desires.

BP&P: Can you describe what you did in your national music survey?

I.V: We commissioned a Los Angeles radio research company named Dimensions Unlimited to conduct the study. We put fieldworkers in 60 markets across the country, making sure we were in every one of the 48 contiguous states. The study included of markets as large as New

York, and as small as Cheyenne, Wyoming. We interviewed people in the age group of 25 to 60. Remember, we already knew what the people under 25 wanted . . . the record charts tell us that story quite reliably.

We developed a questionnaire that included 260 artists' names. They had to be the most familiar names we could develop. Our attempt here was to get, through artist read-back, a music category interest.

BP&P: To what extremes did the names go to on the list?

I.V: It included 75 rock names consulted by Charlie Luna of KHS to make sure we had the best rock advice possible. 60 country names consulted by Hal Smith, P.D. of KLAC in Los Angeles . . . Hal suggested that we not go deeper than 60 because we might begin to lose familiarity in the country name area. Radio Arts selected the 75 MOR names, and there were 50 crossovers included. We even included such sub-groups as Lawrence Welk, The King Family, Mitch Miller, Gene Autry, jazz artists, beautiful music artists . . . all of the popular music spectrum.

Once the list was developed, the names were simply alphabetized with no editorial comments. The questionnaire said, "If you were programming your ideal radio station for your preferred listening, which of these artists would you want to hear? Circle their names, and add any you like."

BP&P: How were these questionnaires placed?

I.V: They were personally placed in the hands of people 25 to 60 in and around shopping centers and like high traffic areas. They were then filled out in the home, and mailed back (postpaid) with no premium. 12,000 questionnaires were

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WDR - Syracuse, NY
WOUR - Utica, NY
KYNO - Fresno, CA
KIQO - Los Angeles, CA
WHIM - Providence, RI
WLYN - Lynn, MA
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Ron Russ, Production Manager (left), and Larry Vanderveen (right) in Radio Arts' production studio. "The radio industry, in some respects, has forfeited its own rights. It programs according to what the record industry tells it are records that are selling, rather than what its audience says it wants to hear. It aims at demographics that are produced for it by marketing people . . . not programmers."

vide a sufficient variety from which to make programming selections?

LV: There is more than is realized. Tony Bennett and partners have recently formed *Improv Records* and he is releasing a lot of new product. Goulet is putting out material, as well as Pat Boone, Jack Jones, Andy Williams, Mathis, The Conniff Singers. There's also a lot of catalog material that you can use that goes back to the fifties. Some of those old arrangements have survived the tests of time and will work harmonically with something out of the current line-up. The music is there, but you must seek it. It doesn't come pouring in everyday in the mail with the new single releases that are basically rock-oriented.

The amazing thing about the demise of the standard artist on radio today is that radio is the only medium where the demise has taken place. In every other medium of exposure, the Steve Lawrences and Eydie Gormes of this world are power houses. The sell out Las Vegas at \$30 a chair. Many of the people in those chairs are 25-49 . . . the same people that listen to radio.

If you look at the concert tours of Sinatra last year, he did as well as any rock act could ever hope to. He sold out everywhere he went. When you look at your own television set and see, day after day, ads for record packages for the greatest hits of Johnny Mathis, Frankie Lane, Pattie Page, and Jerry Vale, you know they wouldn't be there if they weren't selling on a direct mail basis. Then you have to look at record club activity, and you'll find that, last year, Ray Conniff sold 2-1/2 million albums . . . 1-1/2 million domestically, and many to 24-49 year old people. But there are no charts for record club sales. Tony Bennett told me personally that, in 1975, he sold 750 thousand records mainly through clubs . . . that's more than ever in a single year in his record-selling life. Andy Williams, year in and year out, is at the top of the Columbia Record Club's sales.

BP&P: So in that way, record charts are inaccurate?

LV: They're inaccurate because they don't reflect the buying habits of the more mature adult who no longer goes to the record store. The record store is not the environment for the housewife. She feels uncomfortable in the 'mod' atmosphere of the record store today. So where do the adults buy their records? They buy them from the record clubs or by direct mail over television. Since there is no chart activity on those purchases, and radio stations don't see a chart they can use as a security blanket, they don't play those artists, even though they're in supreme demand.

BP&P: What did you do to back up or

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Fig. 1. RESULTS OF NATIONAL LISTENER MUSIC PREFERENCE STUDY

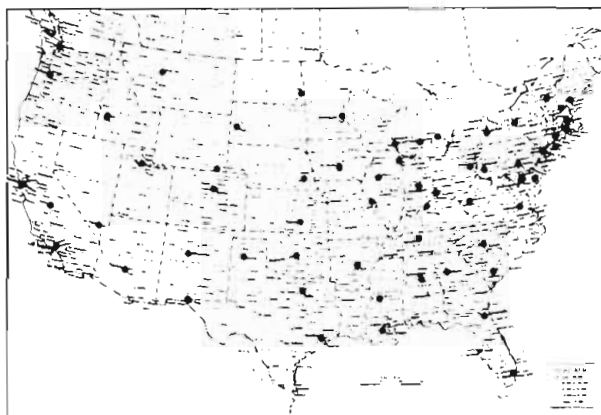
The purpose of Radio Arts' national listener music preference study was to examine listener music desires. To discover what music America's audiences said they wanted to hear on the radio.

12,000 questionnaires were personally placed in the 60 markets listed below. They represented a complete range of metro areas, from first-ranked New York, to 296th-ranked Cheyenne, Wyoming.

Participants were between 25 and 60 years, and placements were quota matched by sex and age. The mail-back study produced an in tab sample of 42%, or 5,046 questionnaires.

Keyed to artist selection, the questionnaire consisted of rock, MOR, country, and other musical subdivisions.

The study was conducted by Dimensions Unlimited, a Los Angeles based marketing research firm. (For more details, see text).



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Houston, Tex.
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Burlington, Vt.
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Seattle, Wash.
Charleston, W. Va.
Milwaukee, Wis.
Cheyenne, Wyo.

"Adult Top 40"

The following are the artists who were asked for most by the respondents to the national listener music preference study. The musical composition of these performers is a strong statement on the musical mood of America's mature adult radio listener. The artists are listed alphabetically.

Burt Bacharach
The Beatles
Glen Campbell
The Carpenters
Vikki Carr
Johnny Cash
Ray Charles
Chicago
Petula Clark
Roy Clark
Nat King Cole
Perry Como
Mac Davis
John Denver

Neil Diamond
5th Dimension
Roberta Flack
Tenn. Ernie Ford
Robert Goulet
Al Hirt
Eng. Humperdinck
Elton John
Olivia Newton-John
Tom Jones
Henry Mancini
Dean Martin
Johnny Mathis
Wayne Newton

Tony Orlando
Elvis Presley
Charlie Pride
Helen Reddy
Charlie Rich
Simon & Garfunkel
Frank Sinatra
Barbra Streisand
Tijuana Brass
Bobby Vinton
Dionne Warwick
Andy Williams

rock to a more mature musical platform. He's evolved from hard rock to current MOR. That's his preferred sound. But he is entirely comfortable with the tonal blending of a Sinatra, Andy Williams, or a Steve and Eydie. So he can listen up to standard material and it's not a tune-out for him . . . it's a comfortable association. It's not his primary music, but he still enjoys it.

Now, the fellow in his 40's has his preferences rooted in the Andy Williams world, but he can very comfortably appreciate the Captain & Tennille. He wants to remain in touch with the current but adult sounds also. You get them from both ends, but you keep them together. It's a harmonic blending of sound and emotional interest.

BP&P: How critical is the harmonic blending?

LV: It's very critical. Remember, you're dealing with sound . . . that's why we played "Love Will Keep Us Together" by the Captain & Tennille, but we didn't play "Shop Around." We played "Laughter in the Rain" by Neil Sedaka, but we didn't play "Steppin' Out."

As I said, you've got to be careful not to try to program the flanks, because you'll blow your center apart. The 18-49 demographic trap is a big one, because you can't appeal to the 18-24 rock-oriented audience while playing the standard sounds aimed at the 35-49 listeners. And that group is going to live in frustration because it doesn't want the 18-24 side of your sound. Now what'll they do? They will go to their second-best option in the market . . . possibly to beautiful music, because there they at least find adult melody. They don't have real MOR, but they can whistle along with Mantovani as a substitute. Or they may turn to country. That's one of the reasons country and beautiful music are doing so well in major markets. On country, if you can't have your down right MOR sound, you can listen to the melody and identify with the lyrics . . . there's no over-amplified instrumentation driving you out of your mind, and the jock's presentation is adult.

BP&P: After conducting the survey, would you say that musical preferences markedly vary in different parts of the country?

LV: Well, we have our "Entertainers" format in 50 some markets across the country . . . from Alaska, to Mississippi, Maryland, California, Indiana. Large markets and small, AM & FM. I would say that the nation is not as different as we sometimes like to think it is. Markets generally don't vary that much, otherwise top 40 or beautiful music wouldn't work all over the country. In our survey we might have found Glenn Campbell #7 in one market, and #14 in another, but the composition of music mix . . . the

placed, and within 10 days we had received a 52% response. 5,046 questionnaires were returned. That was the first clear indication that we'd rung a bell of interest. If I gave you a questionnaire and asked you what kind of shaving cream you use, I'd probably never see it again. But, if I asked you if you thought taxes were too high . . . you'd more than likely fill it out and fire it back to me. It's something you want to shout about, and here's a chance to tell somebody. That's what happened in our survey. People saying, "Please play my music! Nobody does!"

