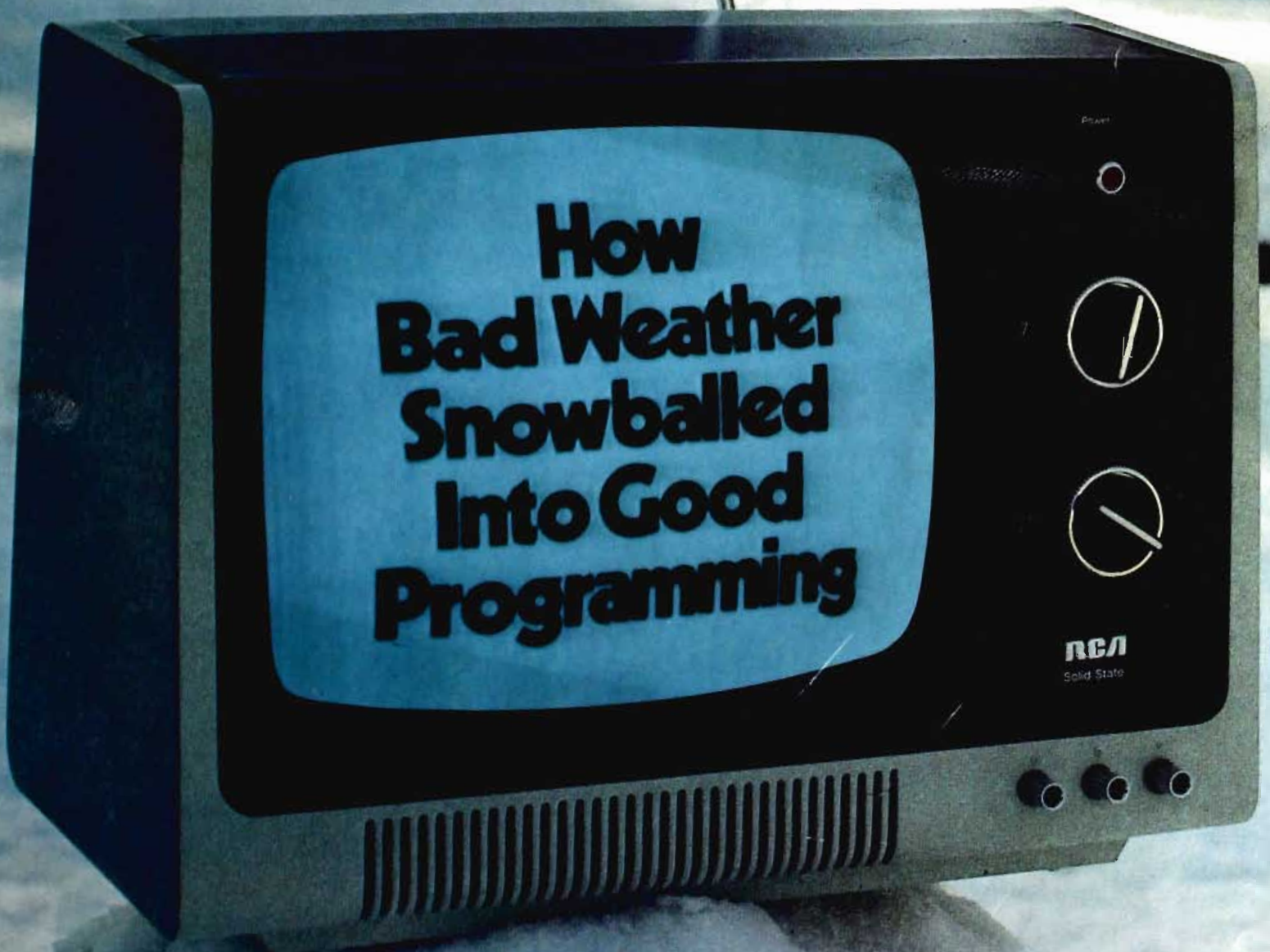




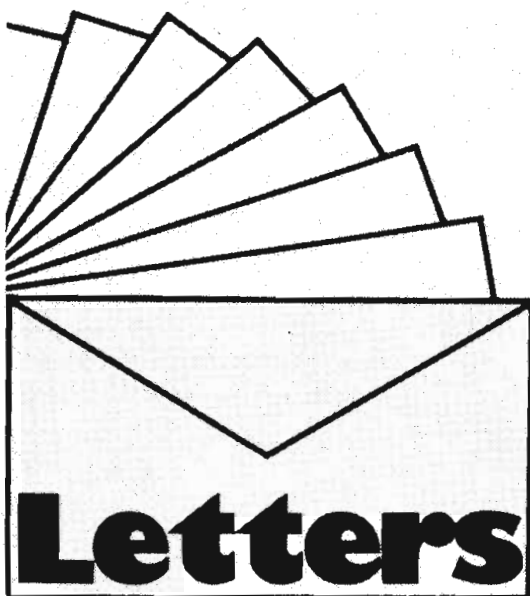
Broadcast Programming & Production

MARCH / APRIL 1977
VOLUME 3 / NUMBER 1
\$1.50



**How
Bad Weather
Snowballed
Into Good
Programming**

RCA
Solid State



FROM: Hank Price
Production Manager
WAAY (TV)
Huntsville, Alabama

Rush Beesley and Steve Blackson's article: "Apples & Oranges, part 2", in the November/December issue of BP&P is an excellent review of basic film and tape post-production techniques.

I might point out that in many medium markets, such as the Huntsville-Decatur area, film-to-tape is the only way we can offer A/B rolls and other techniques

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FIRST HAND TO BELIEVE IT.**

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KKBC, Reno, Carson City moved from last to first in just four months. They were rated #1 in 18-34 adults on the April/May ARB

WKLH, Montgomery, Alabama is rated #2 out of 12 stations 12+ in the April/May 1976 ARB and #1 18-34 in afternoon drive time.

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at a price local clients can afford to pay. The ENG system used by our station — and others in this market — does not offer the quality necessary for good commercial production — especially when you go down a number of generations.

FROM: Howard M. Ginsberg
Announcer/Engineer
WCVR
Randolph, Vermont

Hoorah for Randy Wells, of KUEN Radio in Wenatchee, Washington, not only for wanting to hoard every copy of BP&P but for stating (in a recent letter to the editor) that the kilowatt daytimers must deal with many things they wouldn't have to if they were 5 Kw or more. Record companies as well as equipment suppliers and the like should not forget us. Not only do we sometimes "beat the socks off the competition", sometimes we have no competition!

Not only do we serve the public interest as well as possible, we have to because they need us as much as we need them!

How can we do this? Well, let's start with BP&P, then wake up the record companies, and then try to convince everybody else involved that we are also "radio stations".

P.S.: Great magazine. I just hope I can find it before our P.D. grabs it!

FROM: Roger Carroll
Program Director
KATO
Stafford, Arizona

Just read BP&P. What an experience! It's a must for every knowledgeable P.D. Keep it up!

FROM: Jerry Thompson
Thompson & Thompson
Creative Services,
Seattle, WA

REFLECTIONS

Don't look now, but there are ghosts in those little seven inch discs with the big hole in the middle

While setting up a session in my brand new recording studio, I happened across a small bundle of dingy old 45 rpm discs in stained and yellowing paper sleeves. To my great delight, one of the discs was "Louie, Louie", a disc I must have played a thousand times as a junior jock in Orlando, Florida. Small world. Jerry Denon, whose JerDen label released Louie, Louie, has an office just across the lake from these studios!

As I gazed again in wonder at the merry swirl of color and psychedelic patterns on the labels, a strange mood settled

over me . . . as if I were being transported to an earlier, more carefree time. Old emotions, like ghosts, begin to appear and speak to me in voices long lost to the years . . .

Closing my eyes for a moment, the ghosts delivered my consciousness to a small, musty, dimly-lit rock radio control room. I could tell because of the hundreds of month-old coffee rings, worn and dirty "flip cards", cigaret burns, butt-filled pop bottles, a ball point pen with no top and a big RCA type VU meter with a bent pointer and burned out light.

There are the racks of those incredibly durable Fidelipac carts loaded with dragstrip and department store spots or Pams "Series 21".

I am now automatically slip-cueing the old disc onto the turntable as if another being were directing my actions. As it starts to spin, that familiar old intro evokes floods of other long lost feelings: the warm feeling of satisfaction and accomplishment that came when the young voice on the phone said, "Far out, man. We really dig what you're sayin'."

"Bom, Bomp-Bomp-Bomp. Bomp-Bomp. Bomp-Bomp-Bomp. Bomp-Bomp."

I'm remembering how the simple act of beating the competition out of news and back into music took on global importance . . . I'm also remembering the sixteen-hour days that only netted eight hour's pay . . . driving to work at 5 a.m. and returning to a young family long past sundown . . . or living out of a ten-year-old car and a U-Haul trailer and wearing the station blazer on days off, hoping to be recognized. I recall laying my neck on the line for other jocks and getting it promptly strangled — and holding out for what seemed right for the station and the community . . . and being told to "move on".

