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BROADCAST PROGRAMMING & PRODUCTION

The Magazine of Competitive Radio/Television Broadcasting



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WHO SHALL . . .
GUARD the GUARDIANS?
. . . page 40

78

A Panasonic 3/4" direct-drive editing system this good is no surprise.

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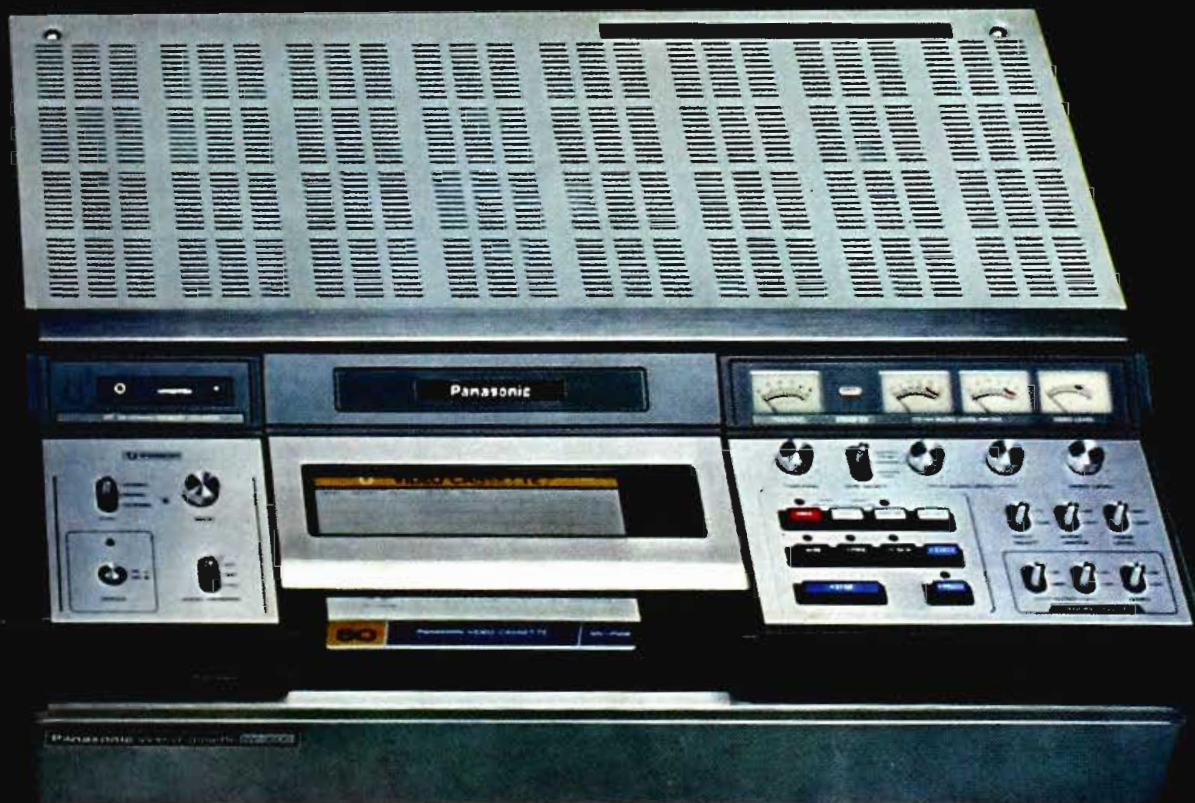
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NV-9500

More Letters

ratio that FM can easily achieve

You do the industry a distinct disservice when you print half truths and distortions relating to technical matters. Programming and management personnel read these ridiculous statements by unnamed "experts" and then question their own technical people's procedures and practices in light of the garbage they have just read. I wonder how many chief engineers will be called on the carpet because their AM stations don't indeed sound as good as FM after conversion to stereo. Radio station technical people have enough of a job as it is without trying to

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The article in question was by lined and attributed to the BP&P staff. It was prepared primarily by managing editor Bob Marich

We expect manufacturers of AM stereo systems and other proponents who make the assertion that AM stereo has the potential for fidelity as good or better than FM to respond to your comments in the future. We have no strong feelings one way or the other.

There are a few observations we'd like to make though. As the article pointed out, AM stereo would overcome FM multipath problems greatly enhancing signal

reception in car units. Reception would be improved in mountainous areas, too.

Criticism of AM receiver specifications by reader Higdon is well deserved. But as the article pointed out, AM receivers could be dramatically improved with little difficulty if receiver manufacturers were inclined to do so. Citing receiver specifications in this discussion is out of place, in any case.

The distortion and IM figures put forward do not represent the current performance averages in broadcasting, we feel.

We have been told that proposed AM stereo systems would move the state of the art forward in many areas. For instance, it has been reported that a synchronous noise detector has been developed which would filter out much of the noise in the ether path between transmitter and receiver. We understand such a detector would be incorporated in any AM stereo system adopted.

— Editor

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from: **Jim Hilsabeck**
Production Manager
KOME Radio
San Jose, CA

Re: *Making The Client Announcer Sound Good*

Your article by Kit Hunt was filled with great dreams, the dreams of a true diplomat. Her ideas are worthwhile if you don't have anything else to do, or if you own a radio station with several production studios. Unfortunately, the name of the game is get the client in, and out! Telecommunications I-A aren't a part of radio. If I had to sit with a client for the hours that it would take to make him an announcer, then I suppose I'd better use my teaching credential to it's fullest, (perhaps a sabbatical). Playing host to a client who needs an ego stroke is not my idea of making money or saving time for the production studio.

We are professionals precisely because we have done it over and over again, the production studio doesn't lend itself to a time consuming situation. If a person can come into the studio and perform as an announcer, and get his message across, great! But if we must deal with a person who doesn't sell what he is saying then the chances are he won't ever sign the contract twice.

I suppose the ideal solution would be to have the station make a trade deal with a local broadcast school, and send the client to that school until he becomes proficient in his newfound vocation, (announcer) . . .

There are horse races in this world because one fella thinks his horse can run faster than the horse that belongs to

— Letters Continued



Letters

from: **Sidney Pike**
**Vice President and
Director of Television
Operations**
Turner Communications
Atlanta, GA

The discussion of the FTC's interest in children's advertising by columnist Clarence McKee in "The Washington Connection" was most enlightening. I wish to compliment Mr. McKee on his perception of the problem of government influence and control over broadcasting. I am sending copies of the article to the Georgia members of Congress and the Georgia Association of Broadcasters.

Clarence McKee's June column was noteworthy on two other counts. It predicted the re-opening of FCC inquiry into children's advertising and airing of PSA's. The FCC took action on these areas in August. McKee's observation that the staffs of the FCC and FTC may be out to "out consumerize" each other also seems to be on target. The public statements by FTC Chairman Michael Pertschuk on children's advertising have been so outspoken, three advertising associations and a toy manufacturer group have filed a joint complaint that seeks to disqualify Pertschuk from participating in his agency's investigation into commercials geared for youngsters.

— Editor

from: **Gerry Dalton**
Engineer
Ralph Wayne Communications
Group
KKYN, KYXX, KKYR, KXYL
Odessa, TX

As an engineer responsible for stations in the Ralph Wayne Communications Group, all AM, may I say that the second of the two articles on AM stereo ("Mono Channel 1 + Mono Channel 2 Does Not Equal Stereo") that identifies some of the problems which will come up in conversion was excellent.

For the past six months it has been our company policy that all purchases involving audio equipment be looked at for stereo compatibility. We have purchased stereo cart machines and are presently installing a Collins stereo production room here in Odessa.

I'd like to encourage other stations large and small who are contemplating buying any audio gear to look at the benefits of buying stereo equipment. The added flexibility in production and on air will pay off even if you do not plan on going to AM stereo immediately.

Also, I feel that many small stations will not get into AM stereo for a couple of years for many reasons, most importantly costs. The equipment required to transmit and monitor AM stereo will just not be feasible for many at first because listener demand will be extremely low. I know of few persons in the small Texas communities who will rush out to buy an AM stereo radio to hear their favorite song. Most haven't bought an FM radio yet. It will be the pressure of the large and medium markets going AM stereo which will eventually filter down to the majority of the smaller markets, before they decide to go AM stereo.

from: **Heather Wood**
Marketing Manager
Eventide Clockworks
New York, NY

In your reply to Mr. Frank Sumrall of WAML (*Broadcast Programming & Production, May/June 1978*), you used the term 'harmonizer' to describe a delay line or pitch changing device, listing several units by various manufacturers, including ourselves.

We should just like to point out that Harmonizer (with a capital H, please) is the trademark of Eventide Clockworks, Inc., and refers only to our Model H910 Harmonizer. This unit is a digital delay line, which is also capable of shifting the pitch of an input signal up to one octave above or below the pitch of the original.

Although the other products you mentioned perform some of the functions of our Harmonizer, none performs them all. Also, to the best of our knowledge, our Harmonizer is the only pitch changing device currently on the market (other than our Model 1745M Digital Delay Line with Pitch Change) which has a frequency response suitable for high quality music reproduction, namely, a full 12 kHz.

from: **Ray Carson**
Station Manager
KFBD Radio
Waynesville, MO

I read with great interest your articles on country programming, (both 1 and 2) and with even greater interest the remarks in the letter from Jack Cresse and Billy Parker from KVOO in the May/June issue of *BP&P*. I wish I'd said that!

Long before I entered radio I listened to the Billy Parker brand of country music and always enjoyed it.

I have also felt hours of discontent with the brand of programming being done by WMAQ, WIRE, etc. "Thanks a lot," Billy, and thanks, Jack! Would that others were as wise as you.

from: **John M. Higdon**
Broadcast Technical
Consultant
San Jose, CA

It would seem that in the trade press that we could be candid among ourselves concerning the nature of AM stereo. I refer, of course, to the unattributed article, "Industry Sees Improvements In Hardware and Performance As Benefits of AM Stereo", in the May/June issue of *BP&P*. I ask you: How can AM stereo possibly have "the potential for better fidelity than FM stereo?"

I'm sure that you will agree that "high fidelity" consists of flat frequency response, low distortion, and freedom from noise. Part 73 of the FCC's rules state that an emission from an AM transmitter appearing 15 kHz to 30 kHz from the carrier frequency must be attenuated at least 25 dB. This pretty well eliminates any audio response over 15 kHz and makes it very difficult to transmit flat response up to this limit and still meet FCC specs. Also, it is a remarkable AM receiver indeed that has even so much as an 8 kHz response (let alone be flat to that figure). It is no trouble at all to make even the cheapest FM receiver flat to 15 kHz.

Even the finest, state-of-the-art AM transmitters have a one to two per cent harmonic distortion figure and have typically three times that amount of IM distortion. These are the best figures that can be produced by the latest technology; FCC specs require only five to seven per cent harmonic distortion and do not mention IM distortion. Most AM transmitters on the air today can barely meet FCC regulations. It is admitted by their proponents that the various stereo systems under consideration will add a per cent or two to the above figures when received in mono. On the other hand, current FM transmitters typically spec out at 0.1 per cent harmonic distortion with an equivalent amount of IM distortion.

Regardless of the signal-to-noise capability of an AM transmitter (50 to 55 dB is typical), Mother Nature and Man provide plenty of noise in the ether path between the transmitter and receiver. This noise is amplitude modulation, the same as the transmission. It is therefore impossible to remove this noise at the receiver and we find that we are lucky to have a 35 to 40 dB signal-to-noise ratio when listening to an AM broadcast. This deteriorates rapidly as the receiver gets farther away from the transmitter. It is, however, a simple matter to strip off AM noise in an FM receiver (99 per cent of all reception noise is, after all, AM) and enjoy the 70 dB signal-to-noise

ratio that FM can easily achieve.

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We have been told that proposed AM stereo systems would move the state-of-the-art forward in many areas. For instance, it has been reported that a synchronous noise detector has been developed which would filter out much of the noise in the ether path between the transmitter and the receiver. We understand

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— Letters Continued

another fella. Jim Hilsabeck, if your production methods work for you — congratulations! Keep using 'em! At no time have I ever claimed that my methods are the only good methods. They worked for me. Since many of our clients were repeat business and continued their advertising campaigns with us during my tenure at WHLI/WIOK, I'll have to assume they were pleased with their results.

Insofar as ego-stroking is concerned... sure, it's easy to go too far with it. It's a well-known fact, however, that you can catch more flies with honey than with fly-paper. I suggest that this concept applies to clients as well a flies. To be perfectly honest, I'll admit that outrageous compliments stuck in throat on a number of occasions. Obviously, though, when these techniques become so time consuming as to be unprofitable, you abandon them.

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...are incorrect. Both WLIR and WHLI/WIOK are Long Island radio stations. They are not located within New York City, but many miles away.

The Long Island market is the 9th largest in the United States with nearly three million people. It's bigger than 28 states, has its own Nassau/Suffolk Arbitron and is a separate SMSA.

Dick Scholem is correct. Long Island is everything you say. It is, however, also a part of the greater New York metropolitan area, politically and socially. I'm afraid that I tend to see things in terms of news, rather than business, unless I'm specifically looking at the latter, thus my reference to New York. Mr. Scholem is accurate, though. The Island is its own market, the 9th largest in the nation, and does have its own Arbitron rating and its own SMSA.

— Kit Hunt

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NUDISTS IN THE FOREST

H. R. 13015, the proposed "re-write" of the Communications Act of 1934, raises, as FCC Commissioner Joseph Fogarty has said, the most fundamental issue of telecommunications confronting us today, to wit "whether telecommunications would be better served by substantial de-regulation in favor of the interplay of competitive marketplace forces". Commissioner Fogarty went on to note that resolution of the issue depends in the main on our assessment of the "social, economic and other public needs and interests" which we want our communication systems to serve. It also poses the question of whether marketplace forces could be relied upon to meet these public needs and interests more effectively than regulation.

Commissioner Fogarty hit the regulatory nail squarely on the head. Though the bill is an attempt to create a "thoroughbred", it is in reality a "camel" with many humps that ultimately could create chaos, confusion and demands for more governmental control over communications. Although many have jumped for joy over H. R. 13015's elimination of the public interest standard as a basis for regulation and removal of jurisdiction of the new Communications Regulatory Commission (CRC) over EEO, Ascertainment and Fairness Doctrine policies and rules — broadcasters had better take a longer and closer look into their "gift-camel's" mouth.

By eliminating the public interest standard for regulation "to the extent marketplace forces are deficient", the authors of H. R. 13015 have also eliminated the public from our broadcasting system. For over 44 years, the public interest standard has been the primary guidepost for FCC regulatory action and has been the bedrock of the premise that licensees must serve the public interest as public trustees. It is upon that public interest standard that the FCC's EEO and Ascertainment rules, as well as the Fairness Doctrine, have been built. To eliminate the standard and the new CRC's jurisdictional authority to regulate in these areas will inflame the public and result in many licensees, especially smaller ones, being left "nude" before the public.

Government Regulation Serves Broadcasters Too

Notwithstanding all of the criticisms directed against the "burdensome regulation and paperwork" of FCC rules, regulations and policies, broadcasters must understand that many of these rules — Ascertainment, EEO, Fairness — have served over the years to pacify a public secure in the belief that the FCC and those rules were protecting its interests. The public has confidence in the present system of the FCC's broadcast regulation.

Broadcasters too have been well served by FCC rules in these areas in spite of complaints of too much regulation. Those rules and regulations have in many ways served as a "protective shield" for licensees against the criticisms and attacks of citizen groups. When licensees have done their best to follow those rules, they usually prevail at the FCC. They then tell their public or critic: "Look, we are complying with FCC rules and have done what is required. Therefore, don't come to us, go to the FCC."

Because the public has confidence in the present system which affords the public participation in a partnership with licensees, people generally feel their interests are protected by the FCC. If Congress closes these "doors" of citizen participation and access by eliminating the new CRC's jurisdiction and couples that with granting licenses in virtual perpetuity, licensees will be exposed to assaults and attacks with no "shield" of FCC rule compliance behind which to hide. In H. R. 13015, too many broadcasters can't see the "forest" of potential chaos and confusion for the few trees of near total de-regulation.

The National Association for the Advancement of Colored People, the Urban

another fella. Jim Hilsabeck, if your production methods work for you — congratulations! Keep using 'em! At no time have I ever claimed that my methods are the only good methods. They worked for me. Since many of our clients were repeat business and continued their advertising campaigns with us during my tenure at WHLI/WIOK, I'll have to assume they were pleased with their results.

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As I'm sure Jim Hilsabeck appreciates, well-produced commercials improve the overall sound of the station. The better the station sounds, the more people listen. The more people listen, the more business you get.

— Kit Hunt

from: **Richard J. Scholem**
General Manager
WGSM-AM / WCTO-FM
Long Island, NY

I enjoyed the article "Making The Client Announcer Sound Good", by Kit Hunt in the May/June issue.

However, the credits listing WHLI/WIOK and WLIR as being New York stations are incorrect. Both WLIR and WHLI/WIOK are Long Island radio stations. They are not located within New York City, but many miles away.

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— Kit Hunt

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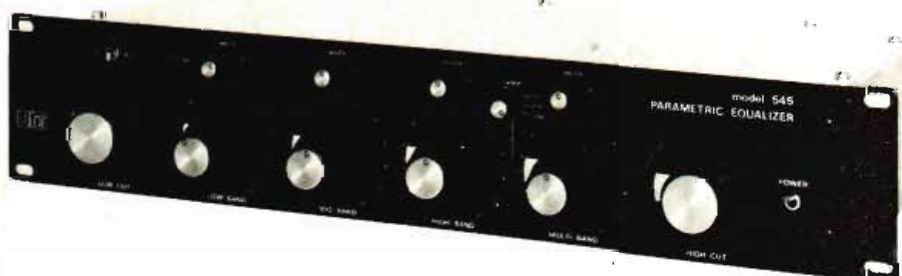
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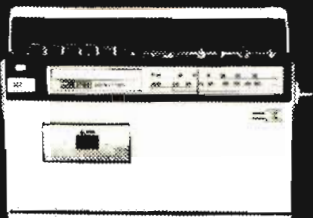
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BP&P 11

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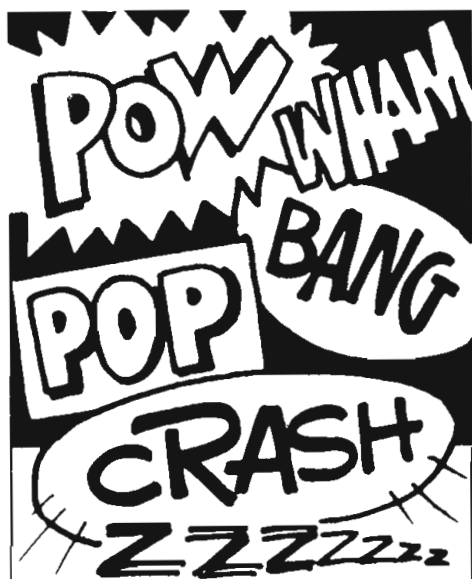


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SPECIALTY SOUND EFFECTS RECORDS

21 Volumes of Authentic Sound Effects produced especially for use in TV and Radio, quick cued for easy use, and recorded the way your ear hears it. The professional broadcasters library with over 600 different production effects for the one-time low price of \$147.00. See us at the NRBA Convention, Booth #231, and pick up catalogs or write to:

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151 West 46th St. • New York, NY 10036

"From a Cat's Meow to a Lion's Roar . . .
From a Pistol Shot to a World War."

station
meeting
minutes



by

Howard W. Coleman

CAN YOU WING IT ON A PRAYER?

Bart Lee is general manager of a combined radio-TV property in a market of 350,000 TV households, has a solid relationship with his TV network as an affiliate who delivers a respectable share of the market and maintains a nominal radio network relationship — mostly for news feeds. He doesn't bother much with the audio net's public affairs and religious offerings.

Recently Bart has had a number of interesting propositions pushed at him, mostly from a specialized program placement organization in the midwest. One involved *paid religion* — the opportunity to carry programs described as "religious" while making a rate card buck at the same time. Why carry the TV network's Sunday a.m. or early p.m. wordy explorations of moral and ethical issues as guided by the National Council of Churches or Roman Catholic or Jewish offices — when the Rev. Sam Dogoodie's *Church of the Heavenly Tomorrow* wants the time at rate card with a 52-week firm contract?

Why go to the expense of a local radio remote of the "Mass for the Homebound", when Sister Esther's "Soul-Saver Hour" will buy the time and provide the programs? Bart's stations, following a generally-accepted pattern among his network's affiliates, have never sold time for the paid-religion type of programming. The National Association of Broadcasters advised this policy; his sales rep firm advised this; the local ministerial association (representing all faiths) did the same.

But now the crunch was on. The stockholders looked to larger net profits; open time was scarce; the dangling of fresh money in marginal time was tempting.

But Bart also realized serious problems in this change of policy. "Once you open the doors you'll get 'em all," he was told. "The faith healers, the sellers of genuine gold-tipped Bibles and scarves dipped in the holy water at Lourdes — the whole gang. And they'll all be on your stations, begging for money!"

"And that's absolutely correct," the Rev. Harry Cartwright, senior advisor to the local ministerial association, said when he responded to Bart's invitation to discuss the consequences of the possible policy change. Cartwright had worked in commercial broadcasting for over 10 years before entering the ministry and offered a broad and at least reasonably objective overview of the situation.

"But isn't religion *religion*?" Bart asked. "Isn't Sam Dogoodie a man of the cloth? The audition tape of Sister Esther is a little far out, but isn't she talking about the same Jesus Christ they talk about on "The National Radio Pulpit"?"