When we looked at the results, 31% of the returns came from people 25-29 . . . that's the youngest side of the adult spectrum we're looking at. In looking at what we called the "adult top 40" . . . (the forty artists most asked-for in the study), 45% of the names were standard MOR performers . . . the people radio doesn't play much anymore. 20% were current MOR, 20% were crossover, 7½% were pure country, and only another 7½% (3 names) were what we would call rock. They were *The Beatles, Elton John, and Chicago*. The Beatles are a tradition, Elton John is perhaps the most highly promoted of all rock artists and Chicago with its brass full band sound really has a broader-than-rock identity. That was pretty stunning data, especially considering that 31% or nearly one third of the returns were from people 25 to 29. Then to study it in depth, we weighed it according to true population percentages . . . taking out the distortion 25-29. Once that was done, we had a reflection of population balance . . . the rock disappeared entirely in that top 40, the standard MOR went to 50%; 20% remained current; 20% remained crossover; and pure country moved up to 10%. There we had the three-part composition we talked about earlier . . . standard, current, and crossover. This is what the nation asked for, but couldn't find on the radio virtually anywhere.

The radio industry, in some respects, has forfeited its own rights. It programs according to what the record industry tells it are records that are selling, rather than what its audience says it wants to hear. It aims at demographics that are produced for it by marketing people . . . advertisers, not programmers.

BP&P: Then the results of your survey indicate that radio is missing a very large and unfulfilled sector of the audience?

LV: Sure. The broadcaster should be interested in appealing to his listeners' tastes . . . rather than forcing on them what somebody else bought in the record store. Those listeners are the product he's selling to his advertisers. He'd better react to them, or he won't keep them.

BP&P: What effect does that have demographically?

LV: Well, we've allowed the record industry to tell us what music to play, now we allow ARB and Pulse to tell us what audience to seek. Basically, if we have an adult station, we're told to seek the 18-49 audience, which is a human impossibility. 18-49 may be a marketing demographic . . . it certainly isn't a valid programmer's demographic. To attempt it, we program to the flanks, 18 and 49 and lose the center? When you program the flanks, you play Elton John for the 18-year olds, Perry Como for the 49-year olds, and you blow the middle apart. When you program to the middle, 30-50, which is what we advocate, you're taking into account one-third of the adult population, the most affluent group with the highest level of product need in the adult population . . . the cream of the advertiser's goal, and a mentally and emotionally homogeneous section of audience. There are no birthdays between 30 and 50. We all have the same problems. I'm 42 and I think very much like a 30-year old. He has kids, and so do I . . . mine are just a little bit older. He's got property taxes to worry about, he's seeing inflation at the supermarket just as I am. The 50-year old is alike also . . . his kids may now be in college, but he's still dealing with the problems he began with when he was 30.

The 18-year old lives in a totally different world. We mature emotionally. When you're 12 you chew bubble gum, when you're 28 maybe you smoke a pipe. Music is an emotional process; we grow into it and leave the early choices behind. Taking this into consideration, if you're trying to program for people 30-50, you're being sensible. By programming to the center you'll build superior strength against your target and pick up your fair share of the near flanks. So, your audience will begin at about 25 and taper off around 55.

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spectrum of sound that MOR should represent in any market, if done properly is about the same with subtle changes and fine tuning.

BP&P: What will happen several years from now as the audience that was rooted in MOR is dissappearing, and the audience that is rooted in rock is becoming more prominent?

LV: I think we have a 20-year history on what happened in rock listening. A rock listener grows up, and he will 20 years from now. He emotionally grows into the next level of music. Who will replace the Perry Comos and Andy Williamses? Probably the Morris Alberts and the

*Barry Manilows. The Sedakas of this world are showing us a sound evolution even in the contemporary area. Why did Sedaka bring back *Breaking Up Is Hard To Do* as an MOR ballad instead of the rock piece it was originally? MOR, whether produced by your veteran artists or your younger artists is a basic sound that radio and the record industry have ignored during a decade of obsession with another basic sound, rock and roll. Rock*

and roll is going to live on forever, just as classical music will. But rock will no longer be the only broad based popular music form. But it will represent a portion of the music spectrum. By the very nature of the American population, so must we see the return of the vocally-oriented adult-treated popular music we used to call MOR. It's simply been falsely suppressed in a mis-direction that's taken a long time to be recognized. ♣

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Just tell us what music style, and the basic words you want put to music and we'll do the rest to complete satisfaction. You will get our national commercial quality at local rates.

At IPA there is no such word as inflation!

Call Collect - (203) 869-1978 or drop IPA a line.

i.p.a.

INTERNATIONAL PERFORMING ARTS

309 Greenwich Ave.

Greenwich, Conn. 06830

-Creative Services, Radio Syndication, Time Barter,
Radio and TV Production Libraries.

Want more details? Circle 136 on Product Info. Card

EPIC SPECIAL READY

(Dallas) Century 21 Productions, Inc. of Dallas has announced the completion of production on its six-hour special, "EPIC OF THE 70's". Century 21's General Manager Dick Starr described the program as a contemporary look at the music of the Seventies, with sixty interviews with the stars who made the music.

Starr said over 50 stations purchased the special in its pre-production stage. Among them are WCBM, Baltimore;

WAYS, Charlotte; WQUD, Memphis; KFMS, Las Vegas, WBYQ, Nashville; WCOL, Columbus; and KOFM, Oklahoma City.

Many of the early subscribers plan their first run of the EPIC special on the Fourth of July weekend, with later runs as back-to-school or Fall programming features.

"EPIC OF THE 70's" is hosted by Los Angeles radio personality Larry McKay. **DICK STARR, CENTURY 21 PRODUCTIONS, INC., 8383 STEMMONS (SUITE 233) DALLAS, TX 75247.**

Want more details?

Circle 138 on Product Info. Card

3M AUTOMATIC TIME AND TEMPERATURE DISPLAY

A video, automatic time- and temperature display for use by broadcast TV stations and CATV facilities has been introduced by 3M Company.

The new Datavision Model TT-1 generator provides a one-row presentation of time and temperature information in any one of six switch-selectable sizes from 18 to 144 scan lines, superimposed on the existing video display. Information may be positioned anywhere on the screen by the TT-1 panel control.

Time-of-day information is synchronized with the AC power frequency (either 50 or 60 Hz), and requires no external synchronization. Temperature

input is by means of an external probe located up to 100 feet from the control unit.

The Model TT-1 generator accepts a variety of sync or video sources, and operates with a video bandwidth of 6 MHz \pm 1 dB. Output is 75 ohm, source terminated.

Optional rack mounting or desk top mounting may be employed, Principal controls are located on the front panel.

List price for the TT-1 is \$1,400. **DEPARTMENT MN6-17, 3M COMPANY MINCOM DIVISION, BOX 33600, ST. PAUL, MN 55133.**

Want more details?

Circle 139 on Product Info. Card

RONALD REAGAN RETURNS TO SYNDICATED RADIO FEATURE

Ronald Reagan, who had both a nationally syndicated daily radio program and a weekly newspaper column before he became a Presidential candidate, will resume his broadcasts September 13 and the column shortly thereafter.

"Interest in Governor Reagan's renewed radio commentary is running very high," said Harry O'Connor, president of O'Connor Creative Services, Inc., which will again produce the Reagan program.

"The day after the Republican convention we had more than 30 calls from radio stations to place reservations if and when the Reagan program resumed," O'Connor said. "In 1975 the greatest number of stations carrying the program was 305. We believe we'll match or surpass that with the new Reagan program within the next 90 days," he added. **O'CONNOR CREATIVE SERVICES, P. O. BOX 8888, UNIVERSAL CITY, CA 91608, (213) 769-3500.**

Want more details?

Circle 140 on Product Info. Card

RADIO SALES COURSE AVAILABLE FROM AUDIO SELLERS

A complete cassette sales training program is now available from Audio Sellers, Inc. designed to help stimulate radio salespeople. Entitled, "A Guide To Self-Reliance," this new program can be used as reference material for new salespeople or as a refresher guide to those sales-

"KIDS SAY THE DARNDDEST THINGS"



Starring Art Linkletter. Fresh, new five-minute programs loaded with the charm and humor only small children possess. Art's book by the same title sold over 20 million copies! (260 segments)

Please Rush Demo and Exclusive Market Costs for

"KIDS SAY THE DARNDDEST THINGS"

Name _____
Title _____ Station _____
Agency _____
Address _____
City _____ State _____ Zip _____

O'CONNOR
O'CONNOR CREATIVE SERVICES
BOX 8888, UNIVERSAL CITY, CA 91608

Want more details?

Circle 137 on Product Info. Card



NEW PRODUCTS & SERVICES

CAVOX STEREO PRODUCTIONS INTRODUCES "ADULT MOR CONTEMPORARY"

Cavox Stereo Productions has introduced a new format to its programmed music line-up for radio syndication.

Targeted for the medium and small market stations, the new format, "Adult MOR Contemporary," was unveiled at the September National Radio Broadcasters Association Show in San Francisco.

The format offers contemporary hit material at reasonable costs, according to Cavox Executive Director, Lee Tate.

In contrast to Cavox's instrumental-oriented format "Contemporary MOR," the new program features a heavy selection of vocal artists - James Taylor, Elton John, Keith Carradine, The Carpenters, John Denver, Olivia Newton-John - designed for wide appeal in the sought-after 18-49 age audience.

"For both live and automatic stations, this format was a direct result of market demand," comments Tate.

"Adult MOR Contemporary" brings Cavox's stock of programmed music formats to eight diversified programs, including Contemporary MOR, Standard Pop, Easy Listening, Good Music, Beautiful Music, Conservative Tempo, and Cavox Country.

Cavox Stereo Productions, headquartered in Inglewood, California, is a major producer of syndicated programmed music for live and scheduled radio broadcasts.

CAVOX STEREO PRODUCTIONS, 502 S. ISIS, INGLEWOOD, CA 90301, (213) 776-6933.

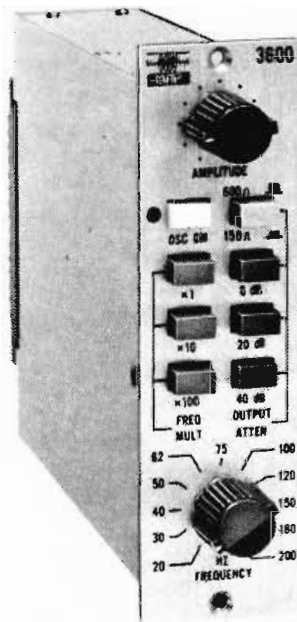
Want more details?