There's the rush of confidence when the big voice on the phone said, "We've listened to your tape, and we think we can use you in Miami."

"We can use you . . ." That's what it usually came down to for eager jocks of that ilk . . . Getting used.

Wait! That's it, by God! The last ghost has an answer! We weren't in it for the money! We were working for love! And recognition!

POOF! It all disappears, perhaps never to return, and who gives a darn! That was then, and this is now.

I've got a bank note to pay, rent to pay, supplies to buy, a payroll to meet, dental bills . . . and a session to set up that'll bring in some bucks!

Some sessions are fun, but when they aren't I smile anyway, cause you better believe I'm in this game for the bread, Jack!

But just one little glimmer from the past remains. Just a tiny bit of frustration. Because after all those years, I still can't understand the darn words to "Louie, Louie"! **D**

the magazine of good broadcast ideas.

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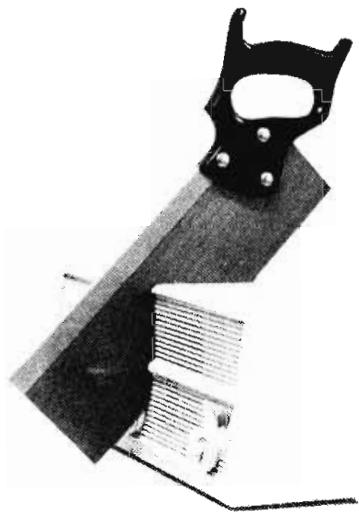
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Surviving the AM-FM Split

by Michael Carruthers

The FCC has passed a rule which says that beginning May 1, 1977 (date subject to change at press time), stations licensed to a city with a population of between 25,000 and 100,000 may simulcast a maximum of 50% of the average FM broadcast week. Stations licensed to cities with a population over 100,000 may simulcast a maximum of 25% of the average FM broadcast week. Two years from the effective date of the ruling, all stations in cities with a population of 25,000 or more will be limited to the 25% maximum.

So, beginning May 1st, radio listeners all over America who, up until now, have been subject to the same programming on two stations will be able to hear some new, diverse, meaningful programming . . . MAYBE.

There are some problems with the ruling, not the least of which is that

May 1st happens to fall right in the middle of the Spring ARB. In many markets the Spring ARB is the *only* ARB. That leaves two options for the affected stations to choose from: 1) change formats in the middle of the ratings; or, 2) rush to change before the ratings and try to build and/or retain something of an audience in the weeks prior to the book. Neither of those options are all that exciting.

With either option it would make good programming sense to make as subtle a change as possible so that listeners may not notice any difference during the ARB. This, of course, defeats the purpose of the ruling which is to provide diversified programming. This does not necessarily apply to all stations as not all stations affected are in ARB markets, but there is another reason for keeping the separate formats similar. It is much easier to sell the stations in combination to advertisers. If you have an AM and FM

station and a clothing store which caters to the young wants to buy a schedule, they're more likely to make a combination buy if both stations are rock rather than one being rock and one being beautiful music.

In order to start a completely new format on either the FM or AM, a station has to be prepared to spend the time and the money to build the station from the bottom up. Some stations are prepared to do that, some don't have to and some don't know what to do.

In researching this article I surveyed program directors and general managers of stations affected by the ruling. The purpose of the interviews was to find out what broadcasters think of the ruling and how they plan to comply. The response was varied . . . *very* varied. On one hand a program director thanked me for telling him about the ruling and said he was going to get to work on it right away. On

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The operating schedule for WNLK is 6 a.m. to 12 midnight, while WLYQ broadcasts twenty-four hours a day. At 8 p.m. each evening, the AM station picks up the FM format and the two stations simulcast until midnight. The exception to this is in the event of a remote broadcast at night which would be carried by the AM station only.

WNLK's target audience is almost exclusively within the City of Norwalk. By programming directly to the Norwalk audience, it gives them something of a competitive edge against the New York stations. Since there are no other stations in Norwalk to compete against, WNLK gets the Norwalk listeners. WLYQ's signal covers a wider area, so the station's programming is directed county-wide. Even though just about every format is covered between the New York and Bridgeport stations, Cutting believes his chances are "pretty good" that the station will succeed. "What we're doing is positioning ourselves in one of the few available, unique windows in all that coverage by putting on this type of format . . . and we're doing it better in most cases. We did a lot of pre-planning to make it go smoothly . . . we did a two week off-air dry run, fully staffed twenty four hours a day to get out all the glitches."

By splitting the stations early, it is hoped that the FM will show in the Bridgeport Spring ARB. Although Norwalk is not really part of an ARB market, Cutting said they use a service he described as a "spin-off of the ARB" as well as independent surveys the station has commissioned.

Phil Cutting sees the FCC ruling as a well intended one. Although it forced WNLK and WLYQ to split a little car-



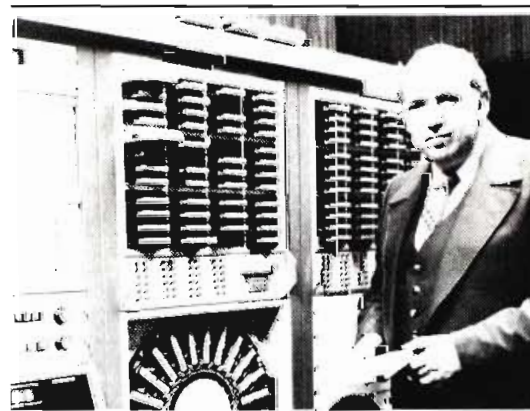
KOOO air personality, Scott Young.

lier than they wanted, the stations were going to split eventually anyway, so the ruling caused no real hardship. However, Cutting sees the ruling as causing great financial hardship for smaller broadcasters which will result in poorer quality programming in order to meet the requirements of the Commission.

WROM-AM & FM - Rome, Georgia

The wording of the ruling limits simulcasting in terms of the FM broadcast week. So, in theory, a daytime AM and full-time FM simulcast operation governed by the 50% maximum rule could continue to simulcast almost the entire AM day which, depending on the time of local sunset, would be roughly equivalent to 50% of the FM day. If there was any additional split time needed, it could be done on the weekend so as not to interfere with the majority of the broadcast week. That theory will probably be put into practice by WROM-AM & FM, in Rome, Georgia.

Charles Doss, the station's president and general manager, told me that a final decision was yet to be made but it seemed likely that the stations would contin-

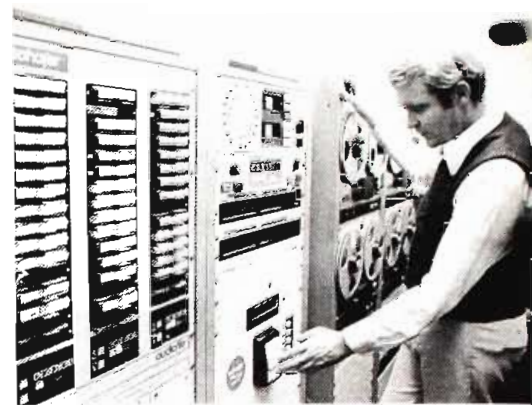


KOOO's General Manager, Faye Graves, and automation system.

ue simulcasting during the week and split all of Sunday and part of Saturday if necessary to meet the requirements.

The stations are presently simulcasting an adult contemporary format with news on the hour and half-hour. Although there are other features integrated into the programming, it is primarily a music format. Doss said that on May 1, "we will keep our current programming on the FM and do something different on the AM on the weekends. We're still considering two or three programming formats, but haven't decided on one yet." Most likely the format chosen will be an MOR or religious music format. Understanding that in two years the station will be able to simulcast only 25% they want to choose a format now which they can easily expand in two years rather than pick one now, and change again in two years.

The stations will not split before May 1, and when they do broadcast separate programming, the sound may not be



WNLK and WLYQ's Program Director, Phil Cutting, verifies a program period on the electronic memory of the automation. On WLYQ's format of sweeps and clusters, the memory can store four days worth of programming information.

noticeably different right away. Doss said, "we'll separate on May 1st, but the format change might be a little more gradual than that." By telling listeners exactly what they are doing and why, the stations hope "that the ones who want to hear what we're now doing on both stations will tune in to FM, and we hope to pick up new listeners for the AM."

KHNY-AM & FM - Riverside, California

KHNY is known to its listeners as *Honey Radio*. General Manager Al Gordon describes it this way . . . "everybody's playing the same music basically, so we put our emphasis between the records. We use *honey-isms* in place of jingles for re-entry to music. We play records in groups of two or three and before we go into a set we use a honey-ism. They're done in a male and female voice, for example, *KHNY, fascinating Honey Radio*. The format is adult contemporary, "true adult contemporary", says Gordon, "with artists like Stevie Wonder, John Denver, Vic Dana, Simon and Garfunkel, and John Davidson."