"Both yes and no," Cartwright chuckled. "Strictly speaking, yes. But in the view of those major, mainline church bodies who are present in about 60 per cent of your viewing and listening audience, no."

He continued, "Now here's part of the *why* of my answer. And it's an economic answer, not a theological one. The Catholics and the established Protestant denominations — Episcopal, Methodist, Baptist, Lutheran, Presbyterian and the rest — support a wide variety of both domestic and worldwide thrusts with their local offerings. Those include Parochial schools, colleges and universities, seminaries, newly-developed mission churches, services to minorities and foreign language groups, overseas hospitals and out-patient medical services, farming and technical advice, and communications. One or more parts of this varied bag are in the ongoing work of several of these denominational interests at any point in time.

"And there's much more. Liaison with Washington — frankly, lobbying — and with the United Nations. Worldwide outreach through the World Council of Churches.

"You see, these people who are a part, in however small a way, of that reaching out, have strong feelings against the kind of armchair religion, the sit-at-home-and-

continued on page 39 . . .

League, The National Black Media Coalition, The National Organization of Women, Action for Children's Television, the PTA and the United Church of Christ (to name only a few) most certainly could and would mount a major campaign in the Congress to have regulation over important matters such as EEO, Ascertainment and Fairness returned. Most likely, with such a storm of protest, any new changes would be even more restrictive than the system the licensees now protest. Remember the legislation of a few years ago which proposed codification by statute of Ascertainment procedures? It could be re-born if the public feels it has no alternative. As Commissioner Tyrone Brown recently testified on H. R. 13015: "Elimination of the Ascertainment requirement and other public interest responsibilities today may be at the price of public demands for more direct government intervention in programming at a later time."

If the public is left only to the goodwill of licensees to provide citizen input, the partnership whereby the public has pretty much held broadcasters in awe could cease. By eliminating these valuable "trees" of citizen input into broadcaster decision-making processes, H. R. 13015 could be creating a situation of direct confrontation between citizens and licensees.

The United States has been fortunate in that protesters and citizen groups have never resorted to the direct-action tactics against licensees that they utilized in the 1960's and 1970's against college administrators. They have until now felt that there was a vehicle to air their complaints. Take away those vehicles and it is not inconceivable that pickets and sit-ins will begin to be utilized against what a particular group believes to be a "recalcitrant or unresponsive" licensee. This nation certainly doesn't need a forest of chaos and confusion where security guards have to be posted at studios and antenna sites. Licensees also don't need the flood of civil suits that might well result when critics find there is no vehicle like the present FCC for seeking redress.

Broadcasters should therefore take another look at H. R. 13015 beyond the short term and see into the future. We all know how Congress reacts to sudden controversy and chaos and to organized citizen outcry. Sex and violence on television was just one example of how an organized outraged public can demand action. Licensees who are truly afraid of "Big Brother" should be careful not to help give birth to any "Rosemary's Baby" which could return to haunt them in the future.

And For The Politicians . . .

As if broadcasters wouldn't have enough to keep them busy shielding themselves from justifiable outcries from public interest, women's and minority groups over the deletion of statutory obligations in the above areas, they would also have to face a "second wave" of attack from those candidates for political office denied equal opportunities, reasonable access, Fairness Doctrine and lowest unit charge rights under H. R. 13015.

By eliminating the equal opportunities provisions of the present law entirely for radio licensees and for state-wide office seekers with television licensees, H. R. 13015 would create a situation whereby a broadcaster would be free to endorse or oppose political candidates without being required to afford an opposing candidate an opportunity for response. A broadcaster could carry one candidate and ignore another or, better yet, could support an employee or himself for a particular office with the full facilities of the station being utilized as a campaign "bullhorn".

Anyone who believes that politicians would sit idly and allow broadcasters — even a few — unfettered use of the air waves to suit their own political views and philosophy with no opportunity given to respond is wearing rose-colored glasses. It is doubtful that broadcast "Union Leaders" would be tolerated by most politicians. No only would Spiro Agnew's criticisms of certain media from a few years ago be "born again" with a new vigor, it would be most likely a bi-partisan chorus united in harmony with citizens' groups demanding a "re-write of the re-write". Such activity would surely result in harsher regulation than now exists in this area.

Balance Needed In New Legislation

Meaningful de-regulation, which leaves room for citizen and public participation in broadcasting, can be achieved. As Chairman Ferris noted in testimony on H. R. 13015: "The business of communications is too essential not to be the public's business." Hence, licensees jumping on the H. R. 13015 bandwagon as to its de-regulatory features should look before they leap. Some regulation is necessary to protect *them* as well as the public. Instead of jumping and leaping for joy, broadcasters should be asking important questions about the long-range effect on their future of H. R. 13015 and also, especially the TV licensees, why H. R. 13015 makes no mention of network policies and practices as they relate to licensee economics or independence in programming.

H. R. 13015 should be sent back to the drawing board until a new de-regulation proposal can be developed which does not have the "heads I win, tails you lose" result — for citizens and broadcasters — exhibited in most aspects of the current proposal.



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With BASIC A, you program with real words on a standard keyboard — and see 'em all on a CRT! BASIC A's unique memory management concept lets you *label a group* of several commonly used schedule entries—so that only *one* entry is needed to summon the group! As a result, the standard 4,000-entry memory will give you all of the capacity you are likely to need. But as you grow, so does BASIC A (up to 16,000 entries). There's much more to BASIC A...ask for the 4-page brochure which tells the whole story.

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Gold Plating A Tin Ear

by John Price

Gold-Plated Ears Discern Signal Quality — Or Lack Of It

Bring your own music.

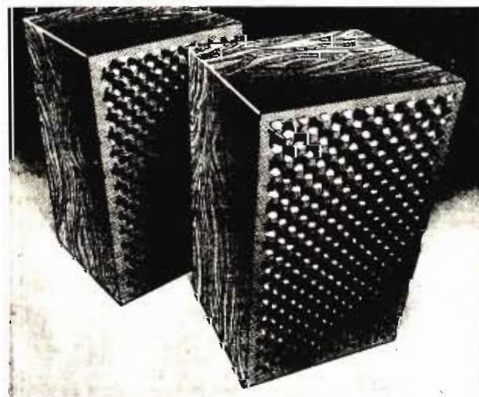


Don't buy any loudspeaker until you test drive it. Challenge it.

If you're buying a tape deck or a turntable or a receiver, look at it for looks, read the spec sheet and take any honest expert's word. That's all you need to do.

But loudspeakers are different. They have character. They have personality. And no one can tell you what you like. Except you.

How do you find out what you like? Here's one way:



JBL's new L166. The most accurate bookshelf loudspeaker JBL has ever made. It's like nothing you've ever heard before. Nothing. \$399 each.

Bring your own music. March right into the store with your favorite record or tape reel or cassette. Something you know by heart.

If you listen to that music on a new loudspeaker and hear shadings and detail and depth and texture you've never heard before—you've probably just found yourself a new roommate.

The other reason to bring your own music is that you're wasting your time evaluating a loudspeaker by listening to AM or FM radio.

Some of our best friends are radios.

But broadcast sound doesn't have any high highs and low lows. They're clipped off at the station. Then the signal is strained through generations of electronics before it gets to you. For all those reasons, it's no way to test a loudspeaker.

One more idea: You shouldn't have to judge a loudspeaker while you're listening to three other speakers, six other conversations and a partridge in a pear tree.

If you're serious about sound, find someone who's serious about helping you. Find a dealer with proper demonstration facilities. That's easy.

If it says "Authorized JBL Dealer," relax, friend. You've come to the right place.



High fidelity loudspeakers
from \$168 to \$3510.

" . . . broadcast sound doesn't have any high highs and low lows. They're clipped off at the station. Then the signal is strained through generations of electronics before it gets to you."

*When you've seen one painting,
you've seen 'em all . . .*

— Michelangelo

*Just open some cans. It all tastes the
same anyway . . .*

— Julia Child

*It sounds okay to me, but I've got a
tin ear . . .*

— Radio Professional

You would never expect to hear the first two statements from a famous painter or a gourmet cook. So why is the third so commonplace among radio managers, program directors and chief engineers?

Maybe it's because they never learned to listen. If that's the case, they are about as well equipped to judge the product of their craft as a color-blind artist. For the broadcaster, becoming "un-deaf" is primarily a learning process that involves why and how to listen, what to listen for, the common problems that are heard, and how to correct problems.

The ad reprinted may be a shocker . . . it was to me when it appeared two years ago. Here, a major manufacturer of loudspeakers is telling his potential customers not to use broadcast sound as a source of high fidelity. The manufacturer is also inferring that, once you have purchased your new stereo system, it still won't achieve anything near top audio quality when you're listening to the radio.

The problem is, that ad is right. It was "righter" two years ago than it is now, but it is still true. So much so that the speaker manufacturer has seen fit to market a special series of loudspeakers designed for control room use, in an effort to provide us with a better means of listening to our radio stations.

If you travel about the land, you will hear many kinds of sound on the radio dial—very little of it good sound. And if you're going to The Big City to hear how good it can sound, forget it. In Los Angeles, for example, there are only one or two addresses out of 40-plus on the FM dial that give good enough sound to, say, warrant the purchase of an expensive FM tuner.

WE PUT SO MUCH MARANTZ QUALITY IN, WE PUT THE MARANTZ NAME ON.

There's a new name on all Superscope microphone products: **Superscope by Marantz**. It tells you at first glance you're getting world famous Marantz quality built-in - at Superscope prices.

Our top of the line is the **EC-9P** Cardioid Condenser Professional Studio Microphone. It performs with equal ease for vocals or instrumentals, thanks to a two position bass roll-off switch. Ideal for handheld or boom applications, the EC-9P includes phantom powering for maximum hook-up convenience, and a 10-dB pad to attenuate microphone output.

Our versatile **EC-12B** is a Balanced Professional Omni-Directional Condenser Microphone that works any of three ways in professional use: with mini-jacking for in-the-field portable taping and reporting; converted to balanced operation with a unique telescopic wand for in-studio tv production with its built-in line-matching transformer and 2-conductor shielded cable; and as a highly efficient tie-clasp microphone for on-camera interviews and news programming.

Finally there's our incredible little **EC-15P** Professional Omni-Directional Electret Condenser Tie-Clasp Microphone. Used with phantom powering or internal battery, the EC-15P has a highly sophisticated capsule design, incorporating a single IC chip as both capsule and FET amplifier. The EC-15P provides a rugged housing and a natural sound that's free of boomy close-to-the-body resonances. Low handling noise, too.

DYNAMITE NEW DISCO MIXER

The Superscope by Marantz MX-62 6-channel stereo disc/microphone mixer is ideal for professional disco mixing, studio, or home use. In disco applications, two pairs of stereo magnetic inputs can be plugged in at the same time. Using the fader control, you can cross-fade from one stereo phono to the other. The headphone monitor allows complete monitoring capability, including stereo cueing of individual inputs or of the total mix. For features, performance and price, the MX-62 is the perfect microphone "control center."

SUPERSCOPE
BY **marantz**

© 1978 Superscope, Inc., 20525 Nordhoff St., Chatsworth, CA 91311.



EC-9P

EC-12B

EC-15P

MX-62

That's *why* you should listen: If you can make your station sound good, you may be alone in the crowd. And don't believe that it doesn't make a difference with your "average listener". Consumer audio gear is getting to sound doggone good. Even the lower-priced package systems — even the good auto stereo systems — are sounding better and better. Many modest stereo rigs have surpassed the sound quality of many FM stations.

A client station forwarded a letter from a listener illustrating this point to his programming syndicator a few months ago.

It read:

"I recently purchased my first truly fine FM stereo receiver and have been scanning the (Houston) area FM stations at various times of the day. I have found, very much to my surprise, that the FM rock stations, to which I have usually listened, have signals so trashy (i. e. hum, noise and distortion) as to be virtually unlistenable . . ."

I wonder how many others make a similar purchase every day, then make the same discovery?

Item: Look around your own station, and notice how many pieces of "consumer" gear you yourself are using: speakers, amps, receivers, turntables, equalizers, etc. Such a thing was unheard of 20 years ago. It's another result of the refinement of "home" equipment versus outdated "broadcast" units.

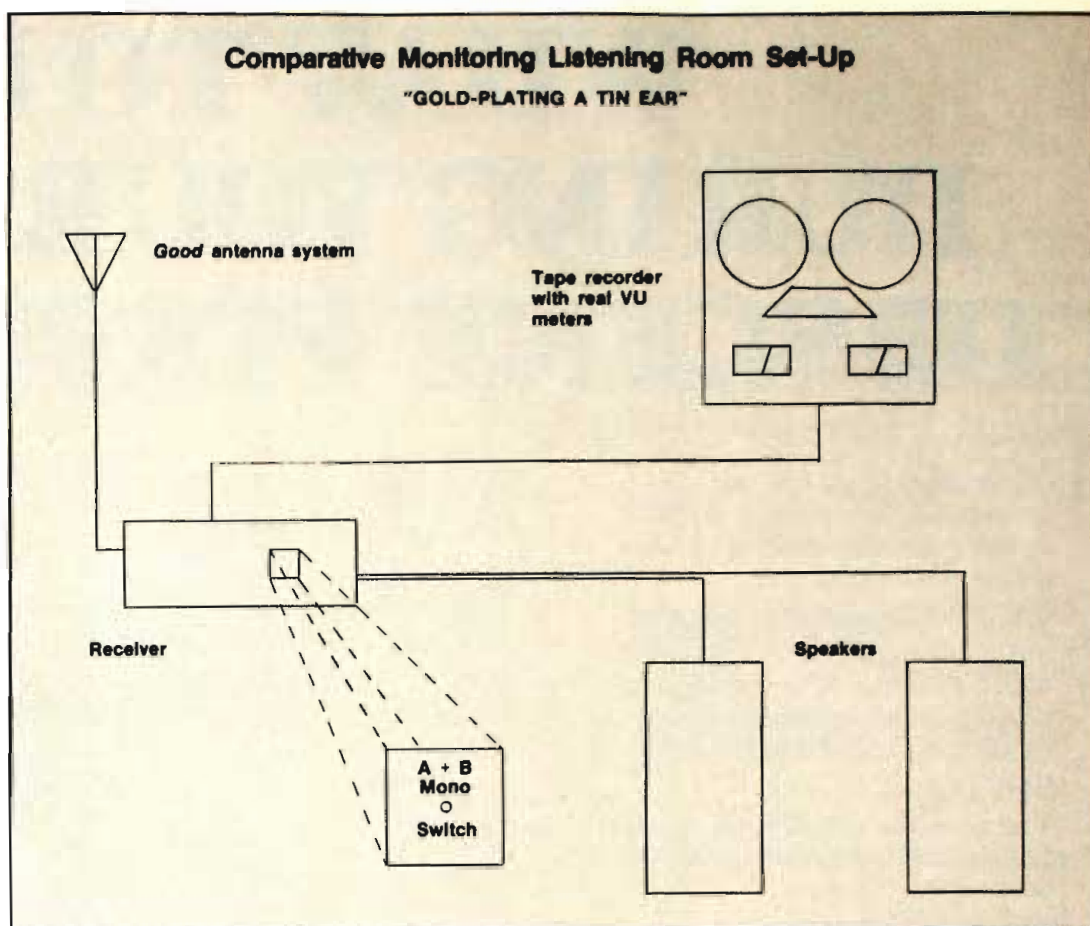
So now we must make sure we're doing the very best with what we have — just to sound decent on modest-to-good home gear. True, the top-rated station in your market may not sound the best, but it may have overcome bad sound with other activities that attract listeners: heavy promotion, great music selection or professional jocks. Why not have it all? It may just be that the high comes and low quarter-hours in your book may be the result of repulsed listeners who love your music, can't stand your sound, and dial away when your audio flaws get to them.

So much for the *why*. Now the *how*.

Rule Numero Uno: Do not listen to your station at your station. I have tried this often enough to be able to generalize. I have never visited a radio station that had a good *comparative* (I'll explain that word later) sound system at the station. Wait . . . there may have been one station in Moorhead, Minnesota, but the rest of you are still suspect.

Find a good stereo system. If you can't locate one from a private source, go to a stereo store — the best one in town — with a listening room. Borrow that room or rent it if necessary. Close the door and lock it.

Once in the comfortable womb of the listening room, patch together a system similar to the one outlined in the accompanying diagram. Make sure the antenna system is good enough to receive all stations that you will want to hear with adequate strength (most good receivers have meters for this purpose) and with no



multipath reception for FM stations. Make sure that the VU meters on the recorder are true VU's (most semi-pro machines have them), and that there is no "auto-level" or "ALC" device switched in — it will make all levels look "right" and bias some of our later tests.

Try different sets of speakers until you find the ones that are satisfying. That's basically a personal choice.

Then, by tuning across the radio band — either FM or AM, you will be able to compare one station against another over equal equipment, in an equal listening environment, with equal perception, while looking at a pair of VU meters (that's important). By the way, we have just defined *comparative* listening.

"How many people," you may ask, "will ever listen that critically to my station?" Excellent question and we both know the answer: not that many listeners. But Michelangelo got closer to the Sistine ceiling than any tourist and Julia worries more than any guest about the quality of the vanilla. Those are key elements to their success. It's up to us to examine the sound of our station more closely than any member of our vast audience, so that we may detect and correct a flaw *before it comes to the conscious or subconscious attention of listeners*.

It's time for that tin ear of yours to get a plating job. With the listening room we have removed most of the variables from the subjective sense that we call hearing. An artist who is asked, "Is that redder?" will respond, "Redder than what?" For the same reason, the question "Does your station sound brighter?" deserves the same answer. We will compare your station against others, overcoming the very short

memory of our ears. That short listening memory contains most of the tin.

The Comparative Listening Test

First, find a "standard". In most cases, there will be one station on whichever dial is to be explored that is unusually clean, balanced (if stereo) and beautiful. If there is an FM station programmed by a major syndicator known for nit-picking, it should be tried as your listening standard first. AM listening may be limited by the poor quality of the AM section in even high-quality receivers, but comparisons will still be valid, because the audio will all come through the same chain.

Tune your "standard" station carefully; adjust the volume, balance and tone controls to the satisfaction of all concerned. Then, switch the tape machine to "input" and set its VU meters to peak 0 VU on program peaks in both channels. On peaks, not valleys. Since a clean-sounding station often employs very little limiting, this may take a while, since soft passages will stay soft. Only an occasional peak will give telltale evidence of maximum modulation.

Listen to your "standard" station long enough to become fully acquainted with its sound. Listen through several different tunes — everybody's source material varies in quality. Also, listen at three different levels. You will be able to hear distortion better at *low* levels — that's the way God built our ears. Noise problems will show up better during pauses when listening at *high* levels. Operating flaws, level variations and frequency response problems are best noticed at *medium* levels.

Dial across the band, comparing station after station against your standard. Return to the standard between each listening

WHAT TO DO DURING YOUR NEXT OBSCENE PHONE CALL.

Order Eventide's BD-955 Broadcast Delay Line. It will delete your obscenities & tape loops. And more.

When Eventide — the world's foremost manufacturer of digital delay equipment* — decided to build a better time delay system for obscenity deletion, it went digital.

The result is the BD-955, a RAM based DDL providing up to 6.4 seconds of delay.

Substitute the BD-955 for the tape machine you're now loading, monitoring and changing tapes on. The BD-955 will allow plenty of time for either the engineer, announcer — or both — to hit removable DUMP buttons.

The BD-955 cancels the objectionable program material; its rear-panel terminals allow automatic control of the phone and/or auxiliary equipment.

**According to Billboard Magazine's latest U.S. Equipment Brands Usage Survey, 44.9% of major U.S. recording studios use Eventide delay equipment vs. only 6.0% for the nearest competitive digital.*

THE BD-955's EXCLUSIVE CATCH-UP MODE:

Here's where the BD-955 really shows its stuff — and makes the switch to Eventide obscenity deletion as much a programming decision as a technical one —

When the DUMP button is hit, programming instantly returns to real-time. Here you have a choice — use The BD-955 merely to substitute for your old Tape delay & insert a profanity-fill cart, or *let it automatically build a new delay margin, digitally.* In its exclusive "Catch-Up" mode, the BD-955 can eliminate the need for a profanity-fill cart; the BD-955 automatically builds up delay after a deletion by increasing delay during pauses in the program. LEDs indicate the margin of protection afforded at any moment. Stay alert and the show can continue — in delay — almost immediately. Sound like magic? We've manipulated time like this for over five years.

When it's not being used for obscenity deletion, the BD-955 serves double-duty as a production tool. It allows front-panel selection of delays from 6.5 milliseconds up through the full delay available, for musical and segue effects — including vocal doubling

and automatic double tracking (the audible illusion through which a single voice or instrument is made to sound like two) and digitally-clean slapback echo.

Other significant features about the BD-955 Broadcast Delay Line:

1. Full 15 kHz response and 90 dB dynamic range equals the specs of the best music recording delay lines; 7.5 kHz response, perfect for telephone talk shows *at lower cost.*
2. Full digital Random Access Memory. Like the Eventide 1745M music recording DDL, it runs cool, can take the mallet.
3. *It's available.* With more experience than any other manufacturer in building digital audio delay systems, the BD-955 is an extension of proven techniques. More than just a design: it's available now!

Pricing Information		FREQUENCY RESPONSE	
		7.5 kHz	15 kHz
DELAY	1.6 seconds	\$2300	\$2950
	3.2 seconds	\$2950	\$3900
	6.4 seconds	\$3900	\$6300

DUMP AND GO!