Circle 133 on Product Info. Card

MODULAR PRECISION OSCILLATOR

A Modular Precision Oscillator, designed for comprehensive performance testing of high quality professional audio equipment, is available from Modular Audio Products, a unit of Modular Devices, Inc., Bohemia, New York.

Designated Model 3600, the device provides accurate selection of 33 frequencies, covering the entire audio



spectrum from 20 to 20 kHz. Distortion is extremely low (typically 0.02%) and the output level is stable over the full frequency range.

Other features include a built-in output transformer, selectable output impedance of 600 to 150 ohms, and adjustable output level from -80 to +18 dBm.

Attractively packaged in a standard size case, with brushed aluminum front panel, the module may be installed in a console, or rack mounted using the new Model 3900 Rack Mounting Enclosure. A mating PC connector is supplied with each unit.

Overall dimensions are 1¼" W X 5¼" H X 5¼" D. Weight is approximately 2 lbs. Power requirements: ±15 VDC @ 40mA max. Professional price is \$248.50, FOB Bohemia, New York, and current availability is from stock.

AUDIO PRODUCTS, 1385 LAKELAND AVE., BOHEMIA, NEW YORK 11716, (516) 567-9620.

Want more details?

Circle 134 on Product Info. Card

UNIQUE UMC SPLICE FINDER FEATURES BUILT-IN BULK ERASER

For AM and FM radio stations, the processing of tape cartridges has become an expensive and time consuming job. Most stations require a library of several thousand tapes, varying in length from 5 to 60 seconds. To avoid the possibility of a "blip" on a recorded commercial or segment of programmed material, cartridges must be played through, after having been bulk erased, to locate the splice. Recording which begins immediately after the splice precludes the possibility of an audible splice blip.

Previously, tape splices were located visually, requiring a station employee to run through each cartridge to locate the splice. Processed cartridges are then stocked to meet future commercial and programming requirements.

The unique automatic splice finder produced by the Beucart Division UMC Electronics Co. has cut cartridge handling time by at least 50 percent. The splice finder will automatically locate a splice on a cartridge and kick out the cartridge with the tape stopped just beyond the splice point.

To further simplify and streamline cartridge handling, the splice finder features a built-in bulk eraser, allowing recorded tapes to be easily erased and then splice searched on the same machine. Unlike optically actuated splice finders, the UMC machine is a positive action pressure sensitive device which does not require a pre-recorded signal. The splice finder will also detect tape fractures and exercise the tape for better performance.

BEUCART DIVISION, UMC ELECTRONICS CO., 460 SACKETT POINT ROAD, NORTH HAVEN, CT 06473.

Want more details?

Circle 135 on Product Info. Card



Inovonics' Model 376 accommodates virtually any tape or film reproduce head, and with the 01 option can be strapped for either Hi-Z or Lo-Z head windings.

Additional features include remotable solid state EQ switching, and phase compensation adjustment to correct recording errors which degrade multi-generation tape copies.

INOVONICS, INC., 1630 DELL AVE., CAMPBELL, CA 95008, (408) 374-8300.

Want more details?

Circle 143 on Product Info. Card

I.P.A. PRESENTS FITZ'S FORUM, A THREE HOUR WEEKLY SYNDICATED SHOW

Not often does a Syndicator take on the large responsibility to produce on a weekly basis a show three hours in length and with a major market air personality. The "today radio audience" is making the demands of good "NOW" music, and most evident is the involvement in what is happening around them. Through the unique way our show is put together and through the unique style with which Bob Fitzsimmons uses the phones, it becomes evident that Fitz captivates an

audience by involving them in themselves.

The MUSIC side deals with the current Billboard Top 100 Chart, laced with inter-connected music and artist trivia of Past Top 100 Gold Sounds. The mix is thematically done, to HELP the audience LISTEN. The TALK portion is where the innovative side of radio comes into play. The show has two telephone portions per hour in clusters of several minutes each. FITZ talks with the folks in a style which has made him an Air Personality Extraordinaire.

I.P.A. is most willing to help assist each station in every conceivable way to make the show reflect the market.

Upon receipt of copy from the station, I.P.A. will localize show promos, Fitz promoting any or all of the on-air staff, news drop-ins, and any other various type promos.

Each hour has a very understandable lead sheet for engineers to follow, thus enabling them to drop in station jingles and commercials smoothly. The show is built in timed segments, giving the station more flexibility, and is tailored to an 18 Commercial load per hour.

INTERNATIONAL PERFORMING ARTS, 309 GREENWICH AVENUE, GREENWICH, CT 06830, (203) 869-1978

Want more details?

Circle 144 on Product Info. Card

THE UNEXPLAINABLE

"The Unexplainable"

—A Series of 260 Dramatized, 3-Minute Radio Features That Explore Those Mysterious, Mind-Boggling Events For Which No Rational Explanation Exists.

Hundreds of unexplained phenomena that are the subject of countless books, magazine articles, movies, and television specials are covered in "The Unexplainable." Bring these popular subjects to your station now, and add imagination, suspense, and mystery to your programming!

"The Unexplainable" features subjects of proven interest, with exceptional production quality —dramatized with music and sound effects.

"The Unexplainable" —now heard on AFRTS, and 122 radio stations throughout the U.S. and Canada. Guaranteed to bring you new listeners, new sponsors. . . more money!

We Dare You To Listen!

"The Unexplainable" — In syndication from:



creative radio shows

9121 Sunset Blvd., Los Angeles, CA 90069

Call Darwin Lamm, collect: (213) 276-5022

Music for "The Unexplainable" written by Mort Garson, and performed by Ataraxia, from the RCA Album, "The Unexplained."

I.P.A.'s S.O.R.P. COMMERCIAL AUDIO PRODUCTION LIBRARY

S.O.R.P. "Sounds of Radio Production" 16 Albums, comprising the most innovative and versatile production library on the market today. One musical key leads to greater production flexibility. This leads to more creativity on the part of your producer. No longer does he select the one "almost right" music bed. Now he creates the perfect bed by mixing from our compatible one key selection, the combination of sound that is "right" for your station and advertiser's product. S.O.R.P. comes in 5 different music style formats — totaling 16 albums. All five music formats can be mixed with one another. On S.O.R.P.'s 16 albums come 30 and 60 second music beds, along with stings. Each 30 and 60 has a distinctive beginning and ending. There is so much material you can use as is — or — mix on, and on, and on!

INTERNATIONAL PERFORMING ARTS, 308 GREENWICH AVENUE, GREENWICH, CT 06830, (203) 869-1978

Want more details?

Circle 144 on Product Info. Card

NEW REMOTE CONTROL SYSTEM OFFERED BY TELEMATION

A new digital remote control system, consisting of a TCT-150 Control Transmitter and up to eight TCR-150 Control Receiver (s) is now available from Telemation, Inc. The System provides on/off

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HAPPY BIRTHDAY TO US!

**"THE ENTERTAINERS" IS
1-YEAR OLD &
50 STATIONS STRONG!**

Join the celebration!
Hear America's Fastest Growing
Most Exciting MOR
Radio Format.



See you at the
NRBA
San Francisco
Hyatt Regency
Sept. 19-22
SUITE 555
BOOTH 220

Radio Arts, Inc.
210 N. Pass Ave., Burbank, California 91505
We would like a demo of "The Entertainers"
 Format Specials

Name _____
Title _____
Station _____ Present Format _____
Address _____
City _____ State _____ Zip _____
Telephone _____

Also hear **3**
GREAT SPECIALS!
★ Tony Bennett
★ George Gershwin
★ Liza Minnelli
produced by
composer/conductor
John Green
Werth-Green Productions

Want more details? Circle 101 on Product Info. Card

people who like to review their approaches to advertisers. Six cassettes make up the program to take the listener the full scope of selling from personality appraisal; overcoming the twenty-six most often heard objections to buying radio; to the all important "closing the sale."

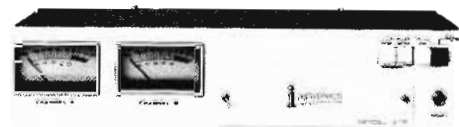
Produced on high quality low-noise tapes, this program is designed particularly for use with "The Money Machine" sales production library also marketed by Audio Sellers, Inc. It is available in straight direct mail approach to keep the price easily affordable for most any size

radio station. Price is \$70.95 for the complete program including printed program guides if a station is billed by the company, or at \$69.95 Postpaid if check accompanys the order.

**AUDIO SELLERS, INC., BOX 23355,
NASHVILLE, TN 37202.**

Want more details?

Circle 141 on Product Info. Card



contained, dual channel, reproduce-only electronics package for professional applications.

Among the features of the Model 376 are an optimum combination of IC and discrete circuitry for low residual noise, and 3-speed equalization with wide adjustment range for any combination of NAB and IEC characteristics, 3-3/4 to

WABC buys their jingles from a jingle company you've never heard of.

So does WPEN, WMGK, KYA, WJJD, WSM, KCPX, the BBC, and a hundred more.

They buy from us because we give them what they want: the best jingles available, hand-made to fit their programming needs . . . at an affordable price.

If you'd like to know what WABC knows, write or call us soon for more information and demo tapes.

jam
PRODUCTIONS

Jam Creative Productions, Inc.
7319-C Hines Place
Suite 202
Dallas, Texas 75235
(214) 630-5260

Want more details? Circle 142 on Product Info. Card

30 ips.

Inovonics' Model 376 accommodates virtually any tape or film reproduce head, and with the 01 option can be strapped for either Hi-Z or Lo-Z head windings.

Additional features include remotable solid state EQ switching, and phase compensation adjustment to correct recording errors which degrade multi-generation tape copies.