Although the station is automated, Gordon doesn't publicize it because, "basically we have a live sounding automated operation". A full staff of disc jockeys cut new voice tracks for every day. The music is all programmed at the



WNLK contains a high ratio of local news and information. Here, Phil Cutting takes the air for a morning talk show as two of the AM personalities look on; housewife-time host Dick Herman (left), and morning man David Smith.

the other hand, a few stations refused to comment because they have specific programming and promotion plans and they want it all kept secret until they're ready to let the word out.

The consensus of opinion amongst the broadcasters I spoke with is that the ruling is basically a good one, and they understand the reasoning behind it. However, they disagree with the timing of the effective date because of the ARB and because they feel there just isn't enough time to prepare adequately.

What follows are discussions of how four stations are handling the ruling. The stations were selected because of their different market situations and different methods of compliance.

KOOO - AM & FM, Omaha, Nebraska

Of the nine commercial stations licensed to the City of Omaha and the two in Council Bluffs, Iowa (considered part of the Omaha market), KOOO - AM & FM are the only country stations. The AM is a daytimer and the FM is on 24 hours a day. According to General Manager Faye Graves, the stations simulcast as much of the AM broadcast day as possible and still comply with the 50% maximum simulcast rule under which they are presently governed. The remainder of the AM day is made up of automated programming.

Rather than wait until May 1st, KOOO will make their split about April 1st. The AM will go "hard country" and the FM will be "modern country". Both stations will be live as opposed to automated. "We believe in the live personality concept," said Graves, "we want foreground radio . . . we just don't feel the FM concept is that good for country . . . a live personality needs to be there communicating with the people."

The additions to the staff will consist of a new disc jockey line-up and an entire news staff. KOOO has been fairly light on news until now, but when the stations split they plan to have a man in the studio and a man in a mobile unit 24 hours a day. They are also installing a modern newsroom with extensive monitoring equipment.

News will be the only programming simulcast on the two stations. The disc jockeys on both stations will be responsible for ending their programming precisely on the hour and half-hour just as a station would do for a network feed.

"The two stations will be programmed basically the same," explained Graves, "with the news operation being the major expansion. The AM will be promoted primarily as an *in-car* service using the image line *Mobile K-triple O* and the FM will be full time *Stereo Country*. The reasoning for keeping both stations country is simple. There are no other country stations in Omaha (though Graves is expecting one to come on line sometime soon), so they are only competing against themselves for the country audience. Since they can easily sell the stations in combination to advertisers, the competition is purely academic. In addition there is more than one kind of "country music". Many people who like the standard country artists don't particularly care for the newer ones. By making the distinction in their programming they can satisfy both segments of the country audience.

WNLK-AM/WLYQ-FM - Norwalk, Conn.

Although there are only two stations licensed to the city itself, Norwalk, Connecticut is not more than forty-five miles away from New York City and within easy earshot of virtually every New York

THE AUTHOR:

Michael Carruthers is currently the head of Carruthers Broadcast Consultants, a Los Angeles based company which consults radio stations and program syndicators in all aspects of radio broadcasting. He is a graduate of USC, where he currently teaches a seminar in radio programming.

In the past, Mike has programmed successful contemporary country and MOR formats and has been a disc jockey at stations in Connecticut and Los Angeles.

signal. Hitting the city from the other direction are all the stations in the Bridgeport market as well as stations in other nearby towns. Needless to say, the competition is tough.


Until recently WNLK and WLYQ (recently renamed from WNLK-FM) have been simulcasting an MOR/personality format. The stations have now split their programming "partly in advance compliance and partly because we planned to", according to the station's program manager Phil Cutting. Currently the AM station is live with music and consultation provided by Bonneville's contemporary program service. The FM is automated using Bonneville's traditional programming. Cutting describes the AM format as an "information mid-road personality station", while he describes the FM as "a very laid-back, highly musical . . . contemporary mid-road station, similar to a beautiful music format but done with Olivia Newton-John . . ." The station broadcasts quarter-hour segments of unannounced music except in the morning drive time when Phil Cutting does four live hours interjecting time, temperature, commuter checks, and local news. The call letters, WLYQ, stand for *like* as in, *you'll like the music on LYQ*. The maximum commercial load is fifteen minutes for the AM and six minutes for the FM.

Traditional M.O.R.



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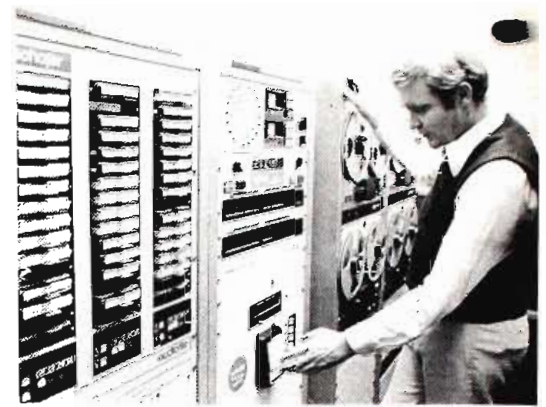


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WNLK contains a high ratio of local news and information. Here, Phil Cutting takes the air for a morning talk show as two of the AM personalities look on; housewife-time host Dick Herman (left), and morning man David Smith.



In the conversion to non-duplication, WNLK kept its stereo board in the AM (mono) control room, feeling that they could use it for additional production facilities during the station's off-air hours.

to be that drastic. I am going to change the emphasis (on the AM) but it's basically going to be Honey Radio on both stations.

The San Bernardino-Riverside market is not an ARB market but is a Pulse market. (ARB surveys the area as part of the Los Angeles Metro.) The next Pulse will end in April, so by changing their programming May 1, KHNY will not be jeopardizing their standing in the market. By the time the results from the Pulse are available, the stations will have already split. If a radical programming change was made, the ratings for the AM station would be obsolete before they even come out! By keeping the formats basically the



The home of WROM AM and FM, located in the heart of downtown Rome, Georgia.

same, the numbers will reflect the stations current programming. Says Gordon, "... if it looks like my AM isn't pulling like it should, I might make a more radical change, but I have to wait." □

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Competitive reasons, Gordon did say that the current format will remain on the FM and the AM will carry new programming. Although the AM programming will be separate it will remain similar to the FM format. The call letters will remain the same and "the image change is not going



Program Director, Cheryl Garrison, and personality, Jerry Brown, in one of WROM's three control rooms.

The Model 5BEM-100 5-mixer, dual-output mono console. It features: modular, plug-in electronics . . . FET bus switching . . . professional performance. All this for \$995. Need stereo instead? Choose the 5BES-100 stereo version at \$1395. Or perhaps a 4-, 5- or 8-rotary mixer, standard or deluxe model for mono, dual mono or stereo . . . is what you need. If linear attenuators "turn you on," there are 10- and 12-mixer, standard or modular, mono and stereo models to choose from. BE has all these . . . for details call or write Broadcast Electronics, 8810 Brookville Road, Silver Spring, Maryland 20910. Telephone: 301/587-1800. TWX: 710-825-0432.

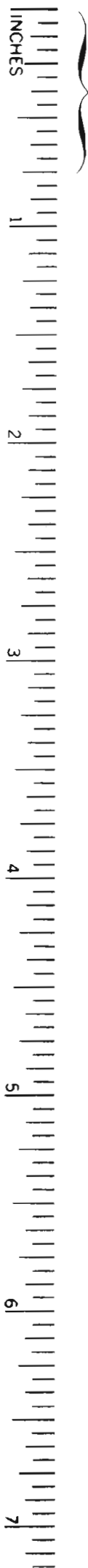
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3/4-INCH: The Videotape Format of the Future?

by Ralph T. Kuehn

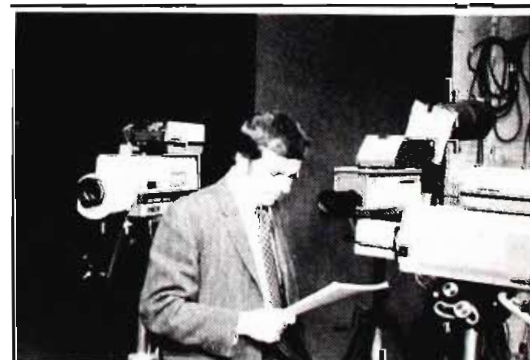
Today the most familiar request at a television station is "... do you have any recording time available...". About five years ago the answer at most stations would have been YES, but today with the increase of local revenue to the broadcasting stations and with the growth of local commercial production, the broadcaster is running out of recording time. Even with the advent of the cart machine which has released other reel-to-reel machines for production needs, the demand has kept growing, and no end appears to be in sight. To meet this demand the broadcaster has had to look to other areas. Many stations have used film to help alleviate the load. But in the last few years the 3/4-inch format has begun to play a major role in commercial recordings in the local market.