Eventide's BD-955 Broadcast Delay Line.

Available for immediate shipment:

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sed. (I have heard affiliates of a major network in the Rocky Mountain states which have a sort of drum-roll added to the front of each network news logo. Actually, it's just all the compressors opening up along the way. The system hiss registers full level until audio knocks all that compression back down to normal levels. And heaven help the net newscaster who pauses to breathe. He'll get sympathy cards from the asthma foundation.)

Today's disco music can completely confuse any compressor or limiter that looks at the whole audio spectrum. Frequently, bass drum concussion is the loudest sound on the recording. Listen to

'The Louds Get Louder And The Softs Get Softer'

your Mantovani-designed limiter grab each drumbeat and pull it down to 100 per cent modulation, then relax until the next one. As a result, the rest of the band will keep appearing and disappearing.

Again, defer to your standard. Often you will find a station with no compression and little or no peak limiting. To paraphrase an old song, the louds get louder and the softs get softer.

Bear this in mind: Peak limiting can only be accomplished by chopping off peaks. There is no other way and that, friend, is distortion. The more you limit, the more you distort. Compression is used to squash dynamic range. Since most records are heavily compressed to begin with, most stations use compression to squash the counterfeit dynamic range that comes from hyperactive deejays with their widely varying levels.

Listen for this: If you are heavy on the compression/limiting, you'll hear it as fade-ins and outs — the former as a low-level element replaces a hot one, the latter as a hot element jumps on a normal or weak one. Your programming will show a lack of "flow", even though the VU meters bang away at the zero mark.

I once dragged the owner and chief engineer of a major mountain states AM-FM to the local Lafayette dealer for a listening test after backing off the FM's limiting by something like 100 dB. I dialed to a competitor's wall-of-sound (heavily compressed) signal just as the store owner's daughter came into the listening room. She leaned out of the doorway and yelled, "Dad, the big Marantz has gone out!" Her ears were right, only the diagnosis was faulty. But she helped my client realize how clean his station was without all that processing. This is a rare case where less is indeed more.

Frequency response. Again, this problem may manifest itself when certain

source machines are on the air or it may be a lingering condition. The latter is harder to notice, unless it is at an extreme. The former should be tracked down by checking with the engineer on duty to see which machine is on the air.

Stereo balance. A quick check before writing this paragraph showed as much as six dB difference between L. A. FM stations in individual channel balance settings. Better than it used to be, but still not good. Watch your VU meters.

Separation. More subjective than most problems, but you will often find several "stereo" stations with so little stereo that the red light is a farce. Some rock stations will un-gang their compressor and/or limiter. Then both channels will always be at full level (louder! louder!) because the audio processing is working like fury to make mono sound out of stereo program material.

Listen for the "floating soloist" syndrome: If a singer is accompanied by instruments mainly in one channel for a time, the quiet channel will open up and the singer will seem to drift to that side. When audio comes back in the quiet channel, the singer will jump back to stage center. This can be mildly nauseating if you're listening in good headphones. It's a sign of un-ganged processing somewhere along the line.

Modulation. Over or under-modulation still occurs with some degree of regularity, but our listening test is not designed to get much of a handle on any but an extreme case. Our VU meters are looking at average, not peak, program levels. The station that has efficient multi-band limiting may have chopped off so many peaks that their average levels are hotter than anyone elses. But listen — their audio distortion will almost always give them away.

Stereo-mono compatibility. The bugaboo of FM may soon rear its nasty head in AM-land, too. Ninety-nine per cent of all compatibility problems center around the changing phase characteristics of stereo tape cartridges. So activate your mono switch as illustrated in the accompanying diagram and listen for the telltale high-frequency loss and swishing, particularly when stereo carts or tapes are on the air.

Fortunately, some new and deceptively simple solutions for this problem are on the scene. More on this in the upcoming fixit section.

The complete phase reversal of one channel in a stereo station will have an immediate and dramatic effect when listening in mono. Because of this, reversed phasing is often noticed long before our formal listening test gets underway. But if Neil, Olivia or Carly disappear before your ears when the mono switch is on, better check it out . . .

Tape saturation. Here is a new form of distortion that greeted us when we began to base broadcasting on magnetic tape. A little history on this point is in order. In 1946, recordings were made by hanging a single microphone above a conductor's head. The

cymbal player may have been 20 feet away.

At speeds below 15 ips, the crude magnetic tape tended to hiss like an overwrought radiator. Since the high frequency content of the audio was much lower than mid or low frequencies, the tape engineers hit upon a great idea. At 7½ ips or slower, turn the highs up when recording, and down by a like amount in playback, thus turning down the hiss. So was born pre-emphasis.

1978 recording techniques have changed. A brilliant little dynamic mike is placed about two inches from the drummer's ride cymbal and fed at God-knows-what-level into the final mix.

The recording engineer doesn't care; his tape machines are running at 15 or even 30 ips. The disc mastering engineer doesn't care, he has a more forgiving medium.

But now you try to dub Issac Hayes' "Theme From Shaft" to your 7½ ips cartridge. That great cymbal intro comes back like a tree full of blackbirds and you've discovered tape saturation. Your tape system just can't take that high frequency energy.

You'll hear it often in the listening room — sparkling "s" sounds that turn into "f" sounds, muted trumpets that seem to be dragging chains behind them. Make a note: we'll deal with it later.

SOLUTIONS TO THE PROBLEMS HEARD BY THE GOLD-PLATED EAR

Nothing printed herein should be construed as a replacement for basic engineering knowledge and a well-worn instruction manual. But, just as any set of ears should hear the faults within our product, so any allotment of grey matter should contain some idea of the cures.

First, forget the magic phrase "proof of performance". Time-after-time, the classical "proof" required by FCC regulations can be run with Abe Lincoln honesty and time-after-time it will completely bypass major problems. It's not that the "proof" is no good, it's just that, like most regulations, it is hopelessly out of date.

The Proof Of Performance Test Doesn't Cut It

For starters, both AM and FM proofs still require that measurements be made starting with the input for the "main studio microphone". This will insure that Fibber McGee has adequate frequency response, distortion and signal-to-noise specs. But we don't originate Fibber any more. We originate from tapes and discs and carts and cassettes and the "main microphone" is on the air maybe one per cent of the time.

Secondly, most of the equipment that causes audio problems on a daily basis

session — remember the short memory span of your ears. Cut some tape of each station and keep the reel for future reference.

Once you start comparing, you may find a better-sounding station than your previous "standard". Don't worry about your change in allegiance. Your *comparative listening* is sharpening your newly-plated ears and that's good. Now, *compare* everyone against your *new benchmark*.

PROBLEMS HEARD BY THE GOLD-PLATED EAR

Distortion. This is one of the sneakiest problems in modern radio for many reasons. Most stations have so many elements in their audio chain (our loudspeaker friends call them "generations of electronics") and each one can generate or magnify existing distortion. Isolating its source can be a true lesson in frustration, because the result is most often *harmonic distortion*.

Listen at low levels for fuzzy highs. Listen to solo French horns or trombones — if you don't usually program such music, you may want to arrange to have some played during your test. If you hear a "whisker" or buzzing, which rides along on top of the mellow horn's notes, you're hearing harmonic distortion in its most audible form.

Now listen at higher levels with the treble controls turned down. Are bass notes clean

and pure, or do they fuzz up, break up and never quite make up? This is another good way to hear harmonic distortion.

Noise. It can take many forms and will always be more audible during soft passages or during pauses. At some stations, it may almost never be audible due to a total absence of both, so you may want to engineer some into your programming during the test.

The Entire Station Will Be Sucked Up Through The Console'

Noise may take one of three forms: continuous hiss or hum, usually part of the basic audio chain; intermittent noise, usually traceable to one or more pieces of source equipment, and transient noise, often associated with starting and stopping source equipment. You may be amazed at the click-pop-humbugs which your operator or automation adds to your programming.

There are other sources of noise that will

be right under your nose. Improperly-erased carts will spew bits of a previous commercial into a new one. Don't overlook the control room air conditioner that sounds like a freight train. How about the mike stand, clamped to the console table, that thumps and bumps by transmitting foot noises up to the mike? Or the announcer, working his mike too closely, that thumps and bumps his way through every p, w, t and b.

Compression/Limiting. There is one station in Los Angeles that uses enough peak limiting to render speech almost unintelligible. Yet I'm sure its salesmen are quick to point out the wholesale "reach" that their station's signal enjoys. The relentless limiting is coupled with enough compression that, should there ever be a pause of more than two seconds, the entire station will be sucked up through the console, out the microwave and radiated off the top of the tower.

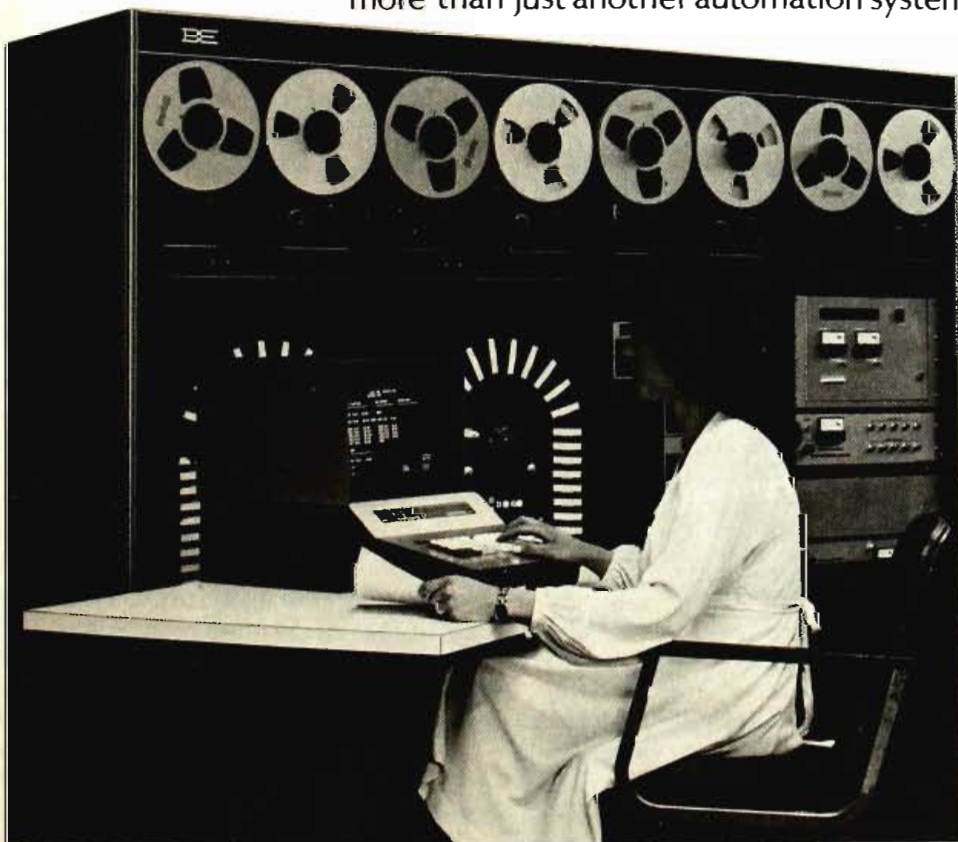
Curiously enough, this is an FM station and all that audio squashing does nothing to increase the station's signal strength. Nor will it yours, Mr. FMer. Three kilowatts is three kilowatts, whether you are airing absolute silence or the Rolling Stones. AM, while it is a different beast, is often over-compressed, too.

So listen for over-use of limiting and compression. Harken to background noise swooping up before, during and after program elements that are overly compressed.

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out the land may be that turgid meters are easier to set and quicker to read — by the engineer with a tin ear.

(Just checked with my favorite L. A. FM station and they are banging away tonight. If the music pauses, the turntable rumble modules 100 per cent. The deejay took a breath on the air and his heartbeats hit full level.)

First, eliminate fluctuating levels which originate from your control room that your compressor is making like a roller coaster over. Then take it out. If you can't do that, turn down the input control so that it is in full expansion most of the time.

And let your limiter rest completely, with an occasional, *tiny*, bit of action. It can be very happy acting like a safety valve, chopping just a little peak here . . . a little peak there.

If you have a production-studio compressor or limiter, consider throwing it away completely, especially if it, like many, is a main-line cast-off. At best, use it on the microphone only. That will be about the only source of un-pre-compressed audio. (Even most cassettes from the field have been pre-compressed to some degree by the machine's automatic level control.)

Try to avoid any audio chain that puts several compressors in series. Their cumulative effect can be anywhere between comical and disasterous.

And finally, don't assume that any processor will work correctly forever. Put it through the cattle-dip regularly and, above

all, *listen* to it critically with your gold-plated ears.

Frequency response. Here is another area open to vast wastelands of abuse. Too often, more highs are equated with better highs. This thinking is now permeating TV audio, too. Often, sibilance is so accentuated that it activates the station's limiter all by itself. Listen to ENG news reports and you will hear one fireman's "s" actuate limiters causing sounds of the locality to disappear and then reappear.

By contrast, listen to the Person-To-Person shows now being re-run on PBS. Even the remote audio is usually well-balanced, and the participants sound like real people and not Artoo-Deettoo. And anyone can appreciate the tremendous audio (on location, yet) that is the norm during Masterpiece Theater.

Your basic chain must be flat. As flat as possible. What you will feed it will vary enough. Don't make it worse by adding more to something that is already bad in the source material. At the transmitter, that multi-band limiter is a dandy way to provide a constant, gentle shaping of your response to make up for uncorrectable *minor* flaws in your chain.

Back in your comparative listening room, you'll even hear sound differences from different transmitters and even (on AM) different directional arrays. Here, the dynamic equalization of the multi-band limiter can be of real help.

And I can't leave the subject without

dancing to that old song, "Make AM Sound Good On Bad Radios". I've heard that tune before and the "bad radios" usually turns out to be one owned by the chairman of the board.

Trouble is, the NAB has never issued Specifications for Bad Radios. Is a bad radio the beach portable with a two-inch speaker? Or the bassy car set in a dashboard cavity that booms away at 100 Hz? Think about this: No matter how cheap the set is, the FM side of an AM-FM always sounds best. So make your station sound as much like FM as possible. It will sound better on *all* radios.

There are two types of creative frequency response distortion that you may want to consider, but only after your plating job is complete and you trust your hearing to detect slightly bad from slightly better.

1. Stations at the low end of the AM dial spread out over more dial space than those at the high end and many radios, when tuned dead center, receive very little sideband information (which contains the highs) from these stations. So if you're at 570, you may want to tip the highs up a bit to compensate for this. A bit. This means a quarter-bit at a time, followed by another listening test.

2. In this country we operate from the same source material as that used for phonographs in homes. Cheap phonographs in homes. While we consider records to be cut with correct sound, many are in fact cut for minimum "defective product" returns. "Defective product" often means "my needle jumps out of the groove", and the solution is to cut the low end. Barring special full-range records for radio stations and assuming a turntable almost entirely free from rumble, you can effect a tremendous improvement by replacing some of the sub-bass missing on discs.

I'm being very careful not to say anything that translates as "Price says boost the bass". We're not going to boost anything, just replace what has been subtracted. And it's not bass, but that critical range below bass that contains all sorts of delicious concussion, fundamentals and warmth.

It must be done with a very good equalizer that can treat frequencies below 60 - 80 Hz in octave (about 20 Hz) ranges. It must also be done with a good set of speakers and ears. It can almost never be done "live" — this is an act to be consummated in the production room.

Learn to "read" bass lines on a VU meter. Watch for bass notes that occur during pauses in the rest of the instrumentation. You'll find many discs that have no bass higher than -10 VU compared to the rest of the audio. Raise it to -5 VU — never higher — working only with the range below 80 Hz



Photo: Kevin Price

Author John Price has been in broadcasting since 1954 and in some phase of broadcast automation or automation programming since 1966. He has traveled extensively, consulting both live and automated radio stations and installing or upgrading automatic broadcast systems and programming. Pre-

viously with Filmways Radio, Price is now Regional Sales Manager for Radio Arts, Inc., a Burbank, California-based format syndication firm.

In the accompanying photo, Price monitors a typical FM stereo station using state-of-the-art receiving equipment.

must be switched out of the chain when a proof is made. Not only do we bypass all of our source machines, but compressors, limiters and other audio processing gear is bypassed.

So use a proof for that which it will proof: the basic audio chain of console(s), STL's, phone lines and transmitters(s). But go beyond that and check out all the other possible sources of bad sound.

Here are some tips.

Distortion. Today's crop of solid state equipment can be both a blessing and a burden when used to create clean sound. Never has distortion been so low — and never has it been so audible! Thus, a new unit with distortion specs that can't be measured will sometimes sound worse than its retiring tube predecessor.

So take a hard stance on new, solid state equipment. Make sure it contains circuits that are well-designed and try to get an A/B demonstration against your older unit, if possible.

Hint: Most of the continuous distortion heard on the air today comes from over-limiting. As I mentioned earlier, limiting can only be accomplished by distorting the audio. The more tactfully that your limiter chops off peaks, the more of it you can do without bending ears. Money spent on a good limiter is an excellent investment. This means more than just a new one — a new, good one.

As with all problems, isolation is the better part of valor. Find the problem's source, then you know where to start troubleshooting. With distortion, you may find several sources. While harmonic distortion doesn't seem to add algebraically (or you'd never understand your network), it may take several repair jobs to get it all out of an audio system.

Noise. Again, isolate and conquer. An immediate improvement may be noticed if unused pots on the console are closed. One station, faced with cart machines featuring an in-built hiss, wired the remote start function for each to the program key on the appropriate console channel. Since the machines started with a pop, this killed two birds with one key. Throwing it to "program" started the machine, then connected audio a millisecond later, after the pop.

When possible, the click-pop-humbugs from starting buttons should be properly squelched with capacitors or diodes. The level at which audio is switched should also be investigated. Often, raising console pots and lowering the console master will instantly reduce pops, since the audio is hotter at the switching point.

Ground loops and long, unbalanced lines aside, most continuous noise in today's station consists of hiss. Hiss can become hisstory if you:

- Check the bias waveform of a tape machine that makes hissy recordings. If it or the erase current does not show as a nice, smooth sine wave on a scope, that may be your culprit.
- Check high-frequency adjustments

on preamps and tape record and play sections. Adjust to correct setting, and protect them from those who think that high fi means high highs.

- Reduce compression/limiting, especially in production studios and on network lines. An open compressor can ladle out lots of noise.

'Multi-band Limiting Acts As A Dynamic Equalizer'

Compression/Limiting. Maybe it was Mike Dorrough who first quoted the "dial full of sounds trying to get out" line, but it applies over and over again when compression/limiting becomes the point of a critical listening test.

Today's AM demands a narrow dynamic range, it is true. When Frank Sinatra was on "Your Hit Parade", every note he sang may not have modulated a full 125 per cent positive. But noise levels from man-made sources were lower, and the horsepower race had not yet started.

For reasons stated earlier, today's rock music, especially disco discs, are best processed with a multi-band limiter, which looks at bass, mid-range and highs

separately. Even rock FM can benefit immensely from this technique, though the limiter should not work nearly as hard.

Where hard limiting is desired, the separate actions of each section tend to mask each other. And the bass notes won't punch holes in the rest of the orchestra. Multi-band limiting also acts as a dynamic equalizer: air a muddy tape and the high section will open up; follow with a squawky agency spot and the mid-range section will pull down the presence hump.

I have worked miracles with the Dorrough DAP units and am getting nothing for this plug. Correctly used (and that means no adjustments without Mike Dorrough on the phone), it can turn a kilowatter into a 5 kw, and make a Class IV reach the manager's house at night.

Asymmetrical AM limiting always upsets the music mix to some degree, since normally asymmetrical instruments (or voices) get attacked differently than symmetrical ones. But if you have 500 watts at 1580, you will probably want that extra dB or two that 125 per cent positive modulation will give you. Assuming that your transmitter will stand for it (and some absolutely will not), do it, but don't make me listen to it.

On FM, all this does not apply. Amplitude modulation means the better the amplitude is modulated, the better they'll hear you over the static in Dismal Seepage. The best reason for the AM style compression/limiting that is heard on FM through-

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Menchel/MCA TV



Perhaps the best term to describe the arrangement is "an occasional network". The first offering was a six-hour serialization of Taylor Caldwell's best seller, "Testimony of Two Men", and though novels for television are not unusual these days, this particular mini-series was unique.

"This marked the first time," said Al Masini of TeleRep, Inc., "such top quality programming produced for national viewing was underwritten not by a network, not by an advertiser, not by a syndicator, but by the participating stations themselves. It was the first time stations affiliated with all three networks, as well as independents, joined in a cooperative venture; and it was the first time stations had programming comparable to the best of the network prime time [over \$525,000 per hour] for local use."

The programming arrangement is now best known as Operation Prime Time and since "Testimony of Two Men" was first telecast in May 1977, its member stations have commissioned three more novels for this year. The success of the concept is reflected in the Nielsen ratings where "Testimony of Two Men" garnered a 16 national rating. This year's first OPT venture, "The Bastard", also broadcast during the May sweeps, pulled a 23 rating nationally and beat its network competition in the three major markets.

Need For Prime Time Shows

The idea for OPT began to form in early 1976, when Masini, who is the president of TeleRep, was asked to address the Independent Television Association on how to improve their programming.