INOVONICS, INC., 1630 DELL AVE., CAMPBELL, CA 95008, (408) 374-8300.

Want more details?
Circle 143 on Product Info. Card

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I.P.A. is most willing to help assist

THE UNEXPLAINABLE

"The Unexplainable"
—A Series of 260 Drama
That Explore Those Mysteries
For Which No Rational
Explanation Exists

Hundreds of unexplained events of countless books, magazines, and TV specials are covered in "The Unexplainable." Bring these popular subjects to your station now, and add imagination, suspense, and mystery to your programming!

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creative radio shows

9121 Sunset Blvd., Los Angeles, CA 90069

Call Darwin Lamm, collect: (213) 276-5022

Music for "The Unexplainable" written by Mort Garson, and performed by Alaxia, from the RCA Album, "The Unexplained."

Want more details? Circle 146 on Product Info. Card



BUSINESS REPLY MAIL
First Class Permit No. 51772, Los Angeles, Ca.



Broadcast Programming & Production

P.O. BOX 2449
HOLLYWOOD, CA 90028



music bed. Now he creates the perfect bad by mixing from our compatible one key selection, the combination of sound that is "right" for your station and advertiser's product. S.O.R.P. comes in 5 different music style formats — totaling 16 albums. All five music formats can be mixed with one another. On S.O.R.P.'s 16 albums come 30 and 60 second music beds, along with stings. Each 30 and 60 has a distinctive beginning and ending. There is so much material you can use as is — or — mix on, and on, and on!

INTERNATIONAL PERFORMING ARTS, 308 GREENWICH AVENUE, GREENWICH, CT 06830, (203) 869-1978

Want more details?
Circle 144 on Product Info. Card

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A new digital remote control system, consisting of a TCT-150 Control Transmitter and up to eight TCR-150 Control Receiver (s) is now available from Telemation, Inc. The System provides on/off



a TeleMation SI-2400 Switcher Interface/TMV-305 RF Switching System. Telephone connection between a TCT-150 transmitter and TCR-150 receiver requires an optional factory-supplied modern within each unit and a dedicated voice-grade telephone circuit.

For further information, contact Dave Quebbeman, Advertising Department. TELEMATIION, INC., P.O. BOX 15068, SALT LAKE CITY, UTAH 84115, (801) 972-8000.

Want more details?

or normal/alternate remote control of up to 15 functions at each receiver location.

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

Sound Effects

↑ Want more details?
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PRODUCT INFORMATION CARD

Use This Postage-Free Card For More Facts On Advertised Products

Please Check Appropriate Category:

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 Format: _____

TELEVISION

12 VHF UHF
 Manufacturer
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Which articles in this issue were most useful to you? (In order of importance).

A) _____
 B) _____
 C) _____
 D) _____

Please send me additional information on items circled below:

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Was this copy addressed to you personally?
 Yes No Paid Subscriber

Name _____
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Studio West

is
A TOUCH OF GOLD
 Programming for Automation.
 Call now for a demo tape & information.
 3901 Westerly Place
 Newport Beach, CA 92660
 Represented world-wide by
Consolidated Communications
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 800 - 228-2771

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...and your programming your radio station can be proud of.

The University of Chicago presents "CONTEXT," an exciting new half-hour public affairs program for radio. It can solve a big problem: When your listeners turn off a mediocre public affairs program, they probably tune to one of your competitors.

"CONTEXT" will excite, challenge and stimulate your listeners -- and keep them tuned in for more. The host is Jim Ruddle, co-anchorman of Chicago's "Public Newscaster" on WTTW-TV and former NBC Network newsmen.

Each week, Ruddle, faculty and other experts available to the University of Chicago will put the current week's news in context. They'll discuss politics, medicine, law, science, world events, the economy and more.

"CONTEXT" is the kind of show listeners like. It doesn't teach, preach, or push a cause. It *does* give a timely, intelligent look at the news -- the kind of expanded coverage you simply don't get from newspapers, magazines, or TV.

"CONTEXT" will be shipped to you via special messenger in time for weekend broadcast. The cost is just \$25 to \$40 a week (depending on market size and shipping distance).



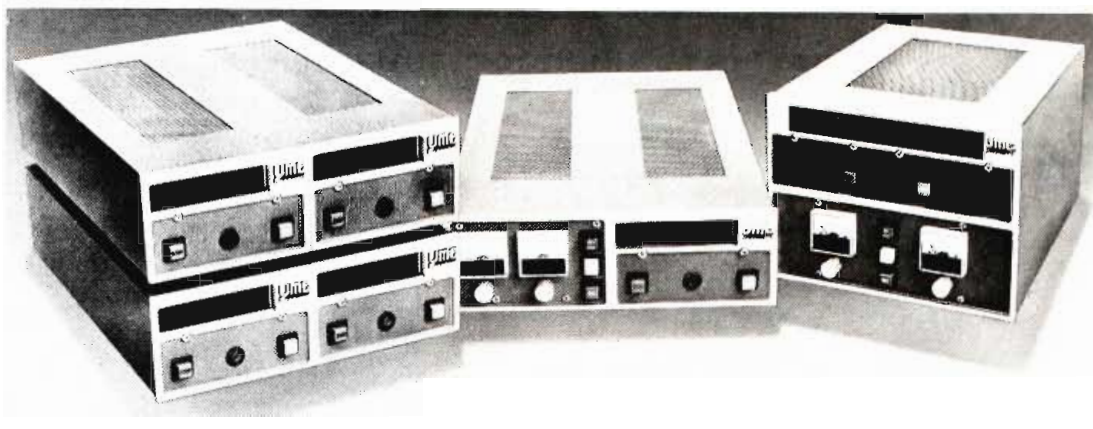
THE UNIVERSITY OF CHICAGO

Office of Radio and Television
 1307 East 60th Street
 Chicago, Illinois 60637
 (312) 753-1371

You listeners don't settle for mediocre programming. Neither should you.

The University of Chicago's other radio programs, "From the Midway" and "Conversations at Chicago," are syndicated weekly to more than 200 stations nationwide. For more details call or write Nick Aronson or Robert Heitsch.

Want more details? Circle 150 on Product Info. Card



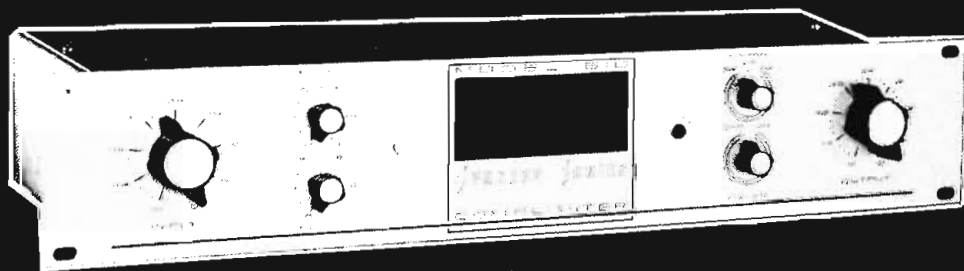
**We Did It at KIKX.
And Now We're Doing It at KRLA
in Los Angeles.**

*The T. V. Greenleigh — Billy Pearl Co.
Program Consultants*

1545 North Hobart Blvd., Hollywood, CA 90027
(213) 465-7588

↑ *Want more details? Circle 151 on Product Info. Card*

COMPLIMETER™



MODEL 610

Used in recording studios; disc mastering studios; sound reinforcement systems; TV, AM, FM broadcast stations to maintain a sustained average signal at a level significantly higher than that possible in conventional limiters, and with performance that is seldom attained by most linear amplifiers.

Rack mounted, solid state, new functional styling, the Model 610 is in stock for immediate shipment.

Specifications are available from:

SPECTRA SONICS

770 WALL AVENUE, OGDEN, UTAH 84404
(801) 392-7531



↑ *Want more details? Circle 152 on Product Info. Card*

assistance in reducing Beucart's flutter and wow. The Beucart line of cart machines meets the newly adopted NAB standards for this type of equipment.

Two basic Beucart models are available, each in mono or stereo, record or playback, for either desk or rack mounting. The Type 10 for A-size cartridges, measures a trim 3-1/2" high x 5-3/4" wide x 15" deep and may be mounted three units across in a standard 19" rack. Record/playback combinations are mounted side-by-side for either desk or rack use. However, this model may be stacked one above another in various combinations to meet demanding customer applications. For processing A, B, and C-size cartridges, a Beucart Type 20 is available with dimensions of 3-1/2" high x 10-1/8" wide x 12-1/4" deep. Units may be stacked one above another in different configurations.

BEUCART, BEUCART DIVISION, UMC ELECTRONICS CO., 460 SACKETT POINT ROAD, NORTH HAVEN, CT 06473.

Want more details?

Circle 135 on Product Info. Card

"HITBOUND FROM BILLBOARD" EXPANDING NATIONAL RADIO NETWORK

After 52 weeks on the air, 312 new hits born, "Hitbound from Billboard", the one-hour weekly music program featuring top releases from Billboard's "Top Singles Picks" is adding stations to their national network.

Highlight of the program is telephone voting by the listening audience to select the best of six new releases aired.

Program is available without charge under time barter to ARB-rated stations via national sponsors. In unrated markets, "Hitbound" is available at a minimum weekly charge with 10 avails for sale to local sponsors.

AUDIO/VIDEO PROGRAMMING, INC., 6362 HOLLYWOOD BLVD., HOLLYWOOD, CA 90028

Want more details?