The local retailer, I feel, is no longer happy with just a slide on the screen. He wants to use the full power of the television medium: that being sight, sound and MOTION. The retailer also likes to show his place of business in his commercial. We all know that a person feels more comfortable once he is familiar with his surroundings. Commercials shot on location give the viewer the feel of the store and enable him to develop a comfortable relationship as a client once he goes into the point of purchase. He will be more at ease when he is familiar with the

surroundings and, therefore, in a better frame of mind to make a purchase. With this in mind we can see one reason why the use of the 3/4-inch format is expanding. It is the same reason why most Hollywood films are now shot on location: because today with budgets as tight as they are and with the client and agency producer more cost conscious, there is no money in the budget to build sets. Also the sets don't give that realistic look on a local level, because on a local level we are limited in our construction ability. So like Hollywood and New York, "on location" is the latest thing.

There is also a large trend on the local level to do testimonials. Testimonials are an economical way of producing very effective commercials.

We at KM Consultants did a series of testimonials for a client using one JVC 1800 camera, one Sony 2850 recorder and a three man crew. There was a series of four families, and rather than taking a lot of time traveling to different locations, we went to a furniture store with many different room settings. We recorded each



Ralph T. Kuehn with the Sony 1200 and two JVC 1800 studio cameras.

THE AUTHOR:

Ralph T. Kuehn is Production Manager of WISN-TV, Milwaukee, Wisconsin, President of KM Consultants, and General Manager of Avonix Production Center, a video production facility in Brookfield, Wisconsin.



In the conversion to non-duplication, WNLK kept its stereo board in the AM (mono) control room, feeling that they could use it for additional production facilities during the station's off-air hours.

station and is run on a Schafer 800 system.

The stations are now limited to simulcasting a maximum of 50% and will have to drop back to 25% on the first of May. Since the AM is a daytime station, simulcasting 50% has not been a particularly difficult rule to live with. As of May 1st Gordon plans to "simulcast during drive time and take six hours during the middle of the day and split the sta-



Charles E. Doss, owner and President of the licensee corporation and General Manager of the WROM stations, Rome Georgia.

tions". Although he did not wish to disclose any specific programming plans for competitive reasons, Gordon did say that the current format will remain on the FM and the AM will carry new programming. Although the AM programming will be separate it will remain similar to the FM format. The call letters will remain the same and "the image change is not going



Program Director, Cheryl Garrison, and personality, Jerry Brown, in one of WROM's three control rooms.

to be that drastic. I am going to change the emphasis (on the AM) but it's basically going to be Honey Radio on both stations.

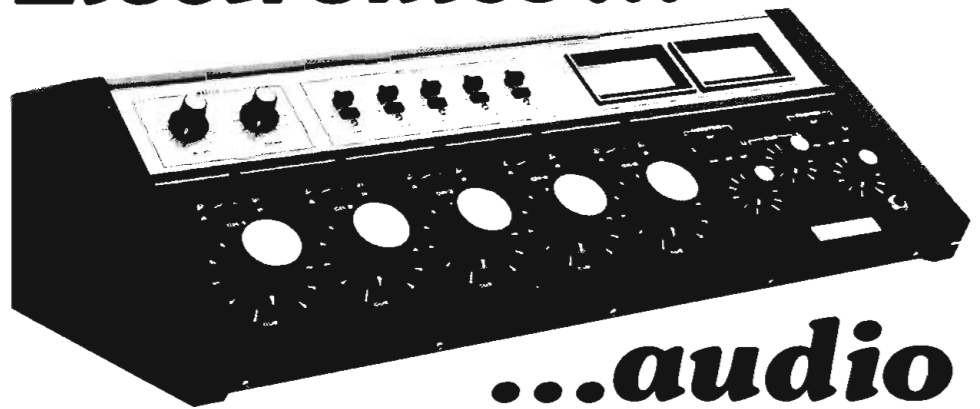
The San Bernardino-Riverside market is not an ARB market but is a Pulse market. (ARB surveys the area as part of the Los Angeles Metro.) The next Pulse will end in April, so by changing their programming May 1, KHNY will not be jeopardizing their standing in the market. By the time the results from the Pulse are available, the stations will have already split. If a radical programming change was made, the ratings for the AM station would be obsolete before they even come out! By keeping the formats basically the



The home of WROM AM and FM, located in the heart of downtown Rome, Georgia.

same, the numbers will reflect the stations current programming. Says Gordon, "... if it looks like my AM isn't pulling like it should, I might make a more radical change, but I have to wait." □

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Model 5BEM-100

The Model 5BEM-100 5-mixer, dual-output mono console. It features: modular, plug-in electronics . . . FET bus switching . . . professional performance. All this for \$995. Need stereo instead? Choose the 5BES-100 stereo version at \$1395. Or perhaps a 4-, 5- or 8-rotary mixer, standard or deluxe model for mono, dual mono or stereo . . . is what you need. If linear attenuators "turn you on," there are 10- and 12-mixer, standard or modular, mono and stereo models to choose from. BE has all these . . . for details call or write Broadcast Electronics, 8810 Brookville Road, Silver Spring, Maryland 20910. Telephone: 301/587-1800. TWX: 710-825-0432.

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Avonix Production Center's Director of Post Production, T.R. Murtaugh, using the conversion editing system.

group in a different setting, such as a living room, a kitchen and a family room type set up. We knocked out all four testimonials within two hours.

We knew from our preproduction meeting when we checked out the location that they had enough current for the equipment. We could also move the lights and cameras from one set to another and be ready to go within ten minutes. The furniture company did not charge us for the use of their facilities. The talent felt more relaxed sitting in a room type atmosphere.

After shooting the commercials we went back and edited them at Avonix Production Center where we did the post production. We ran them thru a C.V.S. Time Base Corrector at WISN-TV, and the spots are now airing at the station.

Of course, there are things to keep in mind when you are going to shoot 3/4-inch format on location:

1. Check out your location ahead of time. See if there are three prong outlets.
2. Find out if there is an electrician available who is familiar with the location.
3. If there is no electrician, check out where the circuit breakers are. Always carry a flashlight with you in the event you do blow a circuit.
4. Make sure you take along a lot of extension cords.
5. Always take along aluminum foil and white cards in case you need reflectors for exterior recordings. You may also want to use reflectors for interior scenes.

The advantage of shooting on 3/4-inch on location is that you can operate out of a station wagon or a van if you wish.



3M switcher, audio panel, 2020 time base corrector, and video control panel at Avonix Production Center.

There are many stations today that use their ENG vans for commercial recordings. This does result in some problems in the event a news story does break. You have to excuse yourself and tell your client you will be back as soon as possible. If you are using talent this can be expensive and if your client has to disrupt his facilities this can also be a cause of irritation for him.

There are many ways you can edit the 3/4-inch format. You may edit it using 3/4-inch systems. Sony's 2850, along with the convergence editing system make editing very easy. TRI also has an editing system that can be used. You may want to time base it, transfer it to quad, time code it and then edit it on your quad machine. We have used both ways successfully.

If you are faced with a very tight schedule the 3/4-inch format can help in another way. You can shoot on location, drop the tape off for post production and go out and shoot another commercial while the first spot is being edited. Another advantage of the 3/4-inch format is that the cameras today have become lighter, smaller products with better quality pictures. More and more companies are entering the market with a variety of cameras. This enables the videotape man to provide his clients with some of the same mobility that was once restricted to the film people. The new cameras also do not require as much light, therefore making it easier to shoot interiors on location.

We covered a karate tournament at the local arena with two Sony 1200's and one Sony 1600. We fed each camera directly into a tape recorder. The event ran two-and-a-half hours. We ended up with seven-and-a-half hours of programming to edit. We edited this two-and-a-half hour event down to fifty minutes.

By having the camera feed directly into the tape machine we never missed one blow in the event. We had one camera wide on the ring, the other camera shooting at ring level on a fixed shot, and a hand-held camera on ring side getting the close ups. We felt by shooting this way we would not miss one blow as opposed to going through a switcher. Also, if the machine went out we always had two others which would keep recording the event.

We did have the Sony lag which is inherent with the Trinitron camera. However, we used the lag as an affect when the contestants were hitting or kicking. The result was a strobe light look.

The 3/4-inch format has come a long way in it's short lifetime. Years ago you had to explain what videotape was. Today more and more people you come in contact with in both the retail and industrial fields are familiar with it. Some of this is due to the heavy advertising of the Sony Beta Max on commercial television. At the same time more and more

agency people have an increasing knowledge of videotape and have seen what can be done with this medium. Many agencies today are purchasing 3/4-inch equipment and shooting test commercials or story boards for their clients before going into a commercial production. This saves them a great deal of time and money.