"I have represented independents for 27 years and there's no question that independents have grown," he said. "They've done a good job in all the fringe areas and it's not uncommon to see independents get 25 to 30 shares in the area of 4 to 8 p.m. and in weekends. But when you get into prime time, it's very hard to get

more than a 10 share. In fact, if you get a 10 share, you're doing very well. My conclusion was that the real thrust should be made in prime time, and the reason they haven't done well in prime time is that they're up against the networks with their first-run, young-oriented programming."

The independent's programming in prime time has consisted mostly of movies, off-network syndicated shows, and a few barter and first-run syndicated programs.

"The main problem," noted Masini commenting on off-network syndicated shows, "is only the successful shows [three to five a season] ever get into syndication, and they must offset all the losses that the producer suffers on shows that never get into syndication [as well as costs of the hit show not covered by network fees]. "Furthermore, the networks are running the prime time half-hours [as strips] in the daytime and late night after their prime time run."

This lessens the value of off-network shows to the independent station and yet prices for the syndication of hit shows continues to rise. "Laverne and Shirley" recently was sold to KTLA, in Los Angeles, for \$61,250 an episode, breaking it's own previous record of \$52,000 per show to WPIX, in New York.

Barter programs — such as "In Search Of . . ." and "Wild Kingdom", and first-run syndicated shows, such as Norman Lear's "Forever Fernwood" and "America 2 Night" — are becoming more prevalent, but high-budget offerings have been rare because one syndicator or advertiser must underwrite the entire show. "America 2 Night", in fact, is being cancelled because income from the scripted talk show is not enough to cover production costs.

Because of these and other shortcomings with programming available to independents, Masini felt another source of programming had to be found. Richard Frank, then head of Los

... and listen to the sound that results.

I was amazed to find recently that many final-mix masters, headed for the disc cutting room, have no test tones below 100 Hz. Since all fundamentals of a bass viol's music occur below 96 Hz, you have just given some bass players their jobs back.

As long as you're this far into creative equalization, check the record-play response of your cartridge recorder. You will often find a hump in the 100 Hz range. It's caused by contour effect of the head and it's right in the middle of the "boom" range that muddies music and lowers

The NAB Never Issued 'Specifications For Bad Radios'

speech intelligibility. You may want to operate with a permanent 2 to 4 dB dip at 100 Hz. Here, your main benefit will be better sounding spots — not a bad goal to aim for.

Again, this is a job for a perfectionist with the proper equipment. Better to leave it alone than entrust it to anyone whose ears are less than 24-karat.

Stereo balance. Fortunately this is an easily-measured ailment. Once set correctly, it tends to drift very little.

Of equal importance is the gremlin caused when mono material is fed at full level in both channels, then mixed or heard as mono. The technical term is "center-channel build-up", and it causes announcers and mono spots to leap at you from your radio. Even in stereo, the centered source will bombard compared to stereo material.

So why do we persist in centering "mono" material? Tradition . . . maybe laziness. Try placing your deejays 5 dB to one side of center, and your newsmen 5 dB to the other side. A stereo listener will detect a slight directionality, a mono listener will not miss the Bigmouth Syndrome.

Just make sure that when one channel peaks 0 VU, the other is peaking -5 VU. You'll be surprised how many stereo shops put you on display because of this natural use of the medium.

Separation. With records as source material, it's none too good to start with. Don't help it get worse. Check the crosstalk of your entire chain while activating all possible patching, switching and routing combinations that are used on the air or in the studio. Just one leak across the channels can destroy all that you have to make you sound spacious.

And keep ganging cables between

sections of your stereo processing equipment in place.

Stereo-mono compatibility. Most of the lack of it comes from carts and there have been more solutions to this problem than there are people. Mounting the soap box again, I must express the opinion that a lack of tools, rather than design deficiency or lack of knowledge, is responsible. The broadcast engineer has not had the means to prevent the problem.

Fortunately, there is now a source of unique test cartridges that can cure, once and for all, the stereo-mono cart problem . . . with any machine and any cartridges, too. It's offered by Same Time — Same Station Enterprises, at Box 2803, Pasadena, California 91105. I've used them and they work. They could also save you thousands of dollars by rendering "Old Nellie" as reliable as a new machine.

As a side benefit, test carts are included in the kit that make your cue-tone system 100 per cent reliable, too. No more carts coasting through Paul Harvey.

Tape saturation. I would welcome ideas. Lowering the overall gain when carting is not really acceptable — most cart tape has enough hiss that you don't want to voluntarily increase it by the 3 to 5 dB necessary. I suppose an FM-type limiter that attacks highs separately could be the answer, if judiciously used. That the problem exists can be quickly seen if your cart recorder has a "peak record" position for the meter. Dub at normal levels with the meter in this position and you will see it in the red much of the time.

Armed with the list of faults from your listening session, you may feel a sense of depression. Don't feel like the Lone Ranger. Start with the problems heard most often. A wowing turntable used every other record should receive first aid before the hum on the phone line for the hog markets report that is aired for three minutes twice daily.

I once ran a proof from a test record through the transmitter of a major market AMer and found that it could boast "flat" (plus or minus 3 dB) response from 100 to 4,000 Hz, with nine per cent distortion and a signal-to-noise of 32 dB. In short, the sound was approximately equal to that from a tinfoil cylinder. The looks on the faces of the staff members as they arrived for work the next morning, having heard the new sound of music from the station in their car radios, made the long night almost worth it.

So pick, pare, tweak and troubleshoot. Then, return to those thrilling days at the listening room. Bring your reel of samples from the previous session. Hopefully, you'll find your station blossoming before your very dial. You may also find your competitors slipping down the slimy slope — maybe they didn't read this piece.

Keep working on your weak points and make your own kind of music the best-sounding in your market. Like chicken soup, it can't hurt. □ □ □

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Operation Prime Time's Success In Ratings Spurs Plans For More Programming

by Steve Barnett

Angeles independent KCOP, and now president of Paramount Television Distribution, was also looking for alternatives to the existing program market.

"Basically, there was a feeling on the part of myself and a number of other stations that first-run programming, if it were produced with the scope and quality of a network show and programmed against the network, would do pretty well," explained Frank. "We weren't sure, of course, but we had seen various movie specials and sports specials do well when we put them on in prime time, so we started talking about it and got involved with Al Masini, who reped our station at the time."

In February 1976, Masini discussed the situation with Shelly Cooper of WGN, in Chicago. Both were on a flight home from the National Association of Television Program Executives convention in San Francisco. They agreed that somebody had to do something and that "somebody was us".

"We started brainstorming," recalled Masini, "on what we would do if we had the option to do something. We decided that you can't put on 52-weeks of programming. What you really have to do is experiment and put on something on a special basis to prove you could get the ratings, something of impact that is also highly promotable."

"We went through the various forms and came upon the novel for television. They were well-known and certainly highly promotable and we said, 'Maybe that's the most meaningful thing we can do.'"

When Masini returned to New York where TeleRep is based, he called on Lou Friedland, president of MCA Television at the time. The two men discussed the different options available and, in particular, the novel for television. Universal Studios, which is owned by MCA, was then producing "Rich Man, Poor Man" for

ABC.

"Subsequently, we decided to put together a meeting that March in Chicago at the National Association of Broadcasters convention," said Frank. "There we talked about it a little more formally."

Steering Group Formed

A steering committee was established at the NAB meeting and consisted of Leavitt Pope, president of WPIX in New York; Shelly Cooper, vice president and general manager of WGN; Richard Frank of KCOP, who was later replaced by his station manager, Evan Thompson; Bill Schwartz, vice president and general manager of KTVU in San Francisco; Crawford Rice, vice president and general manager of KSTW in Seattle/Tacoma; and Masini. Rice was also a representative of Gaylord Broadcasting, which had a number of other independents. Later, Rice would move to Gaylord's Tampa station, WTVT, which did not participate in OPT. He remained on the committee, however. Also, Dan Chapin, vice president and director of sales for Taft Broadcasting, was soon added to the steering committee.

"Consequently, when the steering committee would get together, we were looking at a pretty big block of stations that represented maybe 40 per cent of our money," said Masini. "When we voted on something, it wasn't just a theoretical vote. It was actually a pretty good base from which to go."

"The committee started discussing how we could improve independent stations' programming in prime time," added Thompson. "We analyzed what independent efforts had been made toward first-run programming in prime time and found basically only two kinds had been broadcast — either talk shows, like Merv Griffin, or certain game shows."

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He continued, "We calculated what it cost to produce these shows, and found it came in at maybe \$25,000 to \$45,000 per hour. That was compared to the network prime time shows, which cost upwards of \$350,000 to produce. We realized that those kinds of independent programs could not compete with network programs because of the vast difference in production budgets, so it was decided that we would put together a special program that would cost well in excess of what the networks spend in an effort to alter the public's prime-time viewing habits."

Financial considerations also pointed the steering committee toward the choice of a serialized novel. Independents served only 56 per cent of the audience network affiliates reach.

"Therefore, if you were to design something for independents [only], your potential to amortize the cost would be half of what the network would have," said Masini. "The conclusion was we had to design programming that would be used not only by the independents, but by all the stations, the affiliates as well."

"So the idea came up for a mini-series," said Frank. "It was something that the

independents could run in a two-hour block over successive weeks and something that would be repeatable. We also knew it would fit the lineups of affiliated stations, because they could pre-empt the prime time movie, or use it in different ways, such as an hour form. So we went about that."

Bargaining With Studios

The steering committee decided to negotiate directly with major studios in Southern California. Discussions took place in May 1976, and MCA/Universal, which had been communicating with the steering committee for several months, was the final studio with which the group spoke. The steering committee spent a day talking with Sid Sheinberg, president of MCA, Inc.; Frank Price, who was head of Universal Television at the time, and Friedland.

"I would say that the basic problem at first was cost," observed Don Menchel, current president of MCA Television. "It wasn't that anyone connected with the project didn't see the potential payoff down the road. We were just talking numbers that were much higher than they were used to paying."

"Remember that even though these programs were of network budget, we had no primary network market going for us to recoup this money from which we would then go into syndication to hopefully get back the rest [not covered by the network sale]," he added. "We just had this traditionally secondary market, so syndication became our primary market and that source had to step up and pay more than they were accustomed to paying."

MCA/Universal offered to produce novels for television if the independents

could raise a \$400,000 an hour budget. This figure later went up to \$440,000 per hour.

"Testimony of Two Men" eventually came in for \$575,000 an hour and MCA essentially absorbed the \$135,000 not paid by the stations. For this the studio retained all foreign distribution rights. The stations, for their money, were given rights for six showings of the mini-series over a four-year period.

"We signed an agreement," explained Masini, "that if we came up with the money, then they would present books to us, and we would commission them to do one of the books. So, we went out and got the stations."

Stations Finance OPT

Masini, Schwartz, and Frank of the steering committee called stations around the country to raise money.

"It was easier for us to do than for MCA, quite honestly," noted Frank. "Although MCA was out there and talking to people, the stations are used to working with MCA as a seller. And on a new concept, every buyer looks at somebody coming in a little askance."

He continued, "When I called a station, I was saying, 'Here's a good idea and, by the way, I'm putting in so much money.' It wasn't really a selling situation. It was one broadcaster talking to another. Between us, we knew just about everybody in the country, so we split up the country and started calling. The concept was to go to the independent [in the market] first and see if they wanted it. Then we went to the affiliates."

"We sold the stations on the fact that every business in the world spends a certain amount on research and development — and television should not be any different," said Masini. "Even if we don't make a lot of money on this project, we should be developing new ways to get programs. And I must say the response was overwhelming."

KPLR in St. Louis was one of the first stations to make a commitment.

"We bought it," recalled general manager Harold Protter, "because it was somewhat of an experiment, frankly. Independents, up until this particular point, have been satisfied with lower numbers in prime time and this hypothesis was a fascinating one. If you spend the same amount of money as a network, can you get the same ratings and the same revenue?"

Network Affiliates Participate

"I've felt for a long time there's a need for good, solid programming in the summer," says Ralph Gabbard, general manager of WKYT. The station is the CBS affiliate in Lexington, Kentucky.

"In our market," he continued, "the HUT levels do not drop significantly and we felt a need for fresh programming. Our rep made us aware that this concept was being put together. We checked into it and signed up immediately."

KIVI is the ABC affiliate in Boise, Idaho,



Father McNulty, played by Randolph Mantooth, surprises a couple in bed (David Birney and Devon Ericson) during "Testimony of Two Men", the first mini-series produced by the Operation Prime Time consortium. The provocative scene takes place in a house of ill repute.

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and John Tischendorf is its program director.

"It was offered to us for May and notoriously our programming tends to be re-runnish," he said. "That's why we jumped on the bandwagon."

The affiliates not only had to weigh the financial commitment required by Operation Prime Time, but they had to consider their network obligations as well. OPT would mean preemptions of prime time network programming.

"I didn't have any reservations because of that," said James Yager, vice president and general manager of WDSU-TV, in New Orleans. His station is an NBC affiliate. "I think as a licensee first. I'm obligated to provide to the public as diverse a program schedule as I possibly can and this looked like it was going to be good, fresh product."

"We think it helped the overall schedule," he added. "OPT gave us a promotion focal point in a month that had an awful lot of re-runs in it and so I think it helped the network in that way."

"This is a delicate area," said Don Mercer, NBC's vice president of affiliate relations. "They certainly have the right to carry or not carry any program, whether it's from us or OPT. We try to persuade them that the program that they'd be preempting deserves more consideration."

"And, after all, we are a full program service for our affiliates," he noted. "We take care of their needs in many areas that Operation Prime Time cannot possibly approach — with international news, sports and other things that they really cannot get from other sources."

He continued, "We say that they should be weighing their relationship with us in those terms and not just on a program-for-program basis. That's generally the message we have when we talk to them and it's all very friendly. We understand that there are some more competitive elements coming into the business, and there probably will be even more as time goes on."

ABC affiliates had much to consider, as that network's programming is currently number one in the Nielsen ratings. But re-runs in the summer months also influenced their decisions.

"Being a new station, we appreciate all that ABC has done for us," said KIVI's Tischendorf. "But my next consideration, we being a young station, is to try to find the best and quickest way to make some money and get this company more solidly on it's feet."

There were 95 stations participating — 22 independent and 73 affiliates. The committee took these commitments back to MCA.

"Now Operation Prime Time is not a legal entity or a business organization," said Masini. "It's a group of people working through a steering committee. We took the commitments to the studio and they knew that they would have the money coming in. They, in turn, put up the money to produce us."

"They let us pay off the financing over two years, so we had 24 equal installments starting in January of that particular year [1977], even though the product didn't come until May," he added. "We originally had raised enough money to do 12 hours of programming, but we decided we were only going to do one project to begin with, so we ended up doing six."

Market Size Determines Share

The money the individual stations contributed to OPT was based originally on their total coverage of the U. S. television market.

"We modified that amount by what the syndication value is for that particular

Network Affiliates

Carrying OPT Is

'A Delicate Area'

market," said Masini. "For instance, New York, with six stations, is a grinding situation. There are more stations than there is product. L. A. is the same way, so they will pay a disproportionate share."

"New York happens to represent about 8.6 per cent of the country, but they represent over 10 per cent of the dollars. Because New York happens to be in need of programming, they paid something closer to 10½ to 11 per cent."

With money committed toward the project, Universal began submitting projects to the steering committee, which would make the choice.

"The Operation Prime Time steering committee doesn't make any money as a committee," said Thompson. "No one charges anything. Each of the stations that carry the show makes money from advertising revenues derived from the show and TeleRep makes money from the commissions received for selling advertising time on behalf of its stations."

Taylor Caldwell's "Testimony of Two Men" was chosen as the first project. Most of the creative aspects of the production were handled by Universal.

"I think the steering committee was very astute in that regard," said Menchel. "The studio has been doing this for years and we are the primary producers of novels for television in the business. They [the committee] did make various suggestions along the line that were most welcome as they are showmen and businessmen themselves."

"After the selection of the novel," said Thompson, "we reviewed scripts. In the case of "Testimony of Two Men", I don't think we made any changes. In the others, some difficulties had to be ironed out. In

casting, they would say, 'Would you rather have X, or Y, or Z, or is this name more promotable to you?', and we talked. But we prefer to let MCA, which is more experienced in this than we are, initiate the various casting and other ideas."

Thompson continued, "We retain veto power, but we've been very fortunate with MCA, in that we haven't had any real disagreements. I imagine if we did, the whole committee would get involved, but they've been very good with us."

Because he was in Los Angeles at KCOP, Frank supervised the production of "Testimony of Two Men" for the steering committee. Evan Thompson would perform the same function on later OPT programs.

"Once the show is in production," said Thompson, "I visit the set from time-to-time and also screen the dailies almost every day to make sure that the show is flowing along the way we want it. When the production is completed and the rough cut is available, I take a look at it to make sure the show is everything we want it to be, both from an entertainment point of view and from a broadcast standards point of view."

"Testimony of Two Men" was scheduled to be broadcast in the first week of May 1977, and the individual stations would choose exactly which nights of that week the series would air.

"We had a common start week," said Masini, "rather than a same day and time. We also asked the independents to run it twice to try to enlarge their numbers, so they would have a first run and a repeat in the same week."

"That was talked about from the very beginning," added Frank. "Independents for years have been running programming twice a week, knowing that there's an unduplicated audience out there. Everybody can't watch at a given time. We felt that two runs on an independent would give a similar rating to one run on an affiliate in a small market."

Independents Air 'Testimony' Twice

This double showing was part of the sales package that the independents used in their presentations to advertisers, a sort of two-for-one-sale with the buy being based on the cume rating of the two telecasts.

"The affiliates," noted Masini, "basically ran it once."

"Testimony of Two Men" starred David Birney, Steve Forest, and Barbara Parkins, with a supporting cast that included Tom Bosley, Dan Dailey, Ray Milland, Margaret O'Brien and William Shatner. The well-known actors with the network production values combined to help sales on the project.

"It was probably one of the easiest sells we ever had," remarked Frank. "The advertisers were there and supported it and all the prices were record prices. It ended up being a money making proposition for the station."

"It was a very successful sale for us," added Bill Thrash, of KTVY in Oklahoma City. "We were very satisfied."

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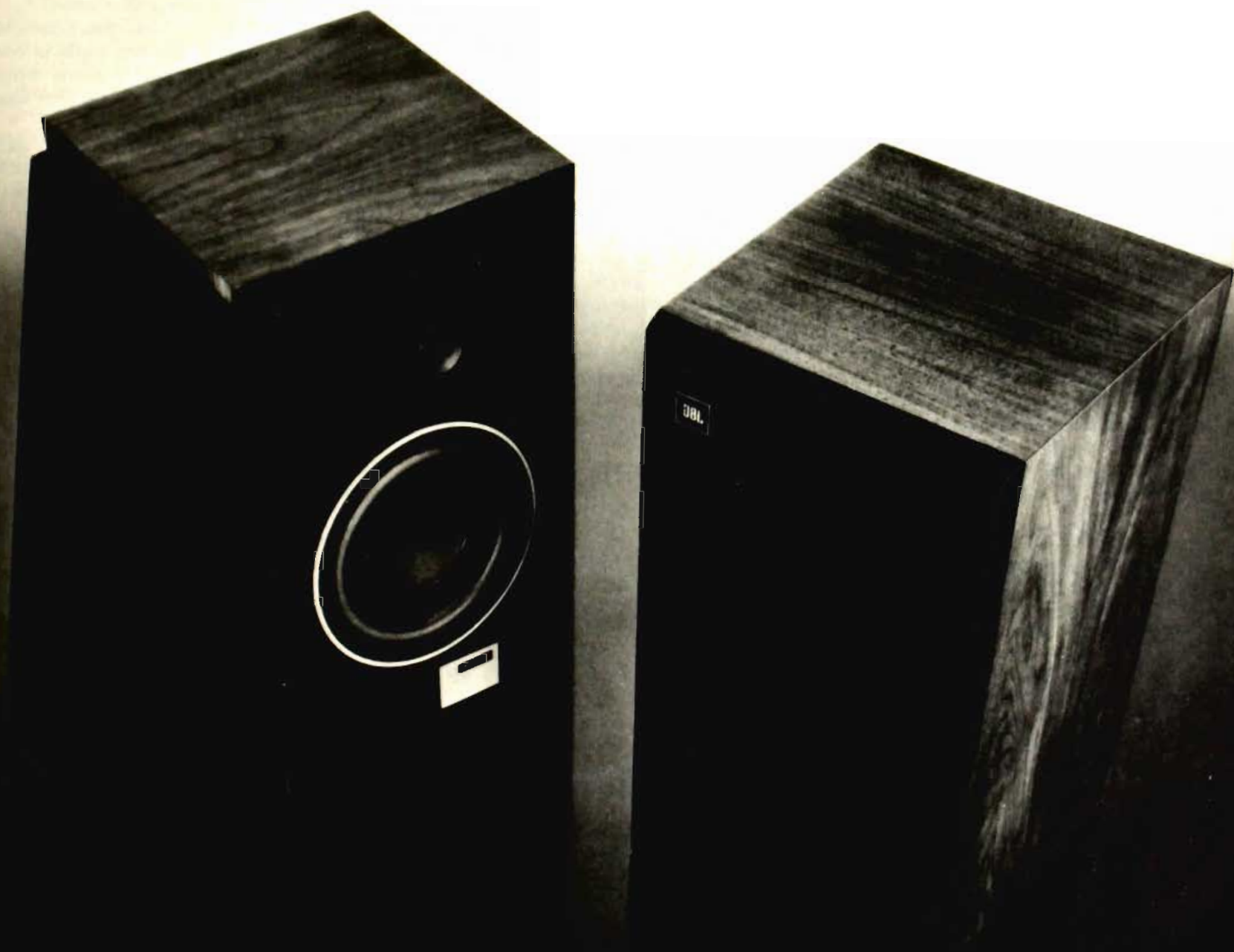
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costs and whether it was because of that or not, they passed on it. I immediately picked it up. I heard they were going to do John Jakes' book and I knew for a fact that practically every woman in Atlanta had read one of those seven books. After that, there was no question."