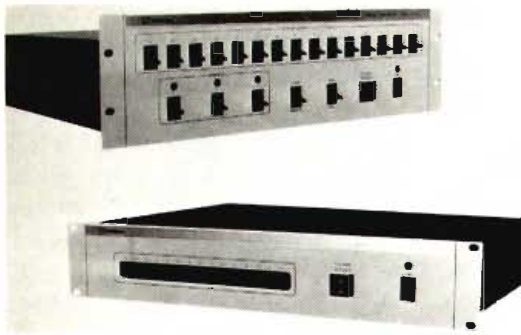
Circle 154 on Product Info. Card

NEW AMPLIFIER-BIAS OSCILLATOR FROM OPAMP LABS

The Model 34 Audio Amplifier-100 kHz Magnetic Tape Bias Oscillator-Buffer is a dual purpose module used for general purpose signal processing, ear-phone-speaker power amplification, distribution amplifier, combine amplifier, microphone amplifier, and magnetic tape erase-record service.

Output short-circuit proof. Up to 1 ufd output capacitive loading.

20V rum output at 1K load as 100KC oscillator. Power Requirements: +8V to +30V (+24V Nom.). Input Impedance: 100K ohms. Gain: 34 db (x50). Output Impedance: 1 ohm. Frequency Response:



or normal/alternate remote control of up to 15 functions at each receiver location. These functions can include operation of switchers (including non-duplication switchers), broadcast transmitters, microwave relays, security systems, and other equipment.

The TCT-150 transmitter will accept either front-panel switch commands or TTL logic/contact closure inputs generated by timers or computers. These signals are transmitted via a two-conductor cable or telephone circuit to the TCR-150 receiver (s), which in turn are connected to the equipment under remote control. Each TCR-150 can be addressed individually.

The TCT-150 transmitter will interface with TeleMation TMP-1000 or TMP-2400B Digital Electronic Programmers; the TCR-150 receiver provides TTL logic or optional form "C" contact closure outputs and can be connected to

a TeleMation SI-2400 Switcher Interface/TMV-305 RF Switching System.

Telephone connection between a TCT-150 transmitter and TCR-150 receiver requires an optional factory-supplied modern within each unit and a dedicated voice-grade telephone circuit.

For further information, contact Dave Quebbeman, Advertising Department. TELEMATIION, INC., P.O. BOX 15068, SALT LAKE CITY, UTAH 84115, (801) 972-8000.

Want more details?
Circle 147 on Product Info. Card

EXPANDED LINE OF BEUCART CART MACHINES ANNOUNCED BY UMC

Additional models have been added to the extensive Beucart line of broadcast audio cartridge tape reproducers and recorders, according to Charles E. Collett, Beucart Division Sales and Marketing Manager, UMC Electronics Co.

These cartridge machines represent a significant improvement for the broadcast industry. Each Beucart features the patented pancake hysteresis synchronous direct drive motor developed by UMC's Beau Motor Division. This motor represents a new breakthrough in the areas of size, weight, temperature rise, and power consumption. It provides substantial

Production Music

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

Sound Effects

↑ Want more details?
Circle 148 on Product Info. Card

Studio West
is
A TOUCH OF GOLD
Programming for Automation.
Call now for a demo tape & information.
3901 Westerly Place
Newport Beach, CA 92660
Represented world-wide by
Consolidated Communications
Counselors
800 - 228-2771

Want more details?
Circle 111 on Product Info. Card

Introducing "CONTEXT." Public affairs programming your radio station can be proud of.

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"CONTEXT" is the kind of show listeners like. It doesn't teach, preach, or push a cause. It *does* give a timely, intelligent look at the news -- the kind of expanded coverage you simply don't get from newspapers, magazines, or TV.

"CONTEXT" will be shipped to you via special messenger in time for weekend broadcast. The cost is just \$25 to \$40 a week (depending on market size and shipping distance).

Your listeners don't settle for mediocre programming. Neither should you.

The University of Chicago's other radio programs, "From the Midway" and "Conversations at Chicago," are syndicated weekly to more than 200 stations nationwide. For more details call or write Nick Aronson or Robert Heitsch.



THE UNIVERSITY OF CHICAGO

Office of Radio and Television
1307 East 60th Street
Chicago, Illinois 60637
(312) 753-1371

Want more details? Circle 150 on Product Info. Card

Broadcast Buffoonery

by Robin Lee Grube



We don't go on a record until it's at least NUMBER ONE. . . with a BULLET!!

SOUND ADVICE FOR RADIO LISTENERS

The Progressive Radio Network has introduced Sound Advice -- a radio feature explaining "everything you always wanted to know" about studio equipment.

According to Progressive Radio Network President Richard Barna, "Sound Advice will deal with the myths and complexities confronting the average hi-fi buyer. Sound Advice will deliver the information necessary to be an intelligent hi-fi consumer, in friendly and easily understood terms, with sound effects and other production elements to heighten listener interest and understanding."

Mr. Barna continues, "We realize that by definition, radio listeners are prime customers for hi-fi equipment. The local audio dealer understands this, too, and devotes a large amount of his budget to radio advertising.

"We've put together the perfect sales package for a radio station to offer a hi-fi advertiser. There's lots of merchandising potential. One of our tie-ins is a book on audio written by the series' host, Dave Corry."

Sound Advice will be available on a market exclusivity basis, offering stations a competitive edge in the scramble for hi-fi advertising dollars.

ERIC RIBACK, SALES MANAGER, PROGRESSIVE RADIO NETWORK, BOX 172, BRONX, N.Y. 10451, PHONE (212) 585-2717.

Want more details?

Circle 159 on Product Info. Card

THE "ROCKIN' EASY" JINGLE PACKAGE



A fresh, new jingle package for adult contemporary, soft rock formats. "Rockin' Easy" has to be heard to be believed. 6 basic cuts; 15 jingles in all. Customized. Only \$500.

More Music Programming

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

*Want more details?
Circle 158 on Product Info. Card*

tremendous growth for the Progressive Radio Network's News Blimp radio news-feature service. Now into its fifth year of national syndication, the News Blimp station list has tripled since mid-1975, and now boasts over sixty AM and FM stations.

News Blimps are innovative, highly-produced, and fast-paced three-minute news features using rock music, comedy and interviews. Targeted at the teens - 35 audience, the features investigate topics such as the environment, technology, consumerism, lifestyles, politics and youth culture.

News Blimp subscribing stations span a wide range of singles-oriented and album-oriented rock formats . . . live and automated. News Blimps are available on a market exclusivity basis.

ERIC RIBACK, SALES MANAGER, PROGRESSIVE RADIO NETWORK, BOX 172, BRONX, N.Y. 10451, PHONE (212) 585-2717.

Want more details?

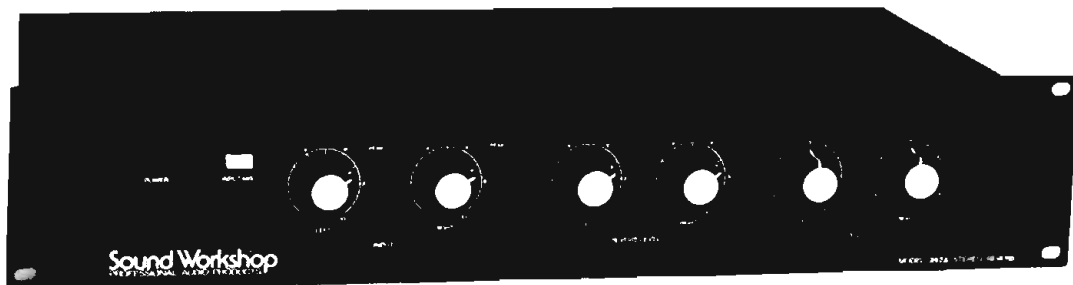
Circle 159 on Product Info. Card

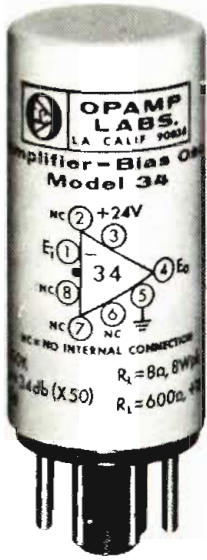
SOUND WORKSHOP 242 A STEREO REVERBERATION SYSTEM

The new Model 242A Stereo reverberation system is a revised version of the popular 242. The 242A now provides dry/reverb output mixing, balanced line inputs, and line level drive into 600 ohms for studio, disco, broadcast, or home reverb applications.

Other features include peak reading LEDs, input mixing for stereo return from a mono send, dual input level controls, reverb output controls, independent channel EQ, and dual mic preamps. Unlike other reverberation systems, the SOUND WORKSHOP 242A can be used directly with any tape deck without the need for a mixing console, or external mic preamps.

Clean natural reverberation is provided in a compact self-powered chassis that





20 Hz to 20 kHz (± 2 dB) 0.25% THD (+18 dBm) 50 Hz to 10 kHz (± 3 dB) 1% THD (8W pk -8 ohm Load). Dimension: 1" Dia. x 2" H Octal Plug-in. Weight: 2 Oz. Price: \$20.00 Each/Unit Quantity/In-Stock.

OPAMP LABS INC., 1033 NORTH SYCAMORE AVENUE, LOS ANGELES, CA 90038, (213) 934-3566.

Want more details?

Circle 155 on Product Info. Card

STOREEL NOW INSTALLING HIGH-DENSITY AUDIO TAPE "ROOM STRETCHERS"

Storeel Corporation, already well known in the broadcast industry, has completed the first installation of their new audio tape "Room Stretcher" system in Ottawa. With stationary back panels and track-riding front bays, the system allows broadcasters the last word



in accessibility. "Room Stretchers" are precisely engineered to fit customer's dimensions and quantity requirements. Write Ruth Schaeffer, President; or W.O. Kirkpatrick, Director of Marketing, giving your specifications for a quotation. STOREEL CORP., 4993 NEW PEACH-TREE RD., CHAMBLEE, GA 30341.

Want more details?