There is a new one inch format tape system on the market today which I have been told is equal to quad when it comes to performance and quality. Although many of the 3/4-inch manufacturers are improving the 3/4-inch format, one has only to look back fifteen years to see we were in black and white. Then came low band, then high band. We in the industrial and broadcasting field have already benefited from these technical improvements, but when you consider the future of videotape I believe we have only seen the tip of the iceberg.

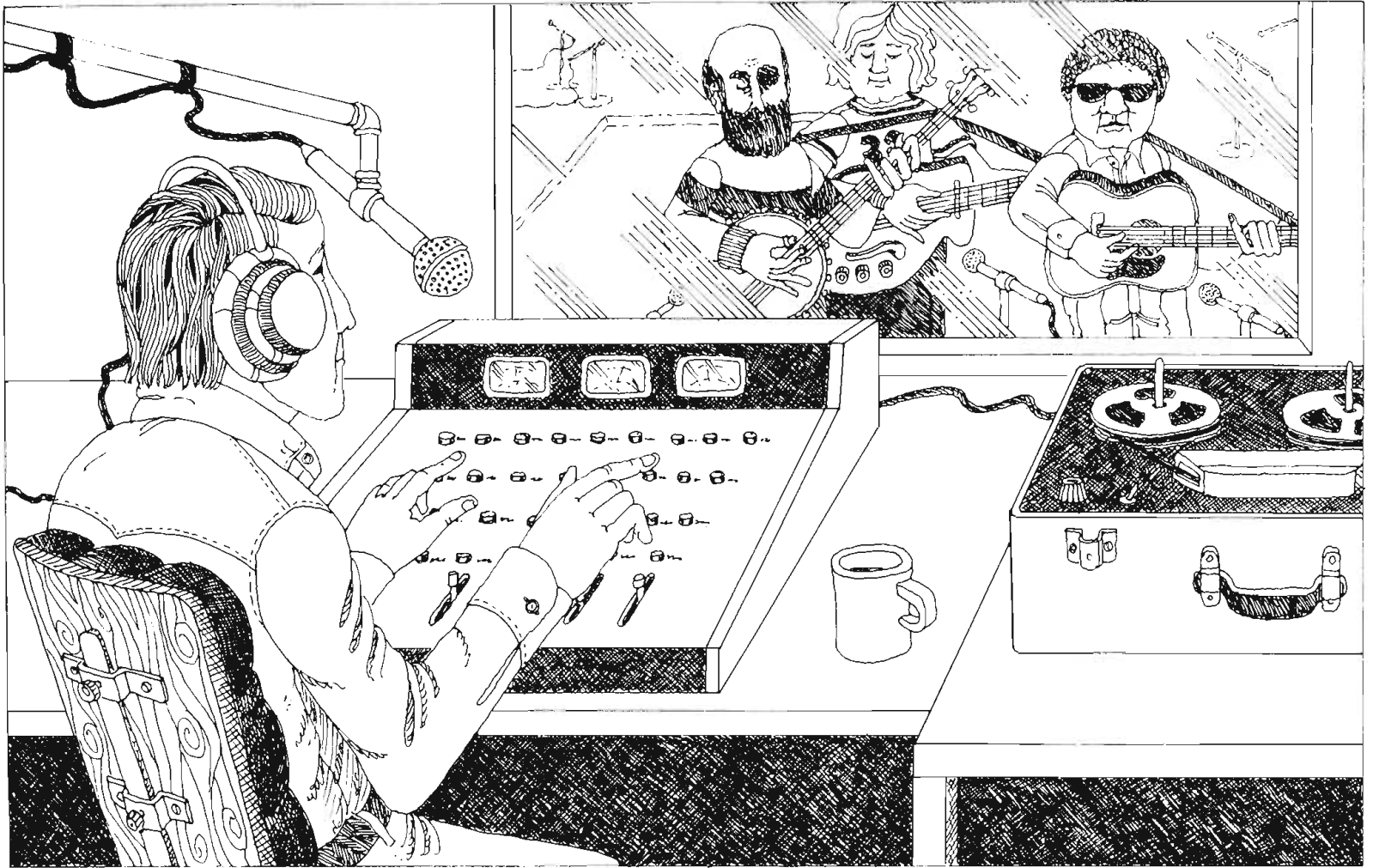
With the heavy use of videotape in the educational system the young people entering the industrial, business and broadcasting world will be more apt to utilize this familiar medium and I don't believe that the broadcasting stations are going to spend much time selling the retailers on the advantages of videotape. But like any other medium, the 3/4-inch format is only as good as the creative input.

QUESTIONNAIRE: 3/4-INCH FORMAT

The following information concerns the August 13th questionnaire sent to members of the Production Managers Association. A total of 80 questionnaires were sent out originally, with 36 being returned as of this writing. The questionnaires contained nine questions concerning the utilization of 3/4-inch tape. A list of the 36 responding stations and television systems follows. A summary of the results of the nine questions follows also.

- | | |
|--------------|----------------------|
| 1 - KRTV-TV | — Great Falls |
| 2 - WLOX-TV | — Biloxi |
| 3 - KUTV-TV | — Salt Lake City |
| 4 - WTTV-TV | — Indianapolis |
| 5 - WTVV-TV | — Milwaukee |
| 6 - WCTV-TV | — Tallahassee |
| 7 - KOIN-TV | — Portland, Oregon |
| 8 - WWAY-TV | — Wilmington |
| 9 - KVOA-TV | — Tucson |
| 10 - WBNG-TV | — Binghamton |
| 11 - KTVJ-TV | — Joplin |
| 12 - KTVK-TV | — Phoenix |
| 13 - WFMY-TV | — Greensboro, N.C. |
| 14 - WKBT-TV | — LaCrosse |
| 15 - WSPA-TV | — Spartanburg |
| 16 - KGVO-TV | — Missoula |
| 17 - WXXI-TV | — Rochester |
| 18 - WBRA-TV | — Roanoke |
| 19 - KGEO-TV | — Fresno |
| 20 - KAAL-TV | — Austin, Minnesota |
| 21 - KELO-TV | — Sioux Falls |
| 22 - WISC-TV | — Madison, Wisconsin |
| 23 - KETV-TV | — Omaha |
| 24 - WCBI-TV | — Columbus, Missouri |

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



ATR-700 is for the professional.

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

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



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

evening for catch-up editing work.

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

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

AMPEX

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

Visit Ampex at NAB. We'll be in the Lincoln and Monroe Rooms of the Washington Hilton Hotel.

Want more details? Circle No. 7 on Product Info. Card.

Market Profile: Escondido, California



In past issues of BP&P, we have profiled a broad cross-section of radio station operations in some of the nation's major markets. We offer a slightly different look at radio in this issue of BP&P with our first examination of smaller market radio stations.

KOWN is the only radio station in the southern California city of Escondido. KOWN's only advertising dollar competition is the local newspaper. However, their adult contemporary programming is faced with competition from neighboring major market signals: Los Angeles 125 miles to the north, and San Diego booming in from 30 miles south-west. KOWN is an unusual "smaller" station dedicated to the best broadcasting possible within their market framework.

by D. Keith Larkin.

BP&P: Dave, how long have you been general manager of KOWN?

DAVE RULEMAN: I took over the station about September 1st of 1976. Previously, I had been with the station for about four years. I started as a salesman; then became local sales manager, regional sales manager, and general sales manager. Then I left the station for a short time, and later returned to my present position taking over for Lyle Davis, who had been with KOWN for the previous six-and-one-half years.

BP&P: What's your background in broadcasting?

DAVE RULEMAN: I first went into broadcasting in San Diego as a newswriter for KSDO. I took over the news directorship of several stations throughout the United States, and worked with Mid-America Media as an outside news correspondent and newscaster. Then I came back to San Diego as a newscaster. I got out of broadcasting for a short period of time and ran a publishing firm and advertising agency . . . then I started with KOWN as a salesman.

BP&P: What brought you back to broadcasting?

DAVE RULEMAN: The nice thing about coming to KOWN four years ago was the opportunity to take all of the things that I'd done and use them all at one location. When I first started with the station I was doing newscasts in the morning, and put together the basic news format for KOWN in terms of how news should be covered and written, and the on-air presentation. In the area of advertising and promotion the station offered an opportunity to go out

on the street and come up with promotional ideas and sell through ideas . . . rather than just selling time.

BP&P: What year did KOWN begin operation here in Escondido?

Ruleman: The station went on the air in 1958. Kay Owen put it on the air and it was located in the swamps — just to the west of Escondido — which has now turned into a massive industrial park. It was later purchased by Allen Scuba, who was then and is now again the Mayor of Escondido. Finally, in May, 1973, the present owners purchased the property and have owned it ever since.

BP&P: How many different formats has KOWN gone through during the years?

Ruleman: Well . . . it's been a country/western radio station, at which time it had a big following. It's been a rock station; a top forty station; a hodge-podge of all things at one time . . . and, then, what it is today . . . a contemporary MOR station that is fairly mellow in its presentation.