Most of the original stations were more than glad to sign up again.

"We picked it up due to the success of 'Testimony of Two Men' both locally and nationally," said Charlie Edwards, vice president and general manager of independent KSTW in Seattle. "The combined ratings of 'Testimony of Two Men' beat 26 of the network television programs in this market in the Nielsens for May 1977, so we felt justified in going ahead with phase two."

"'Testimony of Two Men' did well for us," said Tischendorf, "and when they came up with the new package, it looked good to us as well. With the exception of the first title, we didn't have any reservations at all."

KIVI was one of about ten stations that asked for a title other than "The Bastard".

"There is some heavy religious influence in this area," explained Tischendorf, "and rather than get into the battle, I avoided the battle and the pressure I would have received from the majority in this area."

"That was the option they had," said Hal Krantin, vice president of publicity and promotion for MCA. "They changed the title to 'The Kent Family Chronicles' and they were given their main titles carrying that."

Another change this year involved prints of the shows given to the stations. "Testimony of Two Men" was originally distributed to the stations on 16 mm film.

"Three stations decided that they wouldn't accept the thing on 16 mm prints," said Protter of KPLR, "and they insisted on getting 35 mm transfers to two-inch video tape. It was done on a very quiet basis on the first show. We were one of the three. WPIX and KCOP were the other two."

He added, "This time, MCA cooperated and made two-inch tapes from 35 mm masters so that the stuff would look network quality physically. Technically it made a big difference."

OPT Emphasizes Promotion

Promotion of "The Bastard" and this year's OPT fare went on at several levels. Bill Schwartz of KTVU handled the publicity for the committee and Hal Krantin at MCA coordinated with the group on both national publicity and promotional materials for the local stations.

"During the whole Operation Prime Time experience," said Menchel, "MCA has retained full time publicists at our expense to coordinate this entire activity with the consumer press. Our goal was to deliver a product that would get proportionately higher ratings and higher acclaim than these stations were used to getting normally."

"Our advertising, promotion and publicity effort has to be larger than might otherwise be the case for a syndicated



Headliners Shirley Jones and Glenn Ford dine in Paris in the most recently-aired OPT offering, "Evening in Byzantium". The four-hour production cost upwards of \$3.5 million to film.

show," noted Krantin. "We were in constant touch with the independents and the affiliates to find out what their individual needs are, and lately we have formed a promotion manager committee which feeds us input. We've also been able to get unusual amounts of publicity starting several months ahead of when the shows have aired — this from national syndicators, columnists, AP, UPI, etc."

"MCA was very much involved in getting national publicity, such as through *TV Guide* magazine," said Thompson. "Stars were put on the various talk shows and made available for telephone interviews and so on. But the actual promotion of the specific telecasting of a show was left to each individual station."

"Independent station people are conditioned to be aggressive in their attempt to gain ratings," noted Krantin. "So locally, you'll find the promotion and publicity people very aggressive in terms of seeking recognition, particularly when they have a show of this caliber."

"We went all out, pulled all stops," said Bill Thrash, program manager of KTVU. "My feeling on this is that if you're not going to commit to a very strong promotional campaign with Operation Prime Time, you shouldn't get into it. We had very heavy radio, newspaper and on-the-air promotion, and the materials provided by MCA were very helpful and right on."

"Universal provided the tools for promotion," said Masini. "We designed with the studio a five-minute promotion for on the air, a minute commercial, a 30-second commercial and a 10-second commercial, as well as actual slide kits that could be sent to the stations."

"They did a very good job," noted Arthur Dorfner, of WDHO in Toledo. "They provided clips, mats and things of that sort

that our own art department utilized. It was a professional job."

"We did a very heavy campaign [on "The Bastard"]," said KPLR's Protter. "We try to dominate print and the listing magazines. We bought one and two pages per episode in those books."

Protter noted, "MCA helped, but we're finding that they're far more in tune with the station's needs on 'Evening In Byzantium'. They are more aware of what deadlines stations have. If you get a color glossy for a TV book two weeks before it's printed and the deadline is four weeks before it's printed, the glossy doesn't do you much good."

TV supplements also provided free publicity in the form of stories and covers on "The Bastard".

"At KTVU, Judith Morgan, their publicity manager, was able to get for 'The Bastard' somewhere in the area of 12 covers of TV supplements utilizing photos we supplied," said Krantin. "Also, 'The Bastard' had going for it a concurrent promotion with the book publisher, Harcourt/Brace. We supplied them with color photos they used on their posters and they had reader ads in their copies of 'The Lawless', which is the latest John Jakes book."

"And, of course, 'The Bastard' came back on the best selling list during and after production. It really affected the sale of all the John Jakes books."

Stations in OPT found selling time on "The Bastard" generally easier. The show had another all-star cast which included Buddy Ebsen, Lorne Greene, Olivia Hussey, Harry Morgan, Patricia Neal and Keenan Wynn. Andrew Stevens starred as Phillip Kent. The production values were higher and, most importantly, the stations had the success of "Testimony of Two Men" to point to as proof the concept

"Also, you have a lot more time to sell than you get in network programming," said WKYT's Gabbard. "I think that was an important factor for local stations. You're able to sell more than twice as many spots."

"Testimony of Two Men" did sell out. But in a number of markets, moving the time was a little more difficult. A break in the ice came when Masini sold time on "Testimony" on a network basis. This type of transaction had been discussed early-on as a way to prove the value of OPT.

OPT 'Network' Spots

"I sold two minutes," said Masini, "one to General Foods, and one to Bristol Myers. So we proved that we could sell time on a local, national spot and network basis."

Chevrolet was one of the national advertisers to place spots in "Testimony of Two Men". Kay Ostrander is a vice president of Campbell-Ewald Advertising and the head buyer for Chevrolet on the West Coast.

"We're a little more innovative than some agencies around town who wouldn't bother to look at it," she said. "I buy for Chevrolet primarily specials, mini-series and sports, and stay out of regular network programming. Men are disappearing faster and faster from all the bland network shows and all the cutesy things. I'd rather have something a little more gutsy, not violent, but gutsy in the way of dialogue and material."

Ostrander added, "We bought 'Testimony' in all the markets, I think, except Los Angeles. They made us a good deal on a two spot buy, the two showing run, and almost all the stations guaranteed ratings. There was no way to lose. A mini-series on an independent is still about half the price of any of the network shows, so they're always a good value."

Paramount Tries Concept

Shortly before "Testimony" aired — the committee, in the person of Frank — began making initial contacts with other studios to see what they had to offer OPT.

"We were looking to expand our production sources," explained Frank. "Universal had done that one and then we were looking at who else would produce for the group. I was really a liaison for the group, because I was the member in Hollywood. I came over to talk to Michael Eisner about Paramount doing the next production for us. He ended up saying that he wanted to do it full time and he hired me to head up that area."

The area Frank directed was Paramount Television Services. In a three-hour block on Saturday night, Frank's unit planned to program new one-hour "Star Trek" episodes and a two-hour television movie. Paramount would retain 42 thirty-second spots in the three hours, the rest going to the local stations.

"Requiring clearance of a three-hour block [every week] eliminated the interest of many present network affiliates," observed Masini. "Their main thrust was

more with the independents."

"We ended up clearing 58 stations, covering about 63 per cent of the country," said Frank.

That kind of coverage, however, was not enough to interest the advertisers necessary to support the project and it has been shelved for now.

"We wanted the advertiser to say, 'The network cost per thousand is going so high, that I'll invest a little bit here, because in the long run, it will reduce my cost because there will be more competitors in the market place,'" said Frank. "A lot of them just weren't that far sighted, so we decided to do a feature on "Star Trek" and we sold a number of the movies we had prepared to the networks.

"We're still keeping our eye open to that area, and we might enter back into it if we see the network economy changing. But as of now, we don't have any definite plans."

When Frank left KCOP, station manager Evan Thompson took over as vice president and general manager of the outlet.

"Testimony" scored impressively nationwide. Aside from its 16 national rating, it pulled a 25 in Pittsburgh; 24 in Los Angeles and New Orleans; 21 in Nashville; and 20 in Dayton, Columbus, San Antonio and San Francisco.

"What makes the performance all the more impressive," noted Masini, "is the fact it was achieved despite competition from a record-breaking number of highly promoted network prime time specials."

MCA/Universal Selected Again

The results of the telecast of "Testimony" proved to the members of the steering committee that more first run mini-series would not only be possible, but highly

Paramount Shelves Plans For OPT-Style Programming Venture

profitable. After shopping at other studios, the group once again settled on MCA for its 1978 offering. This time, it would produce three novels for television — each four hours in length.

MCA presented the steering committee with a number of possible best-selling books to serialize for television. The committee chose John Jakes' "The Bastard", the first of his Bi-centennial series; Irwin Shaw's "Evening in Byzantium"; and Howard Fast's "The Immigrants".

"We were very much impressed with these novels and two of the three had what we considered a significant advantage," said



Andrew Stevens and Olivia Hussey renew old flames of passion in the \$2.5 million production of "The Bastard". The four-hour mini-series was based on a best-selling book by John Jakes.

Thompson. "In the case of "The Bastard", there are six more novels that follow in the series, all of them best-sellers. In the case of "The Immigrants", Howard Fast has written a sequel, which will be published this fall, called "Second Generation". He also has in development a third novel as a sequel to "The Immigrants". So what we saw in those two novels was not only a good story to begin with, but the potential for future projects as well."

Production Budget Rises

The committee went back to the original stations involved with this year's proposal. The stations, this time, would have to put up \$600,000 per hour of programming. MCA would again cover the balance of the product costs in exchange for the foreign distribution rights.

Total production costs for the 1978 OPT offerings have hit about \$900,000 per hour.

"We also hoped we would be able to make a prior sale to cable, but pay cable usually requires a pre-release time, about six months, and we just couldn't get the production going fast enough to have it ready six months prior to broadcast date," said Menchel. "We were getting it ready and several short weeks thereafter, it was slated to go on."

Several stations that had carried "Testimony" declined to participate again this year, but in most of those markets, other stations quickly picked up the 1978 series.

"We were very close to it originally," says A. R. Van Cantfort, the program director of WSB, in Atlanta, an NBC affiliate. "Al Masini, of TeleRep, is our rep, but the interesting thing is I passed on it the first year. My competition, WAGA, did take it and they met with medium success."

He continued, "Then they came back with the three for this year and WAGA had first refusal. The rights fee was increased this year because of increased production

Ascertainment Efforts Can Be Springboard For Lively Programs

Who Says Public Affairs Shows Have To Be Dull?

by Bob Vainowski

To date, the strategies employed in meeting ascertainment requirements have varied from religious observance to marginal compliance. Some managements have accepted the challenge and placed the issues directly before the audience in prime or drive time. Others have opted for scheduling dreary discussions in the wee hours of the morning. Scheduling public service spots in those time slots or relying on news departments to cover the issues is yet another response. The latter uneven, perhaps even insincere, methodology could lead to even more punitive requirements, rather than the sought-after relief.

One stumbling block to the whole process is all too obvious. Stations must contact community leaders to determine what they perceive to be community problems, needs or interests, but yet in the next breath, there's a qualification that answers are not being sought for the purpose of determining how to program the station. The paradox is distressing and many broadcasters find other reasons to be unhappy with ascertainment and requirements for public affairs programming.

It is recognized that music formats dominate radio in America. Each have their own special "sound" and few programmers or managers want to disturb that establish-

ed pattern. Thus, the prospect of having to program to an ascertained community problem makes many shudder, some curse and others vow that whatever program is offered will be scheduled at an hour when it can do the least damage.

That view is a shortsighted strategy. In this era of ever more active concern about inflation, taxes, education, jobs, housing, transportation and crime — denying exposure to these issues may be to deny your audience what they want: information about and answers to problems that affect them.

Now before broadcasters dismiss that idea, they should stop and think. Are you limiting yourself in considering ways to present that information? This is a common problem.

Brief, Crisp Presentation Needed

Too often, broadcasters consider public affairs programming to be a nuisance which alienates the audience. That's probably true only because there is a lack of imagination and creativity in most public affairs programs. Another assumption is that public affairs programs must be lengthy. There is no rule that specifies that the only way to explore issues is through marathons of the mouth. The programming of a typical radio station demonstrates this. Broadcasters rely on brief bursts of entertainment or information in the form of music and commercials. The spots sell products through creative concise presentations presented on a continuing basis.

Why can't a station do the same for public affairs programming and be effective?

The simple answer goes against traditional ideas about audience reactions to such material. The simple answer is that creativity, combined with being concise and presentation on a continuing basis, can "sell" the audience without driving it elsewhere. Doing so requires an investment

Chinatown (left) and the Golden Gate Bridge were perfect backdrops for editorials aired by KRON-TV in San Francisco dealing with the Asian community and on the need for a bridge suicide barrier. A commentary on competition between cities for tourism dollars brought the station's editorial director, Herb Levy, to Honolulu, Hawaii, to film another editorial. At KGO-TV, another San Francisco station, general manager Russ Coughlan also delivers editorials recorded on location. The use of remotes illustrates how a creative approach coupled with a short, concise presentation can produce lively public affairs programs.

would work.

"The marketplace accepted the thing very, very well, especially on 'The Bastard', because 'Testimony' proved to the advertising community that the production level could be as high as a top-flight network show," said Protter.

"It was a lot easier [after 'Testimony']," added Thompson. "Although, I must say that we really did get awfully good advertiser support originally. Both projects sold out a month to six weeks before the telecasting of the shows."

"The first go-round was a little difficult," said WDSU's Yager. "But in the second go-round on 'The Bastard' and on 'Evening In Byzantium', we've had no trouble at all. As a matter of fact, we've had good demand for it."

The response was so good, in fact, that the stations decided not to sell any spots on a network basis and retained all the time for local and national spot sales.

In Boise, however, harsh critical reviews from Los Angeles hurt national spot sales.

"Prior to running it," said KIVI's Tischendorf, "we didn't have much participation from clients. We had some good sponsor representation in the program, but there were some people who had previously indicated some interest and then changed their minds."

Consequently, he said, KIVI had to sell it for less money than it had planned. Since the ratings have come in, however, Tischendorf is looking at sold-out situations for "Evening In Byzantium" and "The Immigrants".

Ratings Remain Strong

Critics in the major markets and in the trade have turned in less than favorable reviews on "The Bastard" and on "Evening In Byzantium", but press in smaller markets has been more enthusiastic. Ratings, however, is one area where OPT is having few problems.

Aside from a 23 national rating, "The Bastard" scored a 30 rating and a 28 share in Albany, a 26 rating and a 42 share in Amarillo, a 24 rating and a 44 share in Cincinnati, a 27 cume rating in New York and a 31 cume rating in Los Angeles. It delivered two or more times the prime time average on 24 out of 25 independent stations and equalled or surpassed the prime time average on 85 per cent of the affiliated carriers.

Results for "Evening In Byzantium" will be known after this story is written. There is some dissatisfaction on the air date of that program.

"'Byzantium' is somewhat of a disappointment only because it was originally scheduled for July and it got postponed until August," offered Protter. "That hurt our revenue potential somewhat and it missed the July ratings book. We don't have an August book here.

"But a group of stations has never acted as a producer with a major studio for the product and I think that the OPT committee has learned from this experience," he

added. "My recommendation is going to be for a performance clause and a financial penalty if the studio doesn't meet the deadline. I guess they learn as we go along."

The cast of "Evening In Byzantium" is headed by Glenn Ford and includes, Eddie Albert, Vince Edwards, Shirley Jones, Patrick MacNee, Gloria DeHaven and Michael Cole.

Affiliates Face Dilemma

Expectations are high for "Byzantium", but "The Immigrants" will be facing stiffer competition, as it will be airing in November, in the midst of network first run programming, and not in re-run periods as with the other OPT ventures. This will present the affiliates with some difficult

OPT's 'Immigrants' To Face First-Run Network Shows

choices. November is an important month to network, as they are trying to grab the viewers as winter forces them indoors. Consequently the networks may show more concern about losing their clearances on their first run product.

"While we're not particularly ebullient about it, we do understand, reasonably, that this is a give and take business," said Robert Fountain, ABC's vice president and director of affiliate relations. "We will enter into a dialogue with them [the affiliates] and try to agree on something that mutually satisfies us both."

He continued, "Many times we don't agree, and then we will try to very persuasively point them in another direction and many times we have information which demonstrates to them that, very possibly, they're better off with a network product. I think, however, you'll find networks other than ABC faced with this issue a great deal more than we will. They [ABC affiliates] are less likely to be carrying it in prime time as a station affiliated with another network."

Fountain attributes this to ABC's position in the ratings, currently number one. He does concede, though, that at least some ABC affiliates will be preempting prime time for "The Immigrants".

"A lot of network affiliates are very scared of the network," said Frank, "and they don't like to preempt at all, although they are now finding it is to their benefit in many cases."

Dorfner, president of WDHO, an ABC affiliate, is not particularly worried as he recognizes the value of networks, even as he enjoys carrying OPT.

"Oh, sure, their affiliate relations people

say, 'Oh, that's too bad,' because obviously they want their own clearances," said Dorfner. "But it never goes beyond that, because we're fairly prudent about our contractual relationships."

"If it's done with moderation, there's no problem," added Masini. "If it's done with moderation and it's successful, it helps even more."

Production on "The Immigrants" began in July with Stephen Macht in the starring role and Roddy McDowell and Susan Strassberg among the supporting cast, and the Operation Prime Time steering committee is looking at future projects.

"We have determined that we would like to continue to do four of these major best-selling novels for television per year — one each quarter," said Thompson. "In addition, we would like to get into some sort of regular programming."

Half-Hour Shows Considered

Plans had been made for OPT to produce five half-hour shows that independents could run in prime time and affiliates could run in prime time access. There were to be four shows as back-ups, in case any of the first five did not go over. The project, however, has been shelved for the time being.

"The idea is the best way to get a combination of affiliates and independents for maximum coverage, which is what you need to cover the budget for first-run, top quality half-hour programming," said Masini.

However, he said, management changes at MCA/Universal have delayed the project, as the studio reorganizes.

"They have just hired Al Rush, who used to work for NBC, and they have formed a new Programming Enterprises Division, which is devoted to this type of thing — first-run projects [for other than networks]," said Masini. "I assume that this is going to be right at the top of their list."

"I think it's an idea that we still have much in store for," said Menchel, "and we'll be back with it, I'm sure, at a better time."

In the meantime, the steering committee is investigating other possible ventures. To some all this programming activity may seem to be the seed of a fourth network.

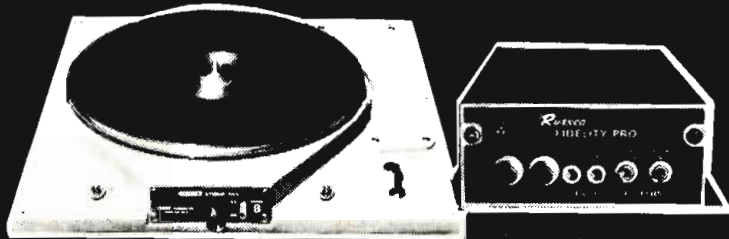
"We don't consider ourselves a fourth network, and we're not looking that far into the future," said Thompson. "Our lineup includes both affiliated stations and independents. In order to continue to get support from the affiliated stations, we have to offer them *alternatives* to the network. They're not going to be willing to preempt the network on a wholesale basis right now."

"The structure doesn't exist for a fourth network," noted Masini. "The affiliates are already part of the other networks, and the independents only cover half the country."

"Everybody likes to think of it as a fourth network, but I think that's overly ambitious," he added. "This is not in place of a network. Networks have got to be there. This is an occasional network." □ □ □

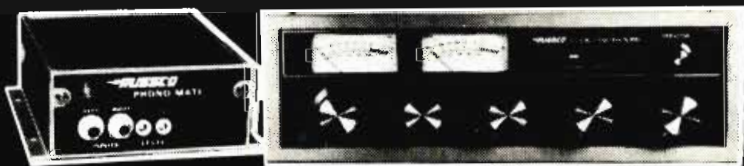
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of time in learning about the issues and training to write "tight" or finding someone who can and then combine them with creative production techniques. Scatter the end product throughout the schedule. Be sure each program doesn't run more than an average musical selection's running time or a cluster of commercials elapsed time. Broadcasters who are creative and concise will keep their audiences interested and be able to say they're offering meaningful programming in the public interest.

News, PSA's Not Always Enough

Now some will dismiss these ideas and say they cover the issues with public service spots and news. It may come as a shock to learn that relying on those alone may not meet the requirements contained in the Revised Primer. Check the question and answer section; read Question 30 and its answer. It asks if a station may rely exclusively on news inserts and PSA's to satisfy the requirements. The response starts off with an unsettling phrase, "Not necessarily . . .". It goes on to say that such reliance may not be deemed to be a "reasonable" effort in complying with the requirements.