Circle 156 on Product Info. Card

"NEWS BLIMPS" FLY HIGH

The past 12 months have been ones of

Thank You:

Elton John, Linda Ronstadt, Starbuck, Kris Kristoffersen, Barbra Streisand, America, Loggins and Messina, The Beach Boys, Harry Nilsson, The Captain and Tennile, Frankie Valli, K.C. and the Sunshine Band, David Crosby, The Spinners, Nigel Olsson, Natalie Cole, Joan Baez, Andrea True, Thin Lizzy, Judy Collins, Steve Miller, The Miracles, Gary Wright, Temptations, Eric Carmen, The Fifth Dimension, England Dan and John Ford Coley, Kiki Dee, Dr. Hook, Hamilton, Joe Frank, and Dennison, Melissa Manchester, Lou Rawls, George Benson, Fleetwood Mac, Barry White, Doc Severinsen, Alice Cooper, Dorothy Moore, Jethro Tull, Starland Vocal Band, Janis Ian, The Pointer Sisters, Roberta Flack, Stevie Wonder, John Denver, Smokey Robinson, Daryl Hall and John Oates, Bay City Rollers, Henry Gross, Nazareth, Mickey Dolenz, Larry Groce, Yes, Rick Springfield, Average White Band, Helen Reddy, Bad Company, Paul Anka, Barry Manilow, Chaka Kahn and Rufus, Frankie Avalon, Grand Funk, John 'Barbarino' Travolta, Three Dog Night, Al Wilson, Harry Chapin, Bobby Womack, Maria Muldauer, War, Johnny Cash, David Gates, Queen, Tower of Power, The Manhattens, Sweet, Johnny Mathis, The Sylvers, Parliament, Seals and Crofts, and many, many more. . . .

. . . for appearing on "Record Report" during the past six months, and making it the most talked about national news feature in the radio industry!

Now you can bring all the news, inside stories, and voices of the world's top music superstars to your station every day with "Record Report," a news broadcast exclusively covering pop music. An entertaining way to help fulfill your news commitment. Hosted by famed Robert W. Morgan.

"Record Report" is already heard on more than 200 radio stations. Available without charge under time barter to ARB-rated stations. Nominal weekly charge for unrated stations. Exclusive in your market. Commercial avails for local sales. Call or write for availability in your market:

*Audio/Video Programming, Inc., 6362 Hollywood Blvd.
Hollywood, CA 90028 or call (213) 461-4766*



Want more details? Circle 157 on Product Info. Card

BOOK REVIEWS

BOOK REVIEW 1

Title: Anatomy of Local Radio-TV Copy — 4th Edition

Author: William A. Peck

Price: \$5.95 Leatherette

Published: June 1976

This new, revised fourth edition is a complete over-the-shoulder course in creative copywriting by one of the best admen in the business, who gives practical instruction on every step of the copywriting process — from ideas to polished results.

Leading station executives have called this book the one that sets the standard for radio-TV copy at the local and regional station level. It's loaded with hundreds of ideas to increase station billing with sales-proven copy.

This plain-talk volume shows how to write radio and TV commercials with all the know-how and craft of the pros. William Peck, a veteran adman, provides a step-by-step guide on how to write commercials with impact — commercials that move merchandise, that get results. Every trick, every principle, every solid scrap of advice mustered from Peck's career is here . . . along with all the proven sales-building techniques that ring up dollars at the cash register. This book, better than any other volume around, tells what the art of commercial writing is really all about.

And there is more than just sound advice and useful information. The book is a fount of knowledge, with pertinent examples that illustrate every nuance of effective ad copy. What makes a good commercial good? What makes the bad bad? The answers are all here. Each Chapter contains exercises which help the reader to form his own ideas into money-making, product-selling copy.

There are thorough discussions of all the techniques — the ones that work and the ones that don't. Learn to generate copy ideas, to use repetition effectively, to write the straight commercial, to use a "hook" and a "stinger," and — perhaps most important of all — to write naturally.

This comprehensive volume has the full story on how to create every kind of radio-TV copy — the straight commercial, the situation commercial, the short spot, and sale copy. There's even a whole

Chapter on production techniques, showing how to give commercials added dimension and power with sound effects, music, jingles, movement, and drama.

There's plenty of practical information about the business side of copywriting, too. Here is solid advice about dealing with clients and salesmen, about merchandising ideas, about sales, about incentives, about deadlines. The Chapter on video tells how to create every kind of TV commercial — live, videotape, film, and slides . . . all the tricks and the snags of the most powerful commercial medium in America.

CONTENTS: Writing Commercials: Creativity and Influence — Where Do Ideas Come From? — Over the Wall — The Making of Ideas — Lifeless Language: the Cliche — The Right Words — Write the Way You Talk: Be Natural — Repetition Builds Reputation — Keep It Simple, Keep It Short — Put a Hook on Your Line — The Stinger — Motivating the Consumer: How It's Done — The Straight Commercial — The Situation Commercial — Sale Copy and the Sale — The Short Spot — Production Technique — The Video Side of the Picture — What Is a Commercial? 140 pps.

AVAILABLE FROM BP&P BOOKS

P.O. Box 2449, Hollywood, CA 90028

ORDER BOOK # 890

PRICE: \$5.95

(check or money order must be included, foreign orders add \$1.00)

BOOK REVIEW 2

Title: Journalist's Notebook of Live Radio-TV News

Author: Phillip Keirstead

Price: \$12.95 hardbound only

Published: August 1976

Written to provide broadcast journalists with a solid understanding of journalism concepts and techniques . . . plus a complete knowledge of the technology with which they work. Covers the techniques of gathering, processing, writing, and broadcasting live news, using the latest electronic equipment, including mini-cams. Pulls together all the elements a reporter must have at his command to give a convincing on-air performance.

Contains special sections on laws relating to journalism; those preparing to enter the field will gain in a single reading

the author's years of experience as a network editor/producer. Keirstead tells about FCC directives and policy, as well as the internal influence of such trade organizations as the National Association of Broadcasters. The author draws on his varied experience in radio and TV to relate examples of how different networks prepare their material. He explains how to tread the fine line between public service on the one hand and remaining a profitable business on the other, and how to avoid libel and protect the privacy of those who make the news.

Advocacy journalism is discussed in relation to ethics and responsibility. A whole Chapter is devoted to writing for both radio and TV; it provides many examples of various ways to approach a story. The importance of factual accuracy, attribution, organization, style, and pronunciation is stressed. How to get the most out of spot news, events, courtroom drama, revealing documents, and follow-up provide the nuts and bolts of news-gathering techniques.

This new guidebook pulls together all the elements a reporter must have at his command to give a convincing on-air performance. Separate Chapters for radio and TV tell about the assignment process, cultivation of sources, and field reporting. These heavily illustrated sections explain exactly how to combine material that has been gathered into the best possible programs. Audiotape recorders and videotape equipment lose their mysterious facades as their inner workings are revealed. Appendices include both the RTNDA and Society of Professional Journalism Code of Ethics, as well as NAB Radio & TV News codes.

CONTENTS: The History of Broadcasting — The Broadcast Journalist — Writing for Broadcast — Reporting — The Radio Reporter — The Television Reporter — Delivering the News — Law and the Broadcast Journalist — Documentaries and Public Affairs Programs — Editorializing — Glossary — Appendices. 252 pps., 40 illus.

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P.O. Box 2449, Hollywood, CA 90028

ORDER BOOK # 819

PRICE: \$12.95

(check or money order must be included, foreign orders add \$1.00)

may be rack mounted, or used on a table top. The 242A sells for \$450 and is warranted for 2 years, including parts and labor.

SOUND WORKSHOP, 1038 NORTHERN BLVD., ROSLYN, NY 11576, (516) 621-6710.

*Want more details?
Circle 161 on Product Info. Card*

CROWN INTRODUCES THE EQ-2 STEREO EQUALIZER

The CROWN EQ-2 is an eleven band per channel stereo equalizer, providing full equalization from 20Hz to 20 kHz. Each band features a ± 15 dB boost or cut capability. The filters are of half octave constant bandwidth design, set nominally on octave centers. Each filter has an associated control allowing $\pm .5$ octave adjustment of the center frequency. The two channels can be cascaded to produce a full range half-octave equalizer.

Flexible shelving-type tone controls allow the user to adjust the bass or treble frequency response before detailed equalization. The combination of tone control and minimum phase filters permits extremely smooth equalizing. Transformerless balanced inputs and outputs providing either unity or switched 10 dB gain are featured for the professional user, along with unbalanced inputs and outputs for other audio applications (the unbalanced inputs include an attenuator control to maintain overall system balance when boost controls are in use).



Clip level indicators monitor four critical internal points in the circuitry to signal overloading of the EQ-2. An automatic five-to-seven second muting at turn-on prevents the passing of system turn-on transients to the speakers.

The EQ-2 comes with a full warranty covering 3 years of parts, labor and round trip shipping. Each unit is accompanied by a proof of performance sheet showing actual specifications obtained in final factory checkout.

The EQ-2 may be rack mounted, or mounted in an optional cabinet which is available.

Price: \$899.

CROWN INTERNATIONAL, 1718 W. MISHAWAKA RD., ELKHART, IND. 46514, (219) 294-5571.

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**Broadcast
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back ISSUES

The following back issues of "BP&P" are available for \$1.50 each. Use the order form below.

- A. Vol. 1 / No. 1; April / May 1975
"Clive Davis and Buzz Bennett on music programming," "TV Computer animation," "Some Basics of Competitive Production," "Dallas / Ft. Worth, Texas Radio."
- B. Vol. 1 / No. 2; July / August 1975
"Syndicated Programming," "Stereo Tape Machine Alignment," "Programming Research in TV," "Chicago Radio."
- C. Vol. 1 / No. 3; Sept. / Oct. 1975
"Imaginative Radio Production," "Match Game '75," "FM vs. AM Programming," "Radio Press Publicity."
- D. Vol. 1 / No. 4; Nov. / Dec. 1975
"Radio Comedy," "Spanish Language TV," "Which Formats Attract the Largest Audience?," "Radio Programming in Atlanta."
- E. Vol. 2 / No. 1; Jan / Feb 1976
"Why are You Playing That Record?," "Cue Tones and the Tight Automation Format," "TV News Gathering," "Notes on Becoming a Production Pro."
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- G. Vol. 2 / No. 3; May/June 1976
"Tape Care for Maximum Performance," "Electronic Graphics and Visual Programming Effects," "New Orleans Radio."
- H. Vol. 2 / No. 4; July / August 1976
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BP&P - Back Issues
P.O. Box 2449
Hollywood, CA 90028

Please send me the back issues of BP&P circled below. I have enclosed \$1.50 for each back issue (sorry, no billing).