BP&P: Has your FM side ever been simulcast with the AM signal?

Ruleman: Since the FM went on the air in 1964 that station has always had a separate format except for some types of programming, which is simulcast on Sundays, and some public affairs programs. The FM was an easy listening music station until July 5th (1976) when we turned it into a stereo rock station.

BP&P: From a personal viewpoint, do you prefer working in the smaller market?

Ruleman: I think once you move into an area like this part of the benefit of being here is the ability to be involved in every aspect of the community. After being here for four years, and being involved in the things that are of interest to me, I don't think I'd ever move back to larger markets. I'll always be in smaller, medium markets.

BP&P: How would you describe the KOWN marketing area?

Ruleman: Of course, the first area is within the City of Escondido itself. In the city there are something like 3,400 businesses, with a population of about 64,000. The growth factor is phenomenal! This has one of the most rapid growth rates in the country today. Within our total coverage area there are approximately 500,000 people. We have separated our sales staff so that we can go into *each* of the communities that we serve and develop a very personal level of sales

contact. We have two men who work in our immediate area . . . such as Poway, with a population of about 22,000. Those men work the businesses and the Chamber of Commerce, and all the other service groups, on a very personal basis to develop sales and public relations for KOWN. As a result, other communities that we serve are now taking KOWN as their hometown radio station.

BP&P: Is your total area what is called North San Diego County?

Ruleman: Yes. For a similar situation, remember Orange County (California) was recently designated as a separate market from Los Angeles. North San Diego County is in about the same position, but even more of a separate market from San Diego than Orange County is from Los Angeles. . . . The North County is separated by about forty miles, and is comprised of a number of small communities. Our problem is establishing an identity at the agency level or a national level.

BP&P: Since you are so close to San Diego, do you find those signals cut into your own local impact for Escondido?

Ruleman: In terms of listening audience they don't appear to have that big an impact. Most outside listening in the North County is split between San Diego and Los Angeles stations because we're between the two of them. For the most part, San Diego stations are operating in San Diego, and their listenership is in their city. In the North County area there are a number of things that keep us tied into the community. For example . . . high school football. When a station like this covers high school football every Friday night that ties the community right into the radio station. We also have a number of other local events that we're involved in that an outside station couldn't do that well. The music that plays on most radio stations is very similar . . . so the choice of listening with-

THE AUTHOR:

D. Keith Larkin began his career in broadcasting in his hometown of Pendleton, Oregon in 1943. Later moves in programming and sales included KING, Seattle; Far East Network, Okinawa; and KXL, Portland, Oregon. Keith entered management at H.S. Jacobson & Associates, Portland Radio/TV Rep firm. Later, a move took him to Mexico City as General Manager of XEVIP and XEXM-FM. In 1966 he returned to the States to operate KMUZ, Santa Barbara, and then KREO, Indio.



Dave Ruleman, General Manager of KOWN Radio, Escondido, California.

- 25 - WBNS-TV — Columbus, Ohio
- 26 - WBAL-TV — Baltimore
- 27 - KMVT-TV — Twin Falls
- 28 - KBGL-TV — Pocatello
- 29 - WLCY-TV — St. Petersburg
- 30 - KATC-TV — Lafayette, Louisiana
- 31 - WCCO-TV — Minneapolis
- 32 - WTVO-TV — Rockford, Illinois
- 33 - The WMT Stations, Cedar Rapids
- 34 - Mid-Canada Television System
- 35 - Atlantic Television System, Halifax, Nova Scotia
- 36 - The Video Group, Inc., Detroit

TBC-800, and one station did not report what make they use.

3 - Do you use 3/4-inch for commercials?

26% of the stations reporting use 3/4-inch for commercials. That figure includes: WLOX-TV, WWAY-TV, KVOA-TV, KKAL-TV, KELO-TV, WCBI-TV, WLCY-TV, and KATV-TV.

4 - Do you have a remote truck that uses 3/4-inch format?

23% of the stations reporting have a remote truck with a 3/4-inch format. Stations included are: KVOA-TV, WXXI-TV, WBNS-TV, WBAL-TV (for news only), WLCY-TV, KATC-TV, and WCCO-TV.

5 - Do engineering, news people, or production people operate your equipment?

Of the 32 stations which responded to this question, 74% of them have engineering operating their equipment. 68% of the reporting stations have news people operating their equipment. 77% of the stations reporting have production people operating their equipment; and, 35% of the stations use a combination of all three groups.

6 - Do you have editing capabilities on a 3/4-inch format? If yes, what type?

61% of the stations reporting have editing capabilities on a 3/4-inch format.

As for the types, 65% of the stations reporting use Sony models for editing, the most popular being the Sony 2850 RM 400. 24% of the stations reporting use the Convergence Editor. Other editing types used are the VTR, TRI-EA5, and the Datatron. There were two stations which did not list what type of editing machines they use.


7 - Do you DB shows off air on 3/4-inch?

43% of the stations reporting DB shows off air on 3/4-inch. KAAL-TV did not respond to this question. Therefore, only 30 stations were considered.

8 - If you have ENG equipment, what is the make?

57% of the stations reporting use ENG equipment. 85% of the stations using ENG equipment use Sony models. 10% use Ikegami models; 10% JVC; and 10% use Akai models. Several of the stations reporting use more than one type of ENG equipment.

9 - What type of tape machines do you use?

31 of the stations responded to this question. 63% use Sony model 2850; 26% Sony model 1800; 23% Sony model 2800; and 13% of the stations use JVC models. Several of the stations reporting use a combination of the models listed above. 

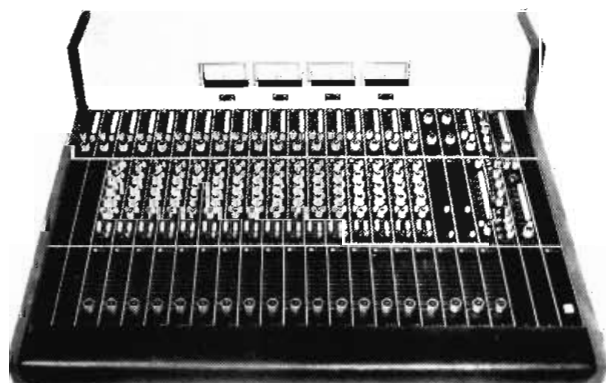
1 - Do you have 3/4-inch facilities?

Out of the 36 stations responding to the survey, 86% of them have 3/4-inch facilities. The five stations without 3/4-inch facilities are WCTV-TV, KTVJ-TV, KMVT-TV, WTVO-TV, and the WMT Stations. Therefore, in determining which stations have 3/4-inch capabilities in the following questions, only 31 stations will be considered.

2 - Do you have a time base corrector? If so, what make?

61% of the stations reporting have a time base corrector. As for the 19 stations which do have a time base corrector, 79% of them use CVS (Consolidated Video Systems). Of the four stations which do not use CVS, two use the Microtime 2020, one uses the Ampex

OKAY, YOU ASKED FOR IT AND GRANDSON HAS IT



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

There is nothing else like it anywhere!

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

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

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

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

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

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The closer you look, the better we look.

NAB BOOTH No. 435 HILTON



Lorraine St. James, AM and FM traffic girl is responsible for changing tapes on the automation system.

in our market is our involvement in the community both on and off the air.

BP&P: How would you describe the music format for KOWN?

Ruleman: Well . . . there was a survey done by Radio Arts not too long ago that was designed to show who listens to MOR, and why. What they found out was that MOR stations try and program for too wide an audience. When they put in contemporary music that borders on rock they will immediately alienate a person that wants to hear a mellow MOR sound. We're using that basic thought . . . and programming a very mellow sound; eliminating both the very slow cuts and the very fast cuts. We're eliminating rock and very slow music so that we have a very bright, but mellow MOR sound.

BP&P: Can you give me a specific example of what you mean?

Ruleman: For the most part we're playing a top fifty easy listening list . . . eliminating about fifteen to twenty cuts out of that that don't fit. We'll stick with things like Captain and Tennille, The Carpenters, and that basic sound. Once an hour we do a traditional MOR cut . . . such as a Tony Bennett, *I Left My Heart In San Francisco*, or some of Frank Sinatra, or perhaps Streisand.

BP&P: Are you referring specifically to the *Easy Listening* chart in *Billboard*?

Ruleman: Yes . . . and then we go with the listing in *Record World* that shows the add-ons to MOR stations every week. We never try to break a song until it's in quite a few big markets. We're not setting any trends . . . but following the leaders.

Incidentally, for the new FM rock format we're using the Top 100 and the album adds to rock stations.

BP&P: Do you make any effort to alter the format during the day?