If that's the case, then what happens to the suggestion just offered about creative and concise treatments of community concerns? If the treatment is brief but is clearly a creative, sincere effort to address the issues, the concise approach must surely be acceptable — particularly if the programs reflected a local angle rather than simply relying on canned, generalized PSA's or snippets of news in a fast five-minute final.

At this point, it's time to introduce another bit of heresy. Has your station ever considered airing a station editorial as a means of addressing community issues? Now before you collapse, consider that most station managers were, are and will always be salespeople. That's the name of the game. As such, each and all are familiar with the skills needed to present a cogent, convincing argument to an advertiser. They pride themselves on being able to persuade people to part with large sums of money.

A former Director of Editorials and Public Affairs at KCBS Radio in San Francisco, author Bob Vainowski has made broadcast editorials and ascertainment a career. For eight of his 11 years in the CBS organization, he was researching and writing editorials. He wrote *In Our View*, one of the few books that treats the subject, for broadcast executives. The book is also being used widely by colleges as a text. A San Francisco Bay Area resident, he now provides editorial writing counsel and ascertainment guidance to stations as well as acting as a guest instructor at several California colleges.

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Phantom or AB powered, the CL42S comes complete with windscreen, shock mount, carrying case and handle for hand-held applications. And it's rugged.

CH15S Hypercardioid System

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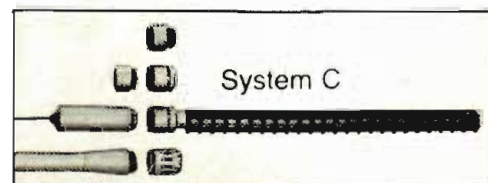
Compatible with phantom or AB power, the CH15S comes complete with windscreen, shock mount and carrying case. And, this microphone is rugged.

The Electro-Voice Warranty

Electro-Voice backs up these two microphones with the only unconditional warranty in the business: for two years we will replace or repair your CL42S or CH15S microphone, when returned to Electro-Voice for service,

at no charge – no matter what caused the damage!

We can do this because we build these microphones to meet our standards for performance, ruggedness and durability. We accept nothing less, and if you're a professional, buying a professional quality microphone, you shouldn't either.

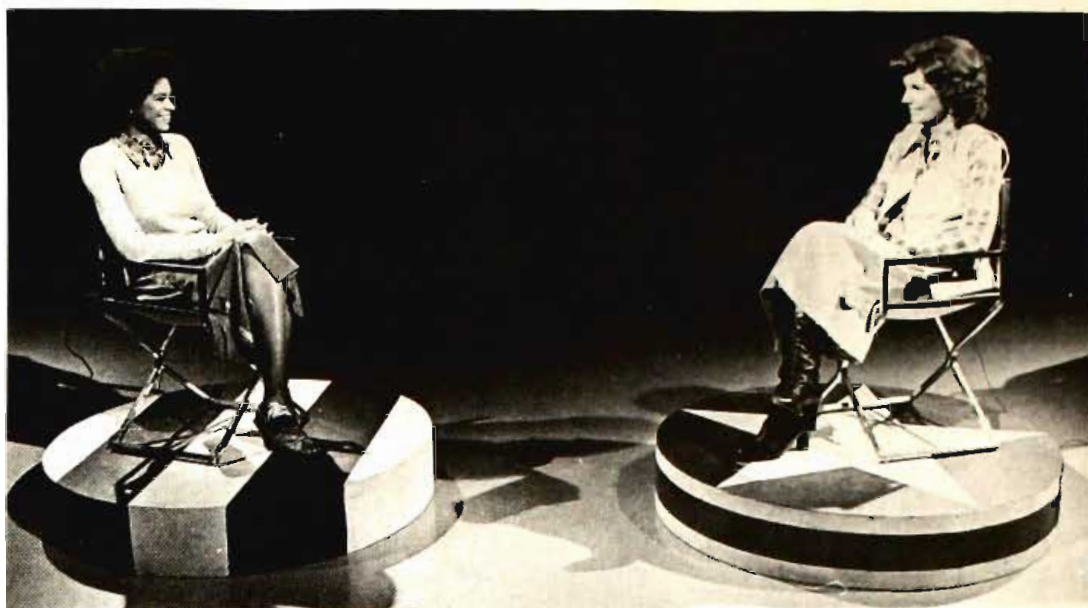


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Topless entertainer Carol Doda would don a floor length dress and read editorials to viewers of KGSC-TV in San Jose.



KGSC-TV recently instituted a new format for editorials. Contrasting viewpoints on the same issue are now delivered by Michele Ball and Carol Thorp. A UHF station occupying channel 36, KGSC-TV airs editorials three times daily.

according to my last report. Here, too, the editorial is introduced easily and effectively with playback scattered around the clock.

Editorial Rivals

On the AM band both all-news KCBS and KGO, with a news-talk format, are the senior spokesmen. Arch competitors, they've been airing editorials for more than 15 years. KCBS uses the editorial at fixed positions throughout each day with a playback of the entire week's complement

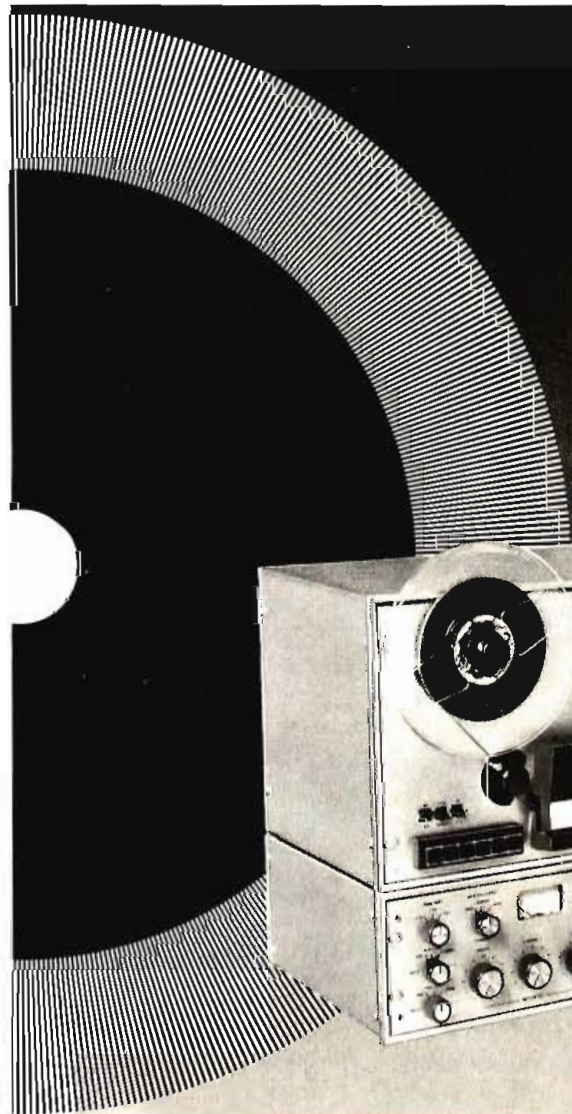
repeated on both Saturday and Sunday. It does an editorial a day or replaces that with one of many actively-recruited replies. The combination is rather like the editorial page and letters to the editor found in a newspaper.

KGO opts for an irregular schedule and utilizes a complex rotation system which scatters playbacks throughout the schedule. While this may seem to reduce effectiveness by sacrificing regularity, the station has had significant impact with local

government and has earned numerous awards.

In television, competition is keen with all four VHF's airing editorials. Channel 2 in Oakland is an independent and produces editorials on an irregular basis. Channel 4 is the NBC affiliate and prefers one editorial per week, usually shot on location to give the commentary an added dimension. Channel 5, the CBS affiliate, has employed feminine editorialists for the past several years. A Westinghouse station, KPIX

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Where Did It Come From?

A bit of background is in order to sort out this business of ascertainment. As all broadcasters know, licenses are issued for a three year period and renewal was a rather automatic affair for many years. But in the late 60's, the turbulence surrounding Vietnam and the campuses became part of the broadcast regulatory world. A veritable parade of plaintiffs were calling on the FCC with demands for denials of licenses. Charges were being levelled at stations for alleged failure to provide sufficient exposure to the under-represented.

The regulators were persuaded that such claims were valid and the situation needed correction. The result was the issuance of the first Primer on Community Ascertainment. In effect, the broadcasters were being told to get out of the studios and into the streets to learn what the people were thinking. This was to be done during the last six months of the license term. The industry complained and criticized, but the requirement remained. To the shock of many broadcasters, the required contact revealed a widespread hostility toward stations. There were many angry, dissatisfied citizens who wanted to be heard.

This author recalls one scheduled meeting which was arranged at a major hotel in downtown San Francisco during this time. A meal was planned and there was to have been an exchange of views between representatives of various ethnic and community organizations. This was the accepted way of doing business. Much to our surprise, many of the invited leaders from those organizations failed to attend. We had made the mistake of expecting them to come downtown.

It wasn't long before we learned the opposite was what would work. They wanted to meet us on their terms in their territory at their convenience. It was a case of a new set of quarterbacks calling the signals. It induced the first of many field visits in the future.

During the first full cycle of renewals, many faults were found with the process. Critics questioned the wisdom of limiting contact and surveys to the closing six months of the license term. Others, including broadcasters, wondered what point there was in conducting such surveys when everyone carefully avoided suggesting that the survey was intended as a device for developing programs. Despite these comments, the process continued.

In January, 1976, the FCC issued a modified version of the Primer. This one responded to some of those criticisms. One major change was to make the effort an ongoing, annual effort in order to keep current with the community. The link between survey response and broadcaster response was established by requiring evidence of what programs had been aired to address the issues most often mentioned by community leaders.

Why then should there be any problem with persuading people to adopt an idea or just becoming aware of an issue?

The station editorial is designed to stimulate thought and, occasionally, action. How different is that from a commercial? Very little, indeed. Whatever problems exist are created by the broadcaster. If someone would demonstrate an editorial which produced an outcry of response or outpouring of revenue to the station or an advertiser, the airwaves would be filled with editorials. Stop for a moment and analyze the situation. The function of commercials and editorials is the same — to influence the thinking of listeners. Thus a station editorial might well be described as a commercial for an idea about a community need or issue.

Producing concise editorials or public affairs programs does require effort and expense in terms of time and research. However, since the ascertainment process requires personal interviews with community leaders already, it would seem the follow-up should be easier and more efficient than simply starting from scratch.

Again, too, it's a matter of attitude. Even the easiest task becomes a chore if it is

made so. After five years' work in the area of ascertainment and seven years writing 1,300 editorials, this author is convinced that it isn't necessary to be a PhD or an MBA in order to produce provocative commentary on public issues. It's always easy to tell someone else how to do something or to criticize another person's work.

Broadcasters can tap the skills of leaders

from their communities at such places as colleges. All that is needed is a telephone, some time to organize questions, generous compliments and credit for the cooperation of others. Help is also available among the agencies representing a station's clients. Most agencies employ skilled wordsmiths. Again, if they can fashion a clear and concise case for a client, they are able and may be willing to do the same for editorials. It's a resource worth remembering.

An Active Editorial Market

While addressing the "how" of editorials, it is appropriate to introduce some examples. The following are drawn from the stations seen and heard in the San Francisco Bay Area. They range from a network-owned TV station to an independent UHF. Radio formats range from AOR to all-news to talk to country and western as well as religious, rock, and classical.

The Bay Area is probably one of the most active editorial markets in the nation. With five VHF's and four UHF's on the commercial side, five of those nine stations air editorials regularly. There are 46 AM and FM stations with perhaps a dozen sharing the largest portion of the available audience. Of this dozen, there are nine offering editorials including a heavy rock format and a station focusing on the Black community. Each schedules its editorials throughout the day and night and none is losing audience as a result. Of course, the San Francisco Bay Area can't be compared with all other population centers and cultural or political mixes. However, it does boast an enormously varied cross section of views and attitudes. If it works there it ought to work elsewhere, providing it's done well.

Now to some specifics. The styles of presentation vary widely. A relatively recent addition to the editorial array is KOIT-FM. This "beautiful music" format station presents an editorial delivered by a staff announcer in a calm, passive tone of voice.

By comparison K-101-FM, featuring a sliding scan of selections to fit the different parts of the day, has been airing editorials for a number of years. The views are prepared by several management people,

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Who Shall Guard The Guardians?

by Mark Bragg

One Broadcast Journalist Comments On The Apparent Anti-Business Attitude Prevalent In Electronic Journalism

■ It was a slow news day. The reporter was assigned to cover an anti-smoking rally in a Los Angeles suburb. Only a handful of people showed up at the meeting to hear some psychologist virulently attacking smokers. It was not much of a news event, but the evening newscast needed film, so the editor simply used all that was handed to him by the reporter . . . a very biased piece condemning smokers. At the close of the story, nearly a quarter-million people heard the anchorman say, "And what smokers [in that part of town] think about that is anybody's guess." It was an off-hand comment meant to close off the story.

■ That same week, at another O & O station across town, a reporter was assigned to cover the issue of farmworkers protesting for higher wages by picketing the fields in a nearby town. Nearly 90-seconds of sound-on-film and voiceover narration was devoted to the farmworkers' position . . . and not one word was offered on the farmers' position.

■ On August 6, 1977, well-organized groups of demonstrators gathered at strategic nuclear power plants across the country. Their planned demonstration had been continuously promoted by network and local news programming throughout

the preceding week. Cameras were dutifully on hand to record the predictable pronouncements of anti-nuclear power demonstration leaders . . . but nothing from the supporters of nuclear energy.

These are only a few of the common, everyday examples of the kind of coverage that has already laid waste to the relationship between broadcast journalists and the business community. As this kind of coverage continues and becomes more ubiquitous, it threatens to undermine the credibility of broadcast journalism with increasing numbers of the very people whom the medium professes to serve.

Not surprisingly, it has become difficult to find corporate executives willing to discuss issues affecting their various industries. Writing in a recent issue of *The Atlantic*, former *Fortune* editor Louis Banks noted, "Basically most ranking editors of mass media see business as suspect until proved innocent. At the

What ever happened to fair play?

WNBC-TV's series last week on gasoline prices was inaccurate, unfair, and a disservice to the people.

WNBC-TV's series last week on gasoline prices was inaccurate, unfair, and a disservice to the people. The anchor who reported the series on the price of gasoline. The anchor who reported the series on the price of gasoline. The anchor who reported the series on the price of gasoline.

HATCHET JOB In the same episode, Mr. Cronkite, who reported the series on the price of gasoline. The anchor who reported the series on the price of gasoline. The anchor who reported the series on the price of gasoline.

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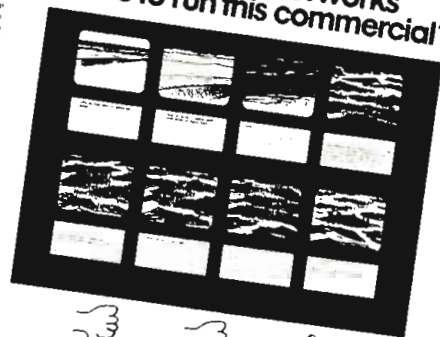
Thank you, Walter Cronkite

We listened very carefully recently when Walter Cronkite, dean of American newscasters, and so some polls have shown, one of the most trusted figures on television, addressed a group of radio and television news directors on the state of their craft. We admired his courage and perception in expressing his concerns and perception in expressing his concerns and perception in expressing his concerns.

mention of rate of return on investment, or other accepted yardsticks. We saw it when TV news programs in 1977. The number of viewers watching reported more than 1977. The number of viewers watching reported more than 1977.

HATCHET JOB In the same episode, Mr. Cronkite, who reported the series on the price of gasoline. The anchor who reported the series on the price of gasoline. The anchor who reported the series on the price of gasoline.

Why do two networks refuse to run this commercial?



ABC-TV's "20/20" needs its eyes examined

The purpose of this message is to inform you of the results of a survey conducted by the National Association of Broadcasters. The survey was conducted in 1977 and the results are as follows: 70% of the respondents reported that they were satisfied with the quality of the news coverage on ABC-TV's "20/20".

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One of the most active companies in advocacy advertising is the Mobil Oil Corporation. Most recently, the petroleum firm has criticized a new network news show for alleged shoddy journalism.

confines itself to the classic style of the manager appearing on camera with a rare use of graphics or film.

Channel 7, owned and operated by ABC, also participates with editorial offerings. The station's manager is a plain-talking, aggressive man who likes to be blunt. By contrast, his editorial director is a quiet and low-key personality with a preference for intense delivery, but rarely is he emotional. The station uses field locations and in-studio graphics to complement the copy of the editorial. Like most of the other television outlets in the market, it reserves playbacks to very early or very late hours.

The UHF segment of Bay Area television offers some of the most innovative editorial approaches. One such station is almost out of the market. Licensed to San Jose, 50 miles from San Francisco and at the farthest reach of the Bay, its signal penetrates northward. The station, KGSC-TV, is on channel 36 and features vintage films and off-network series. For several years it employed a world-renowned night club performer as its spokeswoman, Carol Doda of topless fame, who would appear conservatively attired, blond hair flowing and script plainly visible.

She always read with a slow and careful cadence and often tackled topics most other stations wouldn't even consider. For example, one editorial chastised careless and inconsiderate drivers for speeding down the highway or freeway with a turn signal blinking merrily away, mile after mile. Admittedly not a topic to match the failing state of detente, the tax revolt or bussing, it nonetheless may have touched viewers in a way they understood and in a way they could respond to. (This kind of subject matter indicates that at least one editorialist does not rely exclusively on ascertainment interviews for ideas.)

In another editorial, this buxom member of the distaff side questioned the wisdom of seeking passage of the Equal Rights Amendment. She did so with a healthy sprinkling of raised eyebrows and provocative glances to match the innuendo of her

It was my good fortune to be responsible for organizing and administering the ascertainment effort at KCBS in San Francisco over a four-year period. That experience provided valuable insight for suggesting these ingredients in any ascertainment program.

FOCUS:

Your efforts must focus on the city of license first, then on the area beyond. Constructing a demographic profile is essential.

CATEGORIES:

The FCC Primer specifies 19 categories of community activity which require attention and contact with community leaders. These range from Agriculture to Religion.

CONTACTS:

The Primer establishes certain guideline minimums according to the size of your market. These range from 60 contacts involving all 19 categories during a three-year period to as many as 220 or more in large and heavily populated areas.

METHOD:

The Primer requires a written description of just how you plan to conduct your survey. This must also include provisions

for a random sampling of the population, in addition to leader interviews.

OPTIONS:

The Primer provides flexibility in achieving the established goals. However, there are limits on using the phone or having non-management people involved.

RECORDS:

This is the heart of the process. The FCC Revised Primer has a form that can be used for recording ascertainment interviews with community figures. Broadcasters would be wise to devise their own, simple recording method for cataloging aired programming related to ascertainment.

RESPONSE:

As Shakespeare wrote: "Aye, there's the rub!" for the program people. Too many broadcasters limit their concept of response to lengthy and dull documentaries, deadly discussions or dreadful displays of diminutive dialogue usually wrapped in the ubiquitous public service announcement. These are usually aired when they will do the least damage in terms of audience alienation. It's precisely this methodology which brought about the expanded Primer in 1976 and may make compliance even more demanding in years to come.

words. That editorial may not have persuaded anyone to adopt or oppose the idea, but watching her address it was certainly entertaining. Come to think of it, her unorthodox approach probably made more of an impression than any impassioned and logical legal appeal.

Offering Two Viewpoints

In recent months, KGSC-TV has overhauled its presentation with yet another interesting innovation also involving women as spokespersons. The current approach has two women appear on screen. First, one offers a perspective on a topic and then a different point of view is

advanced by the other. The tone is easy and conversational with similarities to "Point Counterpoint" of *60 Minutes*.

The set consists of two canvas back chairs against a dark set with tight key lighting and simple supers. This tandem approach provides the viewer with the opportunity to hear and see more than one side of an issue and then decide which position to support. It remains to be seen how replies will be presented.

During the research on my book, *In Our View*, it was interesting to note a very clear correlation between editorial activity and the attitude of such activity from the White House and Washington's bureaucracy. Editorial broadcasts went into a sharp decline when the media came under attack by the Nixon/Agnew White House a decade ago. This suggests the industry is less courageous than it likes to appear, particularly when the chips of license renewal are hanging in the balance.

Despite this tendency, statistics indicate there are more stations using the editorial as a program element. Because newspapers in some areas are declining, there's a very definite need for many voices in the electronic media. Their task isn't so much to tell the public what to think, but rather to make sure the public is *thinking*. Sometimes broadcasters are successful and other times they are not. The important point is that stations can and should view the editorial as a very valuable device for intensifying their impact on the audience and increasing their audience's involvement with both the station and local issues.

Station Meeting Minutes — From page 14

be-saved-while-you-send-me-ten-bucks sentiment that Sam and Esther represent."

"Once again, yes and no. Yes, in that a couple of the best-heeled religious TV personalities have established colleges in their own name — where carefully-screened students learn to do what the master has done on the electronic media.

"But there are those of us who think this is self-serving — drawing money by overt pleas from local communities to fund more of the same electronic pitch for more money. It's of course difficult: religion — at least the evangelical side of religion — will continue to ask for support for its work. I guess the final question must be: *what kind of work?* Is it for the Lord or is it for Sam or Esther?"

Some Practical Questions For Bart Lee:

- What percentage of the people in his coverage areas are affiliated with a recognized church body?
- How much activity is there in his area in the field of evangelical (other than regularly-recognized) church groups?
- Where will he stand in the next go-around of license renewal community service ascertainment, if he opts for the paid religion electronic entrance of the Sam Dogoodies, Sister Esthers et al?