A B C D E F G H

Name _____
Address _____
City _____ State _____ Zip _____

NEW SOUL RADIO PROGRAM TO DEBUT

"Soul Control - U.S.A.", a newly created weekly radio program will be making it's debut later this year.

The program will include a nationally compiled top 20 countdown, sneak previews of new releases from the Rythmn and Blues Industry along with intensive insight about the music and artist.

Creator and host of the program, Roy Jay, said, "The reason behind "Soul Control - U.S.A." is because many stations from coast to coast do not have any speciality programming dealing with Soul/Disco, which has shown an upward trend in universal popularity during the past five years." "Soul Control - U.S.A." is "designed for both stations that are presently broadcasting either all R/B or Rock and Soul", Jay said.

The 90 minute program is developed, marketed and represented nationally by Underwood-Mc Clain and Associates, Portland, Oregon. Spokesmen for Underwood - Mc Clain and Associates say that a perodical covering specifically Soul and Jazz is also being planned for future release.

JOSEPH A. WEBER, UNDERWOOD - MC CLAIN AND ASSOCIATES, WEATHERLY BLDG., 516 SOUTHEAST MORRISON STREET, PORTLAND, OR. 97214, PHONE (503) 232-2216.

*Want more details?
Circle 164 on Product Info. Card*

ORBAN/PARASOUND MODEL 111B SPRING REVERB

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

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

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



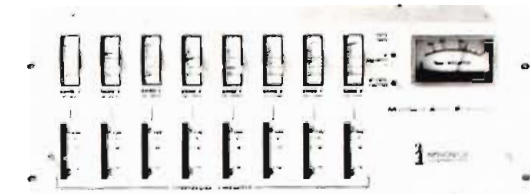
(including power supply).
PARASOUND, INC., 680 BEACH ST., SAN FRANCISCO, CA 94109, (415) 673-4544.

*Want more details?
Circle 165 on Product Info. Card*

INOVONICS INTRODUCES MULTI-BAND AUDIO PROCESSOR

Inovonics, Inc., has introduced a Multiband Audio Processor (Model 230) designed specifically for AM and FM radio broadcast use.

The Inovonics 230 offers eight independent bands of compression to increase carrier modulation to a figure approaching theoretical maximum, while a sophisticated final peak limiter contains program peaks within absolute prescribed



limits. Each of the Model 230's eight bands has individual threshold and compression adjustments, permitting response shaping to complement the programming format.

Other Model 230 features include: gated expansion; program-controlled phase inversion; and separate frequency-selective limiter for FM, with both 25- and 75- microsecond characteristics. **INOVONICS, INC., 1630 DELL AVE., CAMPBELL, CA 95008, (408) 374-8300.**

*Want more details?
Circle 143 on Product Info. Card*

ESS MODEL HD 12 SPEAKER SYSTEM

The ESS Heil Model HD 12 loudspeaker is a high power, compact speaker system developed specifically professional applications. Combining the high-end performance of the Heil transformer with a potent and articulate bass, the HD 12 meets the needs of the audio systems designer requiring efficiency and high sound quality in a rugged and versatile loudspeaker format.

The HD 12's Heil driver exhibits the same characteristics which have made the Heil air-motion transformer famous - clarity, superb transient response, and penetrating definition. The dispersion pattern is controlled by an exponential

A NEW COUNTRY SHOW

Jimmy Rabbitt returns to radio! If you don't know his style — you'll have to hear it.

Jimmy Rabbitt has worked a variety of formats from Top 40 to Progressive on such stations as KLIF, KHJ and KLOS. But his real love is and always has been country. Of late he has become a recording artist on the Capitol label with his first album, "Jimmy Rabbitt and Renegade".



The show, titled "Jimmy Rabbitt's Pals of the Saddle", is now ready for your market in three, four or five hours per week. The shows may be split for 1 hour per day or blocked into one day depending on individual station's requirements.

Also, the show is designed to encompass a wide demographic of listeners thru interviews, chart hits, progressive country artists (Waylon Jennings, Willie Nelson, etc) news, comments and of course the "style" of Jimmy Rabbitt.

THE HOST THAT LOVES YOU MOST, NOW IN WEEKLY SYNDICATION

Johnny Magnus is cool, sophisticated and knowing. What he knows best is music and the artists that perform it. Now, through syndication, Johnny can bring his appeal, features and special guests into homes five hours a week. It's a great MOR show for a late night week day slot or a five hour Saturday night shift.



The show, produced by Filmways Media Services, Hollywood, is offered for syndication thru Jon-El Productions, Inc. of Burbank, Ca.

THIS X-MAS WHY NOT GIVE TUNA!

Jon-El Productions, the producers of "The Charlie Tuna Weekly Special", is proud to present the coming of Tuna on the YULE TIDE, with the unveiling of the 1976 "CHARLIE TUNA CHRISTMAS SPECIAL".

Filling the role as master of ceremonies, Santa Tuna brings to your audience, a zany 4 hours of holiday delights with such features as the true story of Ebenezer (Tuna) Scrooge, phone calls to

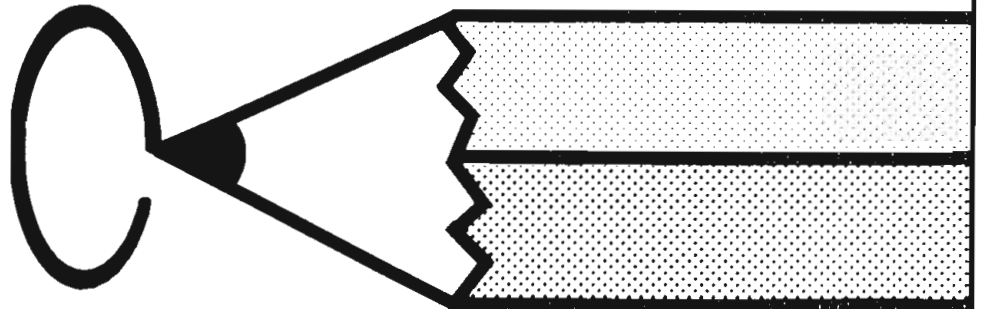
the north pole and the oldest Santa training school in the U.S.A., an hilarious skit of the dressing on Sar. Tuna for the holiday season. As a finishing touch to this season delight, the finest in holiday music.

This is the perfect gift to place under your stations tree. THE CHARLIE TUNA CHRISTMAS SPECIAL is designed with 44 avails, custom announcer tracks, a series of pretested, program promotions and sales aids.

JON-EL PRODUCTIONS, INC., P.O. BOX 4010, BURBANK, CA 91503.

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A Circle Brings More Facts Around.



If you would like more information on the products and services advertised in BP&P, just circle the appropriate numbers on the "PRODUCT INFORMATION CARD" enclosed in this issue. Mail it, postage-free, and BP&P's reader service will speed the details to you —without cost or obligation!!!

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Prepaid* with submitted copy:
 One Column Inch (1" x 2 1/4") . . . \$27.50
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RADIO PROGRAMS

When Chuck Cecil talks about "The Swingin' Years," you ought to listen.

Hear all the great Big Band music of the 30's, 40's and 50's. Listen to big band "On Location" broadcasts, interviews with the "Swingin' Years" stars, the Collectors' Corner of hard to find records. And the Sweet and Swing styles of all the famous bands of those great dancing years. Chuck Cecil, America's #1 expert on Big Bands, brings it all to you on "The Swingin' Years." It's worth a listen.



"The Swingin' Years"
 P.O. Box Z
 Tarzana, CA
 91356
 (213) 999-1937

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STATION SERVICES

Supersonic

from Krishane Enterprises, Inc.

SUPERSONICS . . . an innovative Jingle Package for contemporary radio stations. This exciting new series of jingles is now available exclusively in your market. Surprisingly affordable.

LOVE IS THE MESSAGE . . . beautiful expressions of love with a different cut for every day of the year. Universal appeal. Fits any format.

STARTALK . . . An exciting series of high entertainment impact programs featuring the superstars and their music.

Impeccably Produced Productions for
 Clients Worldwide
 Demos on request



KRISHANE ENTERPRISES INC.

4601 Willis Ave. Sherman Oaks
 Calif. 91403 Phone 213/981-8255

Want more details?

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DON ELLIOT

Creative Services

3330 BARHAM BLVD. • HOLLYWOOD CALIF 90068
 BOX 662 • HOLLYWOOD, CALIF 90028 • (213) 851-5POT

JINGLES

Spectacular new package now available for adult contemporary stations. \$100 per cut, including short and long mix-downs of same basic.

SYNDICATED SPECIALS

No unknown DJs! Hosted by top contemporary or country artists with avails for local sale.

PA PROGRAMS - FREE!
 COMMERCIAL PRODUCTION
 PROMOTIONS & CONTESTS
 FULL STUDIO FACILITIES

Demos on request.

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OFFERING THE FOLLOWING PROMATS:

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- "C" Contemporary Plush M-O-R
- "N" Nostalgic 78's
- "P" Plus sounds for Adding-A-Flavor. E.G. Big Band Syndrome, Night Touch . . . & Libraries by Artists



3415 BERESFORD AVENUE, BELMONT, CALIFORNIA 94002
 TELEPHONE: (415) 592-6149

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AUTOMATED STATIONS

classical tapes - announced 3 outstanding formats - top announcer. Rate: \$125 monthly.