Ruleman: No . . . we're on the air from 5:30 a.m. to midnight and the music format remains constant. We had, for a while, gone twenty-four hours with a talk program beginning at midnight. But with a lack of advertising response we eliminated that. We're collecting all of the things that we're doing now until we get it down to as close to perfection as we can . . . then we'll go back to twenty-four hours if we think it's justified.

BP&P: Have you done any local research as far as your music programming is concerned?

Ruleman: About six months ago we did a music preference survey. A number of people were questioned, and the list was set up by easily identifiable rock, country/western, and MOR artists. At the time I came back to the station, the attempt was being made to play the most mentioned artists of each of those groups. Unfortunately, it's impossible to do that because a radio audience today is very selective, and you have to target on a very specific audience. MOR stations that are trying to play country

and mix that with a mellow sound won't capture a country/western fan or a modern country fan because that person is going to listen to a station specifically programmed to country. I think that's true of almost everything we do . . . that's why radio stations are becoming very selective about what they put on the air.

BP&P: Who makes the daily decisions regarding the music heard on KOWN?

Ruleman: The whole station is established now with different responsibilities for different announcers so that they are all tied into what goes on the air on a daily basis. Every announcer is involved in some aspect of the total programming. Ed Dillon is our music director . . . but to tie the announcers into the music and to keep them on top of what we're playing, and behind it so the presentation is always very positive, Ed will select all of the music that he feels will fit into the total sound of the station. Without listing the artist, or the cut, he puts the selections on a reel-to-reel tape and every announcer listens on a weekly basis. Their comments are noted whether or not it fits the total sound. The final decision is made by Ed as the music director; but this gives us an idea since each person on the air is a professional who understands music. They've been in the business long enough or they wouldn't be with us . . . and we want that input on a constant basis. It's not programming-by-committee, but it is allowing every professional broadcaster we have with us to provide enough input. I think at times a music director can select a piece of music that he likes, but may not fit the format. If our five announcers are all opposed to that piece of music, chances are his decision is going to be weighted by that process.

BP&P: How are selections placed in the control room for rotation?

Ruleman: There are generally about forty new pieces of music available. Any one of those selections only plays three times a day. A song heard at any one time is only going to be heard five hours later so that the repetition won't wear out the listener. A listener in morning and afternoon drive may hear the same music . . . but a person can listen for three or four hours without ever hearing the same thing. Three

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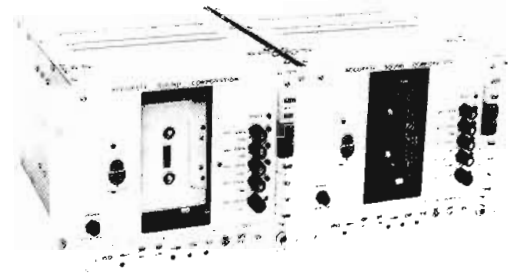


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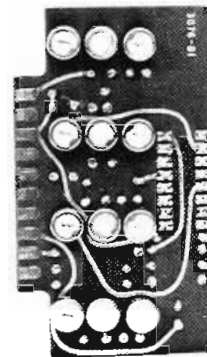
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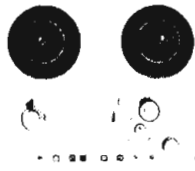
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Within seconds the quarterback's mother was on the phone to say, "yes" — he'd had his vitamins. So the type of response to Clip's personality is fantastic. . . . Following Clip we have Nick Upton, who is on the air from nine to one. Nick has been with the station a little over two years. He also comes in early in the morning and does local news on Clip's show; then goes into his own show. Nick's basically on the air throughout that 5:30 to 1:00 period. Nick is building an audience much like Clip has over the years. . . . From one to six we have Ed Dillon, our music director, on the air. This is the third time Ed has been with KOWN; returning about a year ago. He has his own particular style on the air, and is the one person who doesn't believe in give-aways. During his show the give-aways are generally toned down. Ed would rather build an audience on who he is and how he relates to the listener rather than giving them things to encourage them to listen. From six to midnight we have Dave Steurt, who has built an audience over the last two years with his involvement in community affairs, as well as working in a couple of discos in the area.

BP&P: What is the basic source for your newscasts?

Ruleman: We're a Mutual Network affiliate, and on the hour we run the network. We only use local or regional news during the drive times, either morning or afternoon, and we have a call system set up for gathering local news. Nick Upton does the local news in the morning, as I mentioned previously. In the afternoon we have a gentleman named Doug Best. Doug is also a salesman, and also a City Councilman in the City of Escondido.

BP&P: Do you have any one person who is a full time newsmen on the staff?

Ruleman: Unfortunately, no. In a market this size, of course, you don't have the budget to hire all of the people that you would like to have to do the job. But we have enough people

with enough different talents that we get the job done. Nick Upton will go out when he is available to cover stories. Doug Best, since he is a salesman and also a City Councilman, generally has a pretty good idea of all the city business or things that evolve around the city.

BP&P: What percentage of your news would you estimate to be local or regional in nature?

Ruleman: Based on our entire broadcast day it would be heavier on national and international news because of the network. But during morning and afternoon drive, when we devote time to local news, we're about fifty/fifty. Other than on a daily basis, we are very involved in special local coverage such as election returns. In the end that would probably balance it out so that we're heavier on local than on national.

BP&P: What's the total staff here at KOWN?

Ruleman: Right now there are twenty people involved in our operation. We have four full time announcers who work a five-day week . . . and then we have six people involved in week-ends. We have a sales staff of three selling within Escondido; two outside the city; and two more sales people that sell the FM. . . . A part-time secretary; full time traffic director, and a full time bookkeeper.

BP&P: Operating a station immediately adjacent to two major metropolitan areas do you find that you have difficulty retaining staff members?

Ruleman: Generally, it's not a problem we have. In terms of the announcing staff . . . they have all been with us now better than two years, which means we haven't had any turnover in that time. Even our weekend staff has been with us one to two years. It is pretty incredible, because I understand what you're saying. From a sales staff point, one of the persons in FM sales has been with us four years. Another AM salesman has been with us three years. For the area outside Escondido we recently hired two new people. Basically, I think we pay about the same as most small market stations in this part of the country. But there are benefits to living in our area, and I think people recognize that and want to stay. And . . . as far as I know . . . we are one of the only small market stations that works their announcers on a five-day week, which is also an added benefit. Most broadcasters I talk to can't believe that we do.

BP&P: What do you look for when hiring an announcer for KOWN?

Ruleman: I think more than anything else the first thing is background in terms of stability.



Ed Dillon, KOWN's AM music director in main production room.

I've found that you can work with people that want to grow. We're not interested in a revolving door operation. The announcer also has to have a good personality in terms of air work . . . and, for our AM station, not sound like he's punching all the time. He has to be relaxed, comfortable, and very real. Just as if he were talking to you or me. If he comes across on the air in the same type of conversational approach as he does in person . . . then chances are he's the person.

BP&P: What about previous experience?

Ruleman: That's really difficult to say. Out of all the announcers we have on a full time basis, three of them have been in the business better than eight years; one of them seventeen years; and one of them has only been in the business about three years . . . but they all fit the format, and what we're trying to do. But I think to do the type of thing we're trying in communication a person would have to be on the air several years just to relax enough to get over the idea that you have to be something you're not when you're behind the mike.

BP&P: You sound like you still leave the door open for someone with little or no experience who comes along seeming to fit your format.

Ruleman: Well, right now on the weekend staff we have a guy . . . Glen Howard. He's been with the station five years, starting when he was just 15 years old by running tapes and getting involved. If he wants, he will eventually have a more permanent full time slot. Right now he's going to school and it doesn't allow for more time. He's one of the best announcers I've heard in the San Diego area, and he's worked on some San Diego stations as well. He wants to return to KOWN on a permanent basis in the near future. Another weekend man right now is a sixteen year old who wants to break into broadcasting. We've taken young people at different times and involved them in the station . . . initially running errands, writing copy, and getting involved in news gathering. We begin to bring them into the broadcasting business. So we don't immediately eliminate anyone if they are earnest and really want to get into the business. That's really how you start.

BP&P: What about the inexperienced applicant who's completed broadcast school training?

Ruleman: We've had several people apply for positions that have attended broadcast schools. What they sound like or how they present themselves is the key ingredient . . . not that they went to a broadcast school or didn't. But going to a school doesn't automatically mean that the person is ready to go into the business. Several people that I've interviewed lately that have gone to schools . . . their concept is that since they have gone they should start in at the

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times an hour we play what we call *gold*; but it only goes back to the 1970's. It's a standard MOR selection, and it can be varied with an album cut provided it's a very well-known artist and song. All of the music must be totally familiar . . . and one time an hour we play something that everyone can get behind, like *Moon River*, or, *Tie A Yellow Ribbon* . . . Songs of that nature are so big that there isn't anyone who doesn't know them.

BP&P: What guide does the announcer follow?