□ □ □

□ □ □

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involvement would seem to foster news. In fact, the mere presence of broadcast equipment has been cause for many "spontaneous" news events. Few broadcasters will deny being effectively used by an initially small band of anti-war activists whom we helped to build into a gigantic citizens movement. But in the era of post Vietnam identity crises, what is it that we are trying to build now? In his *Atlantic* article, Louis Banks says broadcast journalism has yet to receive the message to stop tearing down the country and its institutions.

Writes Banks, ". . . By and large the people who are trying to get things done in this country have a growing contempt for mass journalism and it is visceral, pervading, and, in the words of the chairman of a \$2 billion corporation, full of 'dangerous emotions [which] should be not left unattended.'"

It is as though many broadcast journalists perceive themselves as knights on horseback. Another part of the problem

may be found in the color of the horse. Many journalists feel it is a white stallion and they must ride it in rescue of a threatened populace. But rescue it from what? Are there threats to the people to be found among the people? And what are they specifically?

It is likely the amorphous nature of the dragon is causing much of the trouble. In

A Reporting Goof Cost 'Ma Bell' \$1 Billion

the wake of Vietnam and Watergate, the society seems suspicious that there may be other monsters waiting in the tall grass. Journalists, for their part, seem compelled to use "shotguns" to blast away at anything that moves, instead of lances that require careful aim.

Perhaps it is time to attempt to sketch what the monsters look like and pass around copies to everyone. It may then be possible to spare some innocent bystanders.

For example, is giant-sized business a

threat to individual freedom and the democratic process? Is too much economic power being concentrated in too few places? Is the political system responding to the will of the majority or the pressure of effective special interest groups? And if we look at those issues, we must look at ourselves as well. Does broadcast journalism cover only the "squeakiest wheel" or does everyone get a chance to squeak?

In order to arrive at answers to these and other pertinent questions, some soul searching and questioning of ourselves is required along with a long, hard look at the definition of at least three phases. First, in the context of daily reporting, it may be necessary to broaden the definition of "the people". Who are they. Is everyone to be included or only those who see themselves as the disenfranchised? Do "the people" include businessmen as well as consumers, the majority as well as minorities, men as well as women, the middle class as well as the poor.

Secondly, what is the definition of the "public interest". Is it the exclusive purview of those who think they know what is best for "the people", or is it the combination of the private interests of the majority of people? If journalists still believe that individuals should be free to decide their own fates, we must also believe the people are entitled to all the facts and opinions possible to enable a rational decision. That means covering more than just the opinions of those who speak loudest or who perform best in front of a camera or microphone. It means opening up the profession to the same informed and educated scrutiny to which we would subject other professions and industries . . . like doctors and chemical plants and city officials. It also means using our own medium to educate consumers in how to avoid being ripped off by charlatans in the news business. Unless we are a more perfect group than are other humans, there are good and bad journalists just as there are good and bad in any other profession.

What are the possible consequences of professional inaction? Right now, the news media at large is under increasing attack . . . some of which can be called attempts to abridge legitimate freedom of the press. If the perception of most broadcast journalists as "news actors" continues, the attacks will grow and become more successful as respect for the profession declines.

According to Milt Gross, head of the FCC's Fairness Doctrine and Political Broadcasting Section, anyone who feels as though he has been mistreated does have recourse with the Commission through application of the Fairness Doctrine. "The Commission does not feel," said Gross, "that the Fairness Doctrine inhibits freedom of the press of broadcast licensees to any great extent. [It] never prohibits the broadcast of a particular viewpoint or a particular program. In fact the Communications Act itself prohibits the Commission from censoring broadcast material."

But if a station decides to present material on a particular subject, it must

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involvement would seem to foster news. In fact, the mere presence of broadcast equipment has been cause for many "spontaneous" news events. Few broadcasters will deny being effectively used by an initially small band of anti-war activists whom we helped to build into a gigantic citizens movement. But in the era of post Vietnam identity crises, what is it that we are trying to build now? In his *Atlantic* article, Louis Banks says broadcast journalism has yet to receive the message to stop tearing down the country and its institutions.

Writes Banks, "... By and large the people who are trying to get things done in this country have a growing contempt for mass journalism and it is visceral, pervading, and, in the words of the chairman of a \$2 billion corporation, full of dangerous emotions [which] should be never left unattended."

It is as though many broadcast journalists perceive themselves as knights on horseback. Another part of the problem

SURE . . . YOU PUBLIC AFFAIRS But you don't have

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may be found in the color of the horse. Many journalists feel it is a white stallion and they must ride it in rescue of a threatened populace. But rescue it from what? Are there threats to the people to be found among the people? And what are they specifically?

It is likely the amorphous nature of the dragon is causing much of the trouble. In

threat to individual freedom and the democratic process? Is too much economic power being concentrated in too few places? Is the political system responding to the will of the majority or the pressure of effective special interest groups? And if we look at those issues, we must look at ourselves as well. Does broadcast journalism cover only the "squeakiest wheel" or does everyone get a chance to squeak?

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afford a reasonable opportunity for contrasting viewpoints.

"The First Amendment," noted Gross, "impels rather than prohibits government promotion of a system which insures that the public is informed on the important issues of the day."

But the system only works presently when a complaint is filed. While the business community often feels justified in filing a formal complaint with the FCC, in practice it happens infrequently. Instead, some businesses like Cyanamid, Mobil Oil, the Edison Electric Institute, Kellogg, Exxon, Chase and others have taken their side to the public through very expensive print advertising campaigns. They have been unable to do so on the air because the Fairness Doctrine would require stations to then contribute free time to the opposition, or, in some instances, make the time available for purchase. In either case, most have been reluctant to become

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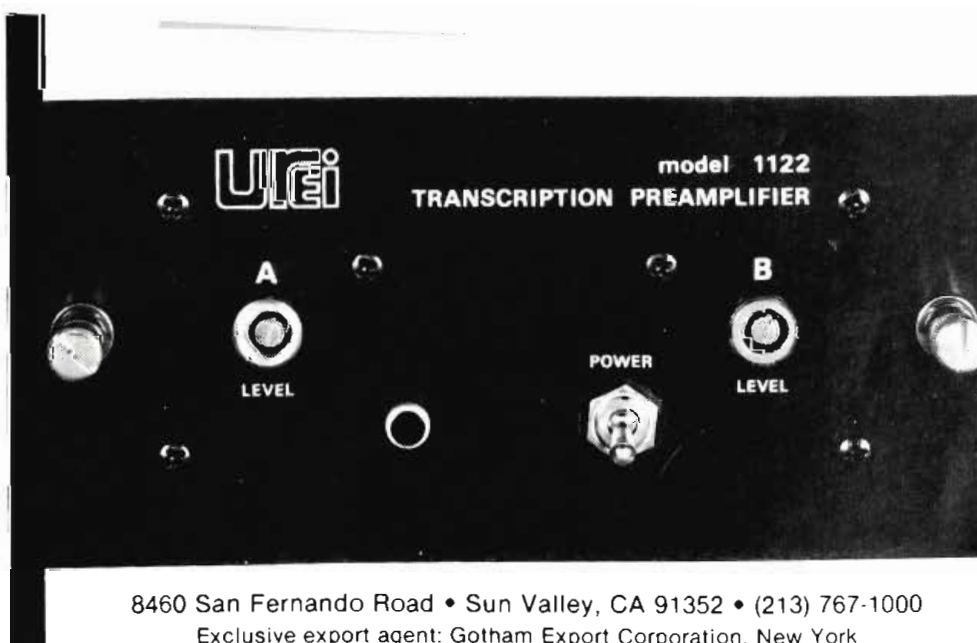
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settle disputes and move the construction of a free society.

Broadcast journalists might begin to learn more about the responsibilities, attitudes, goals and aspirations of people in the business world. While it can be accomplished individually, there are meeting and seminar possibilities galore and business people would welcome some open and friendly contact. We must also begin to spend some time listening to the complaints of those who feel wronged. Some of these criticisms may be justified.

Finally, we must spend some time on the couch of critical self-analysis. Other industries and businesses are already subjecting themselves to internal and external critical review. Because, if broadcast journalists consider themselves the guardians of public morality and freedom, who shall guard the guardians?



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attitudinal level this means a greatly overweighted coverage of anti-business pronouncements."

But the apparent anti-business attitude exhibited in the broadcast press is beginning to splash over into coverage of other areas of the society. There seems to be increasing suspicion of police, the medical profession, politicians, unions and even, on occasion, the clergy. Curiously though, there remains only one sacred cow. Broadcast journalism seldom criticizes broadcast journalism. But pressure is growing. Professional journalists must begin to re-define their role in this society and how they will perform in that role. In today's technological society, it is a role that carries awesome power, and, after all, who knows better than the journalist that power corrupts.

It is not easy for anyone to be truly self-critical. That is especially true in an industry that has always perceived virtually every critical remark as an attack on freedom of the press. Unfortunately, that perception has become almost a cry of 'wolf' to many of those in the judiciary, the legislatures and the private sector who might have, under other circumstances, risen to the defense of a free press under genuine attack. While there must be a continuing vigilance in guarding everyone's right to a free press, we must also remember the First Amendment begins by guaranteeing free speech. The guarantee of a free press was designed to fortify freedom of speech by providing the opportunity to be heard for as many viewpoints as professional journalists can find.

It is a growing lack of balance that is

generating increasing antipathy toward journalists. Again, writing in the *Atlantic*, journalist Louis Banks cites the ability of journalism . . . particularly broadcast . . . to move many minds all in one direction at the same time, often without balance. The article, titled "Memo To The Press: They Hate You Out There", quotes Prudential Insurance chairman Donald MacNaughton

'Sketch The Monsters And Pass Copies Around'

regarding the power of television news to blow things way out of proportion. "Sixty seconds on the evening news tonight is all that is required to ruin a reputation, turn a politician out of office or impair a company's profitability," he writes. "The power of the press with today's methods of mass communication has become, in short, the power to destroy."

The fear of so much power is not without foundation. According to American Telephone & Telegraph chairman John deButts, a reporter's misinterpretation of an Appellate Court decision about "Ma Bell" caused the value of the stock to fall off \$1 billion in two days. That kind of mistake, fueled by a general hostility toward business, cost a lot of little people a lot of

big money.

The same kind of hostility could inadvertently reduce the world's food supply. In the now famous case of American Cyanamid versus one network news/feature show, a reporter was following up the theory that meats and by-products from animals fed antibiotics might be detrimental to the health of humans. At the time of the broadcast and until our publication date, this assertion has not been scientifically proved. But the reporter in question covered the story as though it were proven scientific fact. American Cyanamid is one of the leading producers of the antibiotics under study. The firm's director of public affairs (a former wire service newsman) Joe Calitri picks up the story from there. He explained:

"When we called him [the reporter] and said we feel that you ought to have a technical person on the program because you're dealing with a scientific subject . . . he said to us 'The only question I really want to ask you is . . . knowing that 90 per cent of the experts have decided that using antibiotics in animal feeds is potentially dangerous, how can you in good conscience keep selling it and make a profit out of that.' When our chairman responded by saying that we made very little profit from those sales, the reporter indicated he really didn't want [to talk to] us anyway."

The story that followed on the network was a blistering indictment of the company which included the claim by the reporter that Cyanamid would not address the issue. In full page ads in both the *Washington Post* and the *New York Times*, Cyanamid went on the attack. The company challenged the journalistic integrity of the reporter and the network. The company had offered to speak about the issues — namely, whether, in its opinion, antibiotics in animal feed were potentially dangerous to humans. But the reporter didn't want to address the issue. He simply wanted to attack the company based on his presumption of their guilt which had not been proven.

The problem, say Calitri and other business and professional representatives, is that a great many broadcast journalists are often prepared to treat as fact the wildest kinds of speculation from people who may have no background on a given subject. The people have the right to know, certainly. But it is the right to know substantiated fact . . . not wild accusation, gossip or outright distortion.

"In management's view," said Calitri, "many television reporters are more show people than they are news people. The net result is that they are out to sell the broadcast and therefore they begin with a controversial subject and they expect, therefore, to gain public attention through sensationalism. They start with a point of view and just use people in business and industry to dramatize their point of view."

It could not be said much blunter. Those on whom the shoe fits will, of course, be

CBS News: myth a minute

CBS news correspondent Hughes Rudd, during the airing of "The Business of Newspapers," professed to perceive an "odd and rather sinister" development in the newspaper industry.

"An odd and rather sinister" development of which I was the concentration of power in the newspaper chains. The trouble is, he what really has the eye on the wrong target.

• Rudd said the news shaping power in the McGoff, Panax president. "It harms us — and ought in fact, was out of the country. The off as "ob-

• Rudd said the two stories were sent with to run on the front page. That is not true. The sent with the suggestion they be used "front page- possible." The fact is that a number of editors chose to ignore both stories altogether and none of them was disciplined in any way whatsoever.

• Rudd said the two stories in question were characterized as "shoddy and irresponsible" by Ligina Oultra Chi, the professional journalism society. That is not true. In fact, they were so characterized by the editor of the society's magazine, in a column he wrote without so much as bothering to check with Panax. There are those, we suppose, who might even call that shoddy and irresponsible journalism.

By the by, the essential point of one of the stories in question was confirmed later by none less than James Earl Carter — on nationwide television!

• Rudd said neither Panax nor its president, John McGoff, would comment to discuss the matter with him. Strangely, Mr. Rudd failed to say that Mr. McGoff had wanted an entire morning, July 11, 1977, on the air-

ing of a 45 minute interview with a CBS crew. Mr. Rudd must have known that we had repeatedly called the network's attention to that interview and the fact that they had never used it. We wondered then, and we wonder now, whether CBS didn't use that interview because in it Mr. McGoff had so effectively belted the CBS cat.

• Rudd said a so-called citizens' group for "responsible journalism" in Escanaba had continued meeting through the year in an effort to win back some "local autonomy" (?) for our Escanaba paper. The fact is that since the committee's "media event meeting" — the one called for the convenience of CBS cameras Oct. 6 — the self-styled vigilantes have held exactly one meeting. We understand they number all of 100 or so dues paying members out of a population, in the area served by the Escanaba Daily Press, of 80,000.

It did manage once to capture the spirit of de. . . during the nine minutes it devoted to that could be. . . That was when it focused on the not whether. . . and band going through its peppy run their papers.

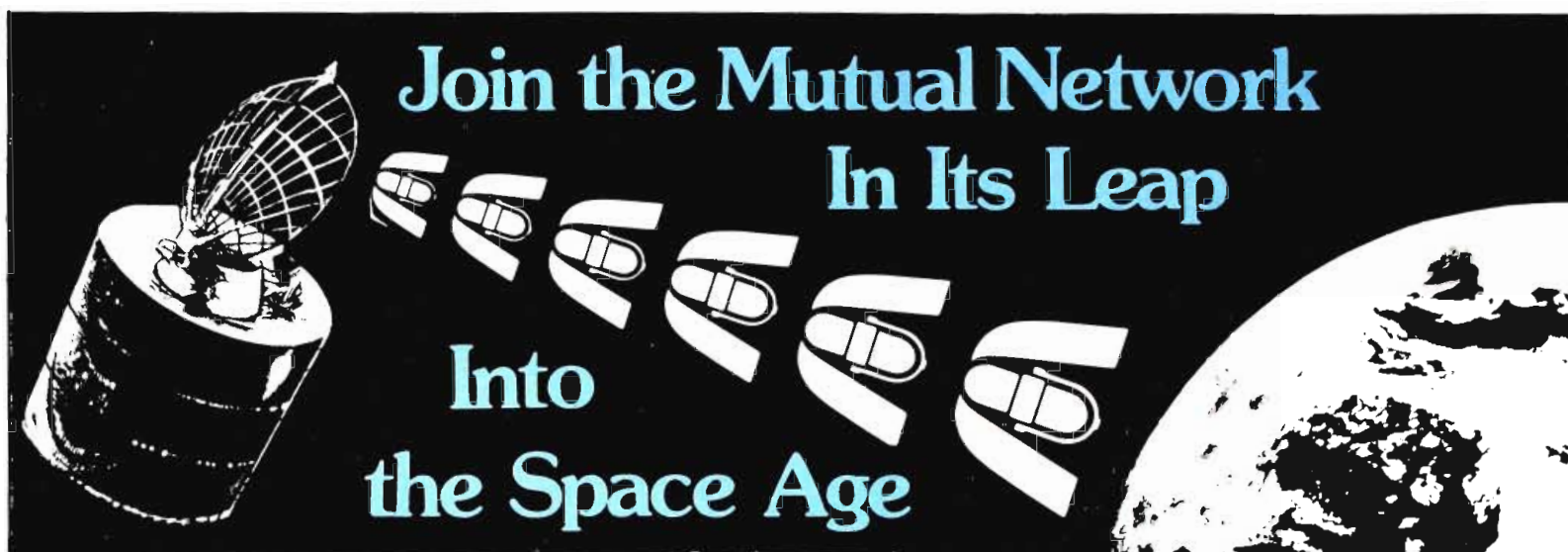
It would appear, therefore, that are our col-

It would appear, therefore, that are our col-

It would appear, therefore, that are our col-

(This advertisement, paid for by Panax Corporation, is a reprint of an editorial published in the July 16, 1978 edition of Michigan's Upper Peninsula Sunday Times, a Panax newspaper.)

A Michigan-based newspaper chain took out full-page ads in trade publications to point out alleged errors in reporting by a network news correspondent. The controversy centered around a portion of a TV documentary which focused on the newspaper chain's firing of an editor.



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And multi-channel will mean a myriad of new and unique programming for network radio. Mutual can simultaneously transmit a football game in English, a football game in Spanish, a Mutual newscast, a public affairs program, a country music show or a stereo concert -- a wide selection of programs that will make Mutual the first and only "full service network" in the history of broadcasting.

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"The Feeling Is Mutual" - Monday, Sept. 18, Hyatt Regency Embarcadero Ballroom, 5:15 PM. Mutual presents its exciting audio-visual sales presentation.

"Talk, News, Public Affairs and Sports" - Tuesday, Sept. 19, 9:30 AM. Mr. Worth moderates panel discussion on programming and the variety of programs available to stations. Embarcadero Rooms C and D.

California Wine Tasting Party - Tuesday, Sept. 19, 5:30-7:30 PM, Mutual Hospitality Suite 1440, Hyatt Regency Embarcadero. Convention-goers are invited to partake of fine California wines.

Mutual's Convention Exhibit -Ballroom Foyer, Lower Lobby, Hyatt Regency Embarcadero. Mutual's exciting exhibit will be open daily and includes a satellite receiving terminal and complete information on programs offered by Mutual.

Mutual Hospitality Suite 1440 - Open daily, Sept. 17-20, Hyatt Regency Embarcadero.

Mutual's Larry King - Broadcasting live from the Convention in Mutual's Mobile Broadcast Studio, Sept. 18 and 19, 9:05 PM - 2:30 AM.



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The point is that increasing numbers of companies are feeling it is necessary to pay for the opportunity not necessarily to prevail but just to be heard. But in the future it may be less expensive for these same companies to file formal Fairness Doctrine complaints with the Commission and with another media watchdog, the National News Council. While both processes are slow, burdensome and expensive, business seems to be feeling the need to make some dramatic gestures just to get a seat on the platform with a variety of so-called activists and advocates.

"The first thing [they] must do," said the FCC's Milt Gross, "is go to the station. They are in the best position to decide [if there is a Fairness issue involved] because they know what they've broadcast."

In increasing numbers, that could be both embarrassing and a pain in the administrative neck.

There will always be companies, politicians and others who deserve the adversary relationships they experience with the media. But there is an alternative for those who want to help resolve issues, settle disputes and insure the continuing construction of a free society.

Broadcast journalists might begin to learn more about the responsibilities, attitudes, goals and aspirations of people in the business world. While it can be accomplished individually, there are meeting and seminar possibilities galore and business people would welcome some open and friendly contact. We must also begin to spend some time listening to the complaints of those who feel wronged. Some of these criticisms may be justified.

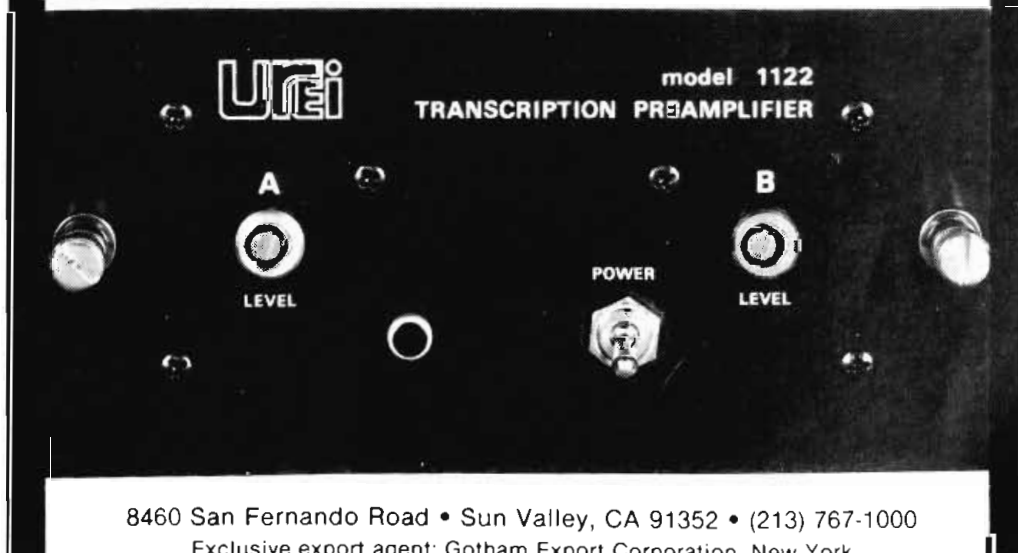
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Recently released by Otari is a completely new version of its popular MX-5050 series two-channel professional recorder. The new model is called the MX-5050-B and sells at the same price as the older machine, yet is said by the manufacturer to incorporate many new features. The new features include the following: Newly designed control circuitry with TTL/IC logic for noise-free punch-in and punch-out.