BROADCAST MUSIC SERVICES

1947 HILLHURST

LOS ANGELES, CA 90027

(213) 666-4270

Beautiful, Country, MOR, Rock available

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Jimmy Carter is not the only southerner who works for peanuts!

Inexpensive, unique productions from a unique location since 1970!

Dynamic, custom produced promos, jingles, IDs, commercials, comedy and much more.

MOTHER CLEO PRODUCTIONS

P.O. BOX 521

NEWBERRY, S.C. 29108

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ARTIST-GROUP DISCOGRAPHIES

A Unique and Informative Service Full of Rock 'n' Roll History.

An Excellent Reference Source Showing EVERY 45 Record Released by the Major Artists of the 50's, 60's & 70's.

Send for FREE Catalog
 of Artists Available

RICHMAN PRODUCTIONS

P.O. Box 4425

North Hollywood, CA 91607

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Mail the card, postage-free, and more facts about those products and services will be rushed to you.

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PRODUCTION MAN WANTED

California based radio production company looking for professional radio production man/recording engineer. Send resume and salary requirements to:

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horn (600 cycle flare rate) effectively loading the driver to 1200 cycles. Its 90° horizontal, 30° vertical pattern remains well-defined at even the highest frequencies, permitting accurate contouring of image and volume dynamics in the sound environment.

Extended low frequency response is provided by a substantial 12" woofer incorporating an epoxy coated voice coil. This bass driver is manufactured at the ESS plant to meet the most stringent construction standards. A sophisticated frequency division network integrates the two drivers on a 12 dB per octave slope, for clean woofer/Heil phasing and precise signal distribution.

The system's components are housed in a compact, heavy-duty enclosure designed for placement versatility and long term service. The HD 12's flexibility is enhanced by the use of optional ceiling/wall mounting brackets, which are adjustable for both pitch and direction.

The ESS Heil Model HD 12 loudspeaker is an excellent choice for installations in which clean, full-bodied sound must be projected into a specific area. Its power handling capability, wide range, and reliability make it ideal for both primary and auxiliary use with virtually all professional electronics.

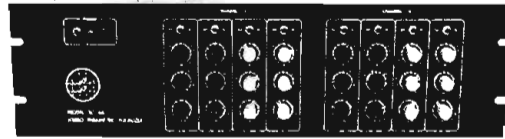
ESS, INC., 9613 OATES DRIVE, SACRAMENTO, CA 95827.

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ASHLY EQUALIZER FEATURES ULTRA-SHARP FILTERS AND SELF-CONTAINED POWER SUPPLY

Ashly Audio is producing a low-priced, stereo four band Parametric Equalizer to meet a wide variety of equalization requirements.

The model SC-66 Parametric Equalizer features a wide range of bandwidth adjustment and may be set sharp enough to equalize an individual musical note. Also featured are low distortion (<.05%) and noise (-87 dBV). Four overlapping bands cover the entire audible range (16 Hz - 23 kHz). The power supply is self-contained.



Suggested applications for the SC-66 include feedback control, acoustical correction, improvement of microphone and speaker response, and generation of special effects. Suggested list price for the SC-66 is \$599.00. F.O.B. Rochester. ASHLY AUDIO, INC., 1099 JAY ST., ROCHESTER, NY 14611, PHONE (716) 328-9560.

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SOUND WORKSHOP 220 DOUBLER/LIMITER

The new SOUND WORKSHOP 220 Doubler/Limiter incorporates an electronic delay system and a studio quality peak limiter to provide 2 versatile signal processors in 1 device.

The delay system uses analog means to provide from 5 to 40 milliseconds of delay. An output mix control is provided so that the direct signal, the delayed, or a mix of both can appear at the output.

The front end of the 220 incorporates a studio quality peak limiter with a slope of 20:1. The attack and release times have been set to provide accurate control of peaks without any breathing or pumping sounds. The limiter may be used independently or in conjunction with the delay mode.



The 220 has both mic and line inputs and outputs to allow interface into simple or complex stage, studio, or home systems. The 220 can operate directly into a tape deck or PA system without the need for consoles or external mic pre-amps.

The 220 can rack mount or sit on a table top. It sells for \$500 and is warranted for 2 years parts and labor. SOUND WORKSHOP, 1038 NORTH-ERN BLVD., ROSLYN, NY 11576, (516) 621-6710.

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Your professional turntable cannot match the performance or reliability of this one.



The Technics SP-10 MK II.

Every professional needs the precision of the Technics direct-drive system. That's why radio stations use it. And

discos abuse it. But every professional also needs abundant torque. And now you can have it. In the SP-10 MK II.

At $33\frac{1}{3}$ RPM, the SP-10 MK II will reach the exact playing speed within 0.25 of a second.

That's less than $\frac{1}{12}$ of a turn. While it comes to a dead stop in only 0.3 of a second. And you don't have to worry about subtle slowdowns because a tracking force of even 1,000 grams won't noticeably affect its speed.

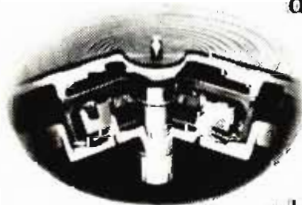
You won't find any belts, gears or idlers in the SP-10 MK II. But you will find our lowest wow and flutter ever (0.025% WRMS). Inaudible rumble (-70dB DIN B). And a platter that spins at the exact speed ($33\frac{1}{3}$, 45 or 78 RPM) regardless of fluctuations in AC line voltage or frequency. The reason: A quartz-locked frequency generator DC servo motor.

And the SP-10 MK II is as reliable as it is precise. Even with its abundant torque, you can stop the platter with your hand. Because we designed it to take all the

punishment a professional can dish out. Even after years of continued use.

You'll also get all the refinements a professional needs. Like a quartz-locked stroboscope. Remote control. Electro-mechanical braking. A dynamically damped platter. And a separately housed power supply.

The SP-10 MK II. One component in the new Professional Series from Technics.



Panasonic Company
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One Panasonic Way
Secaucus, N.J. 07094

Attention: Sid Silver,
Technical Service Specialist.

- Send me technical information on the Technics SP-10 MK II turntable.
- Have a Technics audio specialist call for an appointment.

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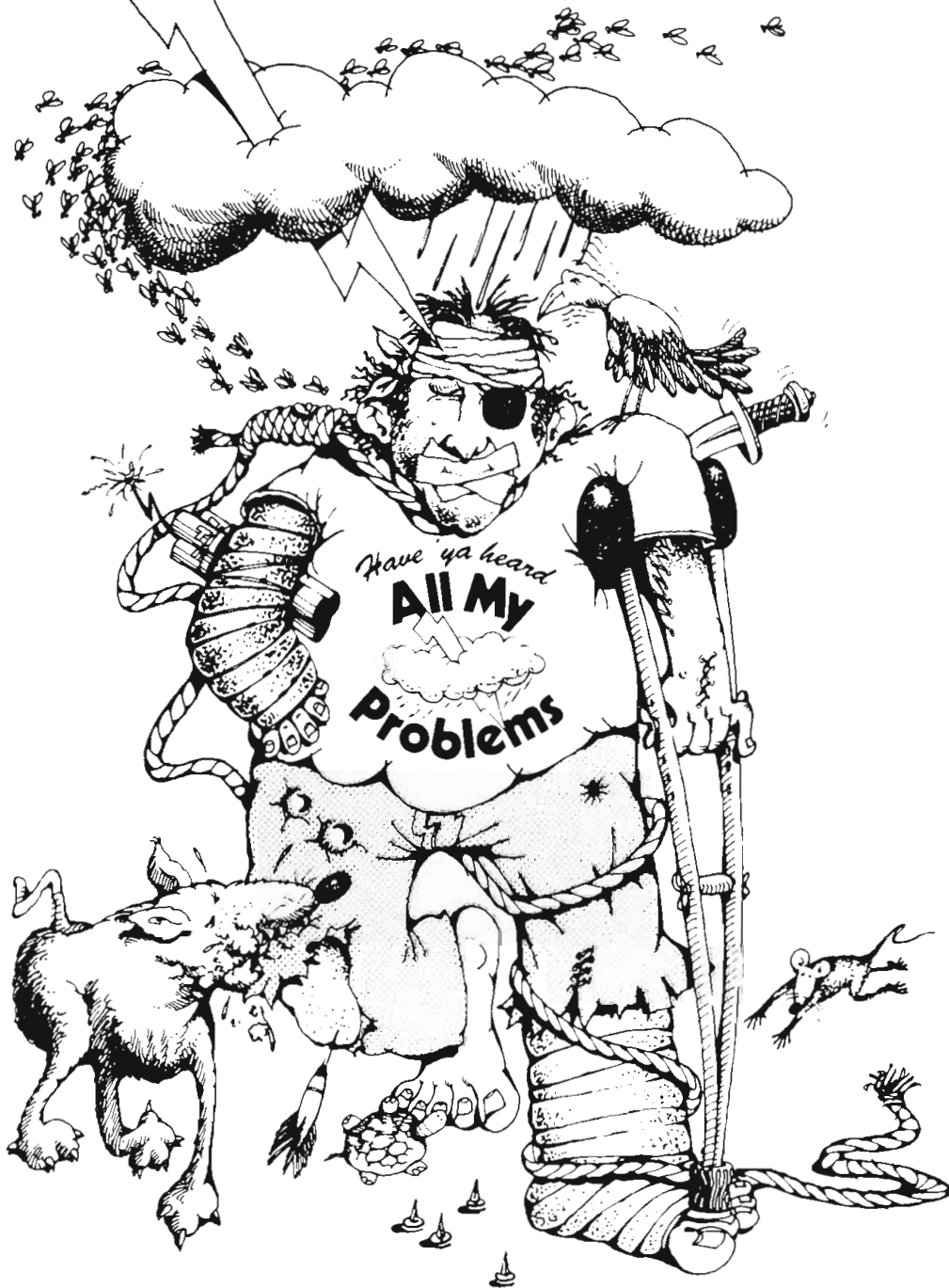
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