28 dBm maximum output to provide 24 dB of headroom over the switchable fixed output level of +4 dBm. (An alternate level of -10 dBm continues to be available as in the MX-5050, rear panel selectable.)

Three calibrated record levels are incorporated, switch selectable on the rear panel: 185, 250 and 320 nWb/m for ease of alignment with standard-level or the new higher density mastering tapes. Capstan is driven by a DC servo system that also provides $\pm 7\%$ speed control during record and reproduce. Three speeds are provided in field selectable speed pairs of 15/7½ or 7½/3¾ ips, with automatic equalization switching. Peak reading LED indicators (set to 110 VU, but also adjustable) are incorporated inside the standard VU meter

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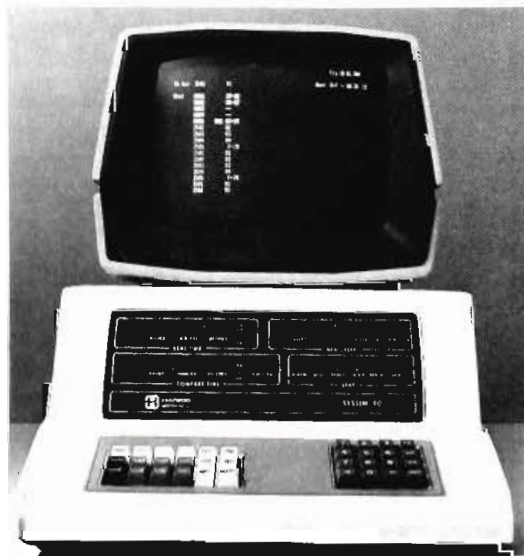
All XLR connectors, line and microphone in and out, are offered. Also, a 20 dB microphone attenuator is included to accommodate high output condenser mikes. Standard features of the MX-5050 series include front panel edit and cue controls, selective reproduce on all channels, front panel continuously adjustable bias and record EQ, built-in 1 kHz test oscillator, quarter-track playback capability, built-in splicing block, and balanced 600 ohm outputs. Price of the MX-5050-B is \$1,795.00, complete with DC servo.

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SPECIAL OPTIONS AVAILABLE WITH HARRIS SYSTEM 90 PROGRAM AUTOMATION SYSTEM

Harris Corporation's Broadcast Products Division's System 90 is a complete micro-computer controlled program automation system for full or part-time operations. Several additional new options are offered for the System 90. The 7-day CRT display, used with TEC model 70 terminal, now incorporates dual intensity to highlight special inserted instructions and



the 'commercial file'. System 90 features an efficient use of repetitive day and hour entries (Monday through Friday) using only one entry in the time memory. The operator, therefore, does not make as many entries, as with most other systems.

An expanded, totally addressable format table allows the System 90 user to label thirty pairs of program and commercial format locations for instant recall. And, the memory may now be expanded with up to 10,000 events. The unique 'conditional fade' is a new option now available with

System 90. This intelligent network-join can delete a programmed event that might otherwise cause the station to be late in joining network. In this situation the system does the decision-making. An expanded compare-time memory may now be programmed, resulting in a doubling of time corrections per week if so desired.

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- 1 - East Region (New York) (212) 361-0014.
- 2 - Central Region (Chicago) (312) 647-9596.
- 3 - Western Region (Los Angeles) (213) 635-6322.

To provide the best possible technical backup, each Hot Line location maintains at least one fully-trained operating engineer on duty 24 hours a day. Routine servicing questions are usually answered within 10-minutes. However, if a servicing question can not be answered by a simple phone call, Sony will send a trained factory engineer within one day to provide on location repair.

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(212) 371-5800

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MARC VII UNIT OFFERED BY IGM

At NRBA 1978 IGM/NTI will be showing a complete, fully operating Basic A automation system with Go-Carts and Instacarts, using a Black and White CRT. Also to be shown is a stand-alone Basic A unit with color monitor. New is the Marc VII unit to be shown in a production room environment, where it is the master control

most indignant. Those interested in the perceptions of people outside the news business may take some solace in the words of Tobacco Institute spokesman Bill Dwyer. The tobacco industry has been under attack for more than a decade. Recently, organized efforts have been underway in places like Joseph Califano's Department of HEW to make smokers an outcast class. But the Tobacco Institute has undertaken a program of providing speakers to discuss the issue for virtually any broadcaster who is interested.

"The results have been quite good," said Dwyer. "Our approach is not one of encouraging people to smoke. We advocate the freedom of choice of adult Americans to decide for themselves whether or not they want to be tobacco users. We are now beginning to find that broadcasters who have an anti-tobacco story in front of them will at least give us the courtesy of calling us out of their desire to be balanced. But we have been ready and able to respond."

It is not a usual circumstance in today's atmosphere to find an industry prepared to defend itself. This one looks as aggressively for outlets as does its detractors. Because the Tobacco Institute has made it easy for broadcasters, its viewpoint is better represented than most other controversial industries.

"Part of the reason for that," said Dwyer, "is time. There just isn't enough of it and, at the same time, there is too much of it. Because there is so much time to be filled with information, there is precious little time to check facts, verify sources or do much more than put on the air a selection of those who offer themselves and make the most attention-getting statements."

It is a difficult criticism against which to defend the industry. Activists do get covered. The broadcast news business wouldn't last very long reporting about people who aren't doing anything. But what of the opinions of those opposed to the activist position on an issue? "They will probably continue to be unheard," says Dwyer, "unless they speak up and demand a platform for their views."

If broadcast journalism is as bad as many in the business community claim it to be, what accounts for this apparent profession-wide phenomenon of faltering objectivity and the absence of balance. According to Carl Goldstein, of the Atomic Industrial Forum, an organization of nuclear power professionals, it is the tendency of broadcast journalists to become personalities participating in the event . . . another 'show folk' impression.

"The reporter inserts himself into the event," explained Goldstein, "so that sometimes I have the feeling that people watching TV don't remember the event nearly so much as they remember such-and-such a reporter as being there and being a part of it. I think that has certain grave risks."

While it may advance a reporter's career through gaining notoriety, that kind of

If you think our Stereo Synthesizer is just for old mono records...

... you don't know what you're missing! Applications of the 245E Stereo Synthesizer are limited only by your imagination:

In the recording studio, you can

- save tracks by recording strings, horns, or drums on a single track and spreading them in the mix
- create stereo depth from synthesizers, electronic string ensembles, and electric organ
- create a stereo echo return from a mono echo chamber or artificial reverb generator
- use one channel to create phasing effects

In broadcasting, you can

- use it on announce mikes to create stereo depth without an image that shifts every time the announcer moves his head
- synthesize mono material before recording it on stereo cart: you'll minimize mono phase cancellation
- use mono cart machines and synthesize the output: you'll eliminate mono phase cancellation entirely
- create an audience-pleasing stereo effect from mono agency spots and network feeds

The 245E is a fundamentally different, patented way of creating stereo space. Its sound is distinct from panpotted point sources or stereo effects synthesized with digital delay lines. It's a dramatic, highly listenable sound that's fully mono-compatible—just add the channels to get the original mono back. (If you get bored, you can always process old mono records into pseudostereo.)

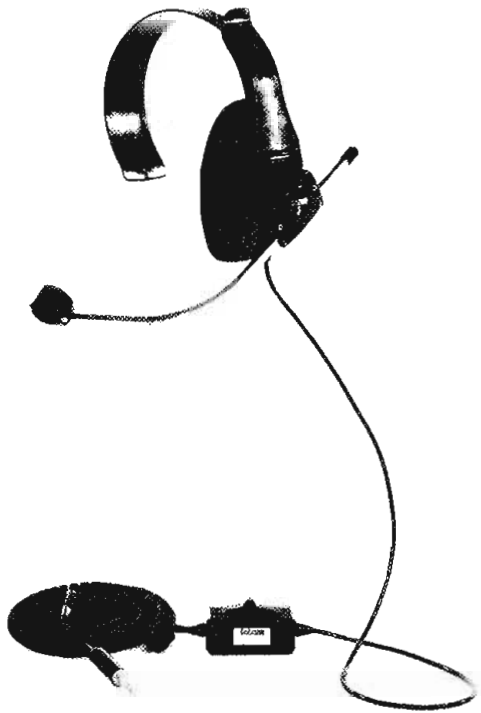
Your Orban dealer has all the details. Write us for his name and a brochure with the complete 245E story.

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Orban Associates Inc.

645 Bryant Street, San Francisco, CA 94107 (415) 957-1067





overall audio performance, according to the manufacturer. Moreover, the electronic circuitry of the amplifier permits use of many additional headsets in systems normally equipped to drive 15-20 conventional units. The headsets are made of selected lightweight plastics.

In addition, a new high noise level cameraman's headset offers ear protection and excellent operation in 115 dB of ambient noise. Both terminated and unterminated configurations are standard as are phantom powered speaker-only versions for monitoring.

SETCOM CORPORATION
1400 STIERLIN ROAD
MOUNTAIN VIEW, CA 94043
(415) 965-8020

Circle No. 35 on Product Info. Card.

25 Hz FILTER ELIMINATES AUTOMATION TONES

Many broadcasters are using program services recorded for use with automation, but playing them manually with operators. This means the 25 Hz cue tone in some cases is being aired. The results are often catastrophic to the transmitter equipment and annoying to many listeners.

DYMA Engineering has developed an active 25 Hz filter that eliminates these cue tones from program material. It is an extremely sharp notch filter with at least 45 dB of attenuation at 25 Hz, and less than 1.2 dB attenuation at 50 Hz. It is available in mono and stereo, on a 3½ x 19-inch rack mount panel. Price is \$235 for the mono, and \$330 for the stereo.

DYMA ENGINEERING
213 PUEBLO DEL SUR
TAOS, NM 87571
(505) 758-2686

Circle No. 36 on Product Info. Card.

BEYER SHOTGUN MIKES OFFERED

Two 'shotgun' microphones of the Beyer Dynamic Phantom Powered Condenser Series are being offered, according to Hammond Industries, exclusive U. S. distributor of Beyer Dynamic Products.

The MC716 is a short pressure-gradient receiver-interference tube, with a frequency response of 40-20 kHz. The pick-up pattern is cardioid-lobe with an output level of 10 MV/PA at 1 kHz. The system impedance is 200 ohms and is phantom powered by an external 48 V supply. The retail price for the MC716 is \$545.00. This includes the CK716 shotgun attachment and the CV710N(C) preamp/shaft. The CV710N(C) includes a 10 dB pad switch and a bass roll-off switch.

The MC717 is a long-interference tube condenser microphone offering high directivity with a lobe pick-up pattern. The MC717 is also 48 V phantom powered and is capable of operating from -25°C to +70°C. Consisting of the CK717 capsule and the CV710(C) preamp/shaft, the MC717 will retail for \$685.00.

HAMMOND INDUSTRIES, INC.
155 MICHAEL DRIVE
SYOSSET, NY 11791
(516) 364-1900

Circle No. 37 on Product Info. Card.

PM5519 OFFERS MORE THAN 20 COMBINATIONS OF DIAGNOSTIC TEST PATTERNS

A new color TV pattern generator which produces professional level signals for testing color and black and white TVs, video cassette players and video disc systems to RTMA and CCIR standards has been introduced by Philips Test and Measuring Instruments. The instrument, the PM5519, covers the full test spectrum with more than 20 combinations of diagnostic test patterns. This permits fast, highly accurate video screen alignments. The range of test patterns is based on five color and five black and white signals, and includes special modulation patterns to



check amplifier bandwidth, VCR's and color demodulators. A circle can be combined with the test patterns without exceeding the standard TV peak-to-peak video output. The PM5519 features pushbuttons to select black and white test patterns with a special multi-burst signal for checking the bandwidths. Another set of pushbuttons selects color signals with

special test patterns to align color demodulators and check VCRs.

The PM5519 can be electrically tuned to the IF, and virtually any VHF or UHF channel. Up to six frequencies can be selected separately with simple button switches after the required TV band and channel have been pre-set. Each button features electronic tuning and indicators to show the range: VHF bands I or III, or UHF bands IV or V. Maximum RF output of the pattern generator is 10 mV, and attenuation is a continuous 60 dB. The video and sound carriers can be modulated externally by any source, including cameras and tape recorders.

A sound/vision ratio of approximately 12.5 dB with line and frame synchronization set to CCIR TV standards permit the PM5519 pattern generator to be used for checking any equipment to conform with PAL, G, I, M and N color standards. The new Philips instrument provides patterns for on-screen alignment, making possible adjustments of delay line and color demodulators without additional instruments by watching the screen.

**PHILIPS TEST AND
MEASURING INSTRUMENTS, INC.**
85 McKEE DRIVE
MAHWAH, NJ 07430
(201) 529-3800

Circle No. 38 on Product Info. Card.

SANSUI ESTABLISHES PROFESSIONAL PRODUCTS DIVISION

Sansui Electronics Corporation has just announced the formation of a new Professional Products Division to market a group of specialized and innovative audio components to the broadcast, recording, reinforcement and disco market.

According to Mr. N. Kouchi, President of Sansui, "The new division has been in the making for several years. Since we started in the American market, we have contributed many important technological developments in professional audio products through our multi-channel sound reproduction systems, high power amplifiers and AM stereo developments. Our experience with these products and our ever-expanding technological advances have brought Sansui to the point where we are now ready to market professional equipment in the U. S. and in other countries."

SANSUI ELECTRONICS CORP.
55-11 QUEENS BOULEVARD
WOODSIDE, NY 11377
(212) 779-5300

Circle No. 39 on Product Info. Card.

FULL BROADCAST FEATURES FOR 3/4" PORTABLE VTRs

A new add-on audio/visual kit, which adds full broadcast features to standard ¾"



for all elements involved in creation of commercials — single decks, turntables, reels, etc. Multiple starts, fades and other special effects are made easy by use of the Marc. The Marc VII consists of a simple keyboard and a CRT. It can simultaneously be used as a DJ assist and, while events are being aired, as a production room tool using the audition channel. The production room use was pioneered by Radio Station KYYX, Seattle.

Regarding its Basic A English programmable control system, IGM points out that it is a complete unit, with features like inclusion of Extel printer, real-time clock, conditionals, Jump To segments accessible with only one command, and other advantages — all standard items, not options.

IGM/NTI
4041 HOME ROAD
BELLINGHAM, WA 98225
(206) 733-4567

Circle No. 30 on Product Info. Card.

DOLBY DEMONSTRATES NEW FM PILOT-TONE SYSTEM

At the NRBA convention in San Francisco, September 17-20, Dolby Laboratories will be demonstrating a new pilot-tone system for identifying various characteristics of FM broadcasts. The new system, currently being developed by Dolby Laboratories, enables an FM station to broadcast a number of pilot-tones to identify such characteristics as Dolby system encoding, matrix four-channel systems, and so on. Special detecting circuits can then be used in FM receivers and tuners to switch on appropriate decoders and indicators automatically. Testing with FCC experimental approval has been underway in San Francisco for some months, and formal application for FCC approval is expected to occur in the near future.

The demonstration is being conducted in cooperation with Bay area FM stations

KKHI, KRE, KSAN and KQED, which regularly broadcast Dolby system encoded signals. Each station's Dolby system broadcast encoding unit has been modified so that the broadcast signal contains an inaudible tone in the 15 kHz region at about 80 dB below 100% modulation. Modified consumer FM receivers, equipped with new detecting circuits developed by Dolby Laboratories, automatically switch to the Dolby FM mode, while indicator LED's light up, when tuned to any of the stations broadcasting the tone. While only the Dolby FM use of the new pilot system is being demonstrated, the system can be used for identifying many processes, individually or simultaneously.

"Unlike regular stereo FM transmissions, broadcasts encoded with the Dolby system and other processes have no special identifying characteristic for automatic switching purposes," said Kevin Dauphinee, Dolby Labs FM Development Manager. "As a result, the listener first has to know which station is using which processes, and then push the right switches on his receiver. The new system would eliminate all that confusion and inconvenience."

DOLBY LABORATORIES
731 SANSOME STREET
SAN FRANCISCO, CA 94111

Circle No. 31 on Product Info. Card.

SQUARE EFFECTS GENERATOR FROM 3M MINCOM

A square effects generator that adds the professional "big switcher" look to video production is now offered by 3M's Mincom



Division. The Model 5130 digital effects generator operates with any production switcher having an external key input and generates 16 patterns by sequencing 256 raster areas for special effects including spiral, horizontal, diagonal and random wipes at 5 different switchable rates.

Delivery is 30-45 days and the unit lists for \$1,495.00.

3M VIDEO PRODUCTS
MINCOM DIVISION
3M CENTER 223-5E
ST. PAUL, MN 55101

Circle No. 32 on Product Info. Card.

"ALL IN THE FAMILY" AVAILABLE FOR U. S. TV SYNDICATION

"All In The Family", the precedent setting, record breaking television series is now available for syndication to television

stations, it has been announced by Ave Butensky, President of Viacom International, Inc.'s, Television Program Group and Alan Horn, President of Tandem Productions, Inc.

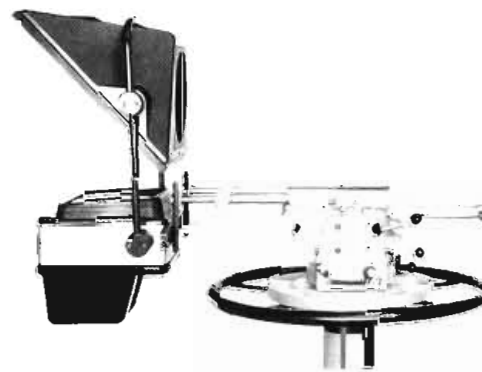
Tandem Productions, producers of the comedy hit, and Viacom Enterprises, the distributors of "All In The Family", have agreed to license television broadcasts of the more than 200 episodes beginning in the Fall of 1979.

VIACOM INTERNATIONAL, INC.
1211 AVENUE OF THE AMERICAS
NEW YORK, NY 10036
(212) 575-5175

Circle No. 33 on Product Info. Card.

DIGIVISION ON-CAMERA PROMPTING SYSTEM

Weighing just 22 pounds including monitor, hood and mirror assembly, Listec Television Equipment Corporation's on-camera prompting monitor system is



designed for attachment below the lens and gives a semi-transparent mirror that yields equivalent 85% transmission. Counterbalance is achieved with an externally-mounted power transformer that eliminates weights, camera supports or special rigs. A quick release mount to Vinten heads independent of camera is available (sandwich plate adaptor for other heads supplied as standard). The 12-inch monitor (17-inch size is also available) does not interfere with pedestal steering rings. The unit has less than one-quarter F stop light loss, according to the manufacturer. The price is \$1,800.00; or \$2,000.00 for the 17-inch model.

LISTEC TELEVISION EQUIPMENT
39 CAIN DRIVE
PLAINVIEW, NY 11803
(516) 694-8963

Circle No. 34 on Product Info. Card.

PHANTOM-POWERED HEADSETS

Setcom Corporation has introduced a line of domestically manufactured phantom powered communication headsets for TV production. A self-contained amplifier uses a minute portion of available microphone power to uniquely increase the output level of high fidelity speakers. Integrated with these features are preamplified dynamic microphones which result in exceptional

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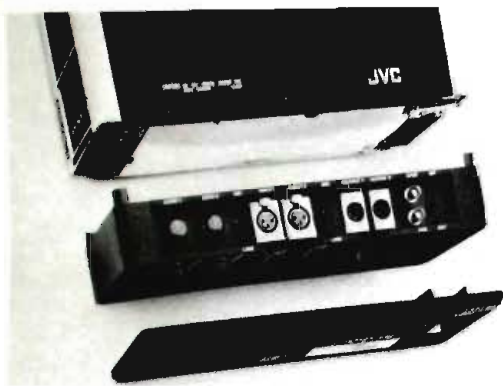
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Audio**

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Los Angeles, California 90048
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Telex 989043



portable VTRs, is now available from Videomedia. The new kit, Model VMU-44, offers balanced audio/low impedance, XLR connectors, external sync and subcarrier, and RF connector acceptance. In addition, the kit features individual gain pots and a

microphone/line switch for each audio channel.

Weighing just 2½ pounds, the VMU-44 works with any standard JVC CR-4400, Hitachi SV-340 or Panasonic NV-9400 VTR, adding only two inches to their height. Installation of the kit is done with a soldering iron and a Phillips screwdriver, and takes only two hours. Manufactured in the United States, the VMU-44 kit costs \$750.00 (\$850.00 installed), complete with wire harness and transformers.

VIDEOMEDIA
250 N. WOLFE ROAD
SUNNYVALE, CA 94086
(408) 733-6500

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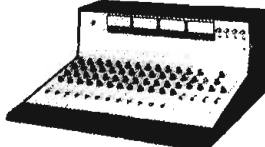
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