Ruleman: He has what we call a *sound hour*. There are very few options within the rotation that the announcer can use. Basically, when he comes to gold, which is three times an hour, he has the option of using an album cut or the forty-five which is there.

BP&P: What specific demographics are you after with your music programming?

Ruleman: The specific audience is 25 to 49 on the AM station, and 18 to 34 on the FM. In giving away prizes, such as tickets to the *Chargers* or *Rams* games, and the other things that we've given away, we've noticed in the last three weeks or so that the youngest winner was 23 . . . and the oldest was 48. So in looking at our target audience we feel we're probably hitting it right on the nose.

BP&P: Do you run a lot of contests on the station?

Ruleman: We run contests almost daily . . . and . . . one of our announcers thinks that's not a thing to do with an adult radio station! But I think the type of things we give away indicate the type of audience we're trying to reach. We'll give away tickets to sporting events and games, and dinners, and prizes that are oriented really to an adult audience.

BP&P: Do you ever get into large prizes or cash?

Ruleman: Last month we gave away a thousand dollars worth of merchandise. We very seldom give away cash . . . I think the largest cash prizes we've given away were \$500 at one time . . . and, primarily, those are tied into sales promotion ideas. In terms of buying an audience in a market this size, I don't think that a

radio station can keep giving away cash. The \$1,000 contest was a shopping spree with registration in various stores. At the same time we were giving away a motorcycle worth \$1,300 . . . and a number of other things as well . . . including a stereo worth \$500.

BP&P: How important is personality to the KOWN format?

Ruleman: The air personalities are really important. There's a fairly permissive attitude about what is done in their shows as long as the comments that are made are well prepared, not overly extended, and make sense. One of the philosophies that we're trying to establish is that the announcer must be a better listener than he is a talker. When the idea was first presented it was met with some dismay . . . because they can't listen, they are only talking. But the concept is that an audience that is listening to a station wants an announcer that relates to them where they are, at the things they are interested in. When you hear comments from people on the street, from people anywhere, those comments form a general theme. At different times the announcer should be able to communicate that type of theme. The listener feels the process of relating to a greater extent than if the announcer were to come on the air and talk about things that are totally irrelevant. During the political campaign, for example, everyone talks politics. Without editorializing the announcers can talk about the political scene and really relate to the listener. . . . The other thing is a very positive attitude. I've heard announcers — and we've had them working for us here at KOWN — where their negative attitude or cynicism comes across on the air. It may work in some major markets where the audience is going to be there; but, at a station like KOWN, the attitude of the announcers has to be totally positive at all times. . . . When a person is driving home from work in San Diego and listening to KOWN, if he's had a bad day we want to pick him up. If he's had a good day we want to agree with his happiness.

BP&P: What is the personality line-up on KOWN?

Ruleman: Morning drive is Clip Helps . . .



Nick Upton, KOWN's afternoon AM personality.

who's been with the station for about eight years. He does most of our play-by-play sports, and has been involved in local sports for a long time. He's also worked with the *San Diego Chargers*, and he's very well established. Clip's presently on the air from 5:30 to 9:00 . . . cutting off early because he recently also went into sales for the station. His sales are incredible because of his audience! Clip can walk into a business and all he has to do is say, "Hi! I'm Clip Helps", and get a response of, "I listened to you this morning". He can knock down sales like you wouldn't believe. Clip's audience is made up of total families. When people wake up in the morning they're listening to him. Clip also has a lot of participation on the air by listeners. During the recent high school football season he started doing polls on Fridays between listeners in a kind of support system. You know . . . how many votes can we get for this school or that school. Recently, between 5:30 and 9:00 in the morning, the total vote for one school was something like 470, and the other school was 430. The type of support that he has is such that the band director was listening before he left home; went down to the school and assembled the band; called the station and played a fight song on the air over the telephone. In other calls, for example, some twenty people would sing a little fight song. Not kids . . . but they are the adults . . . the parents. At one point he made mention of a quarterback and hoped he had taken his vitamins.

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ple within your market?

Ruleman: I think we are being all things to all people in terms of music by the separation of the two stations. There's a definite need for rock music within the market. Most of the San Diego stations that are rock, for instance, change patterns at night or cut back their signals and don't cover the area. People that like rock can enjoy our consistent, local FM signal. At the same time, our local involvement within the community helps to hold the audience for us. The AM format reaches the other side of the audience. We're trying to be the leader in the immediate area. We're not there yet . . . but in Escondido and the immediate area we want peo-

ple to think first of calling "the radio station" when there's a question or problem in any segment of the community. I think that's what we can do in an area like this because we are isolated. At times when we make calls to people it's enough to just say, "Hi, this is Dave Ruleman at the radio station". There isn't any question *what* station. We like that . . . it's beneficial to us from the standpoint of sales and for involvement in the community.

BP&P: Do you stress that each staff member become involved in community activities?

Ruleman: Yes . . . but it's a little difficult to make it mandatory. It becomes something people want to do by osmosis. Every member of the sales staff is involved in a service club. One salesman is on the Board of Directors of the Downtown Business Association; one is involved in the Little League; and Doug is on the City Council. I'm involved with the Chamber of Commerce, two other organizations, and the North County Association for the Retarded. At our last programming meeting we stressed the fact that if the announcers want to run personality radio, they need to make their personalities well known outside the station, not just on the air. The idea is beginning to take hold, and the staff is getting involved in Muscular Dystrophy events and similar types of activity. Bicycle rides, marathons, parades . . . everytime they can make their presence felt in the community . . . and they're starting to do it. It hasn't been that apparent in the past, but it's going to be even more so in the future.

BP&P: To what do you attribute the success of KOWN?

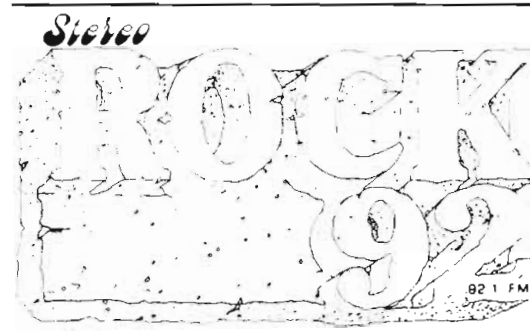
Ruleman: Again . . . I think the biggest reason has been our community involvement over the years. If the announcers weren't busy, the sales staff was. We would put together through the sales department activities in the community that were beneficial both to the station and the group involved. For example, one of our high school bands was one of the few to go to Philadelphia for the moving of the Liberty Bell. The sales department rented trucks and moved the band to eleven different locations, each of which was sold on a remote package. One of our announcers drove the car and remote trailer. We did eleven remotes in one day . . . eleven concerts by the band. Of course, the station made money from it; but the band attributed its fund raising success to the effort and was able to make the Philadelphia trip. Nearly always where there's something to be done it can be tied into a promotion, and we do it in this

market very well. Another example is our Mobile Home Show completely produced by our sales department; which, in turn, led to a Recreational Vehicle Show. This type of activity has generated a lot of income, so that the sales staff is not just selling time they're selling ideas. Even their business cards identify them as "Media Consultant". In addition to the additional air time sales this generates, there are times when the client pays a "promotional fee" as well.

BP&P: What do you consider as your most direct competitor for the local media dollar?

Ruleman: Well . . . because of the area and the somewhat older established business community, they grew up with the newspaper. I think it's true in most areas . . . when a business opens the first thing they do is call the newspaper . . . they don't think to call a radio station. In terms of advertising dollars our biggest competitor would be the daily newspaper . . . and it's a very good newspaper. We have tried to have their sales people understand media mix, and in some cases we can't. We know from all the surveys that are done that a media mix is the best approach and our primary interest is making more money for that client . . . so that the next buy will be a bigger buy!

BP&P: Are there outside radio or television stations that make an effort to penetrate your immediate area?



"Rock 92" logo for KOWN-FM.

Ruleman: There aren't too many television sales made in the area. Viewership in the market is split between Los Angeles and San Diego, just like the outside radio listening. The cable companies here are quite successful. Some of the firms that moved into our area and tried to advertise exclusively on television are no longer here. Radio stations from San Diego will sometimes send sales people into the market, but it's too infrequent to make a really solid sales effort. I think the drive from San Diego makes it clear to most people that North County, or the Escondido area, really is a separate market . . . it feels like you're taking a trip across country. Other stations in the North County area for the most part are selling in their immediate areas. I think the consistency with which sales calls are made will determine how successful you'll be in getting that client on the air and keeping them with the station.

BP&P: So many smaller markets had a difficult time during the recession of 1974. What was the effect here in Escondido and with KOWN?

Ruleman: I think the biggest fear was the first quarter, which is kind of an uncomfortable time of year for most radio stations anyway. But KOWN had such a wide spread of advertisers that the crisis didn't hurt us as much as some others. We editorialized about positive

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top level of what they are doing, and at top pay. In fact, some have wanted more money than some people who have been in the business a long time. You have to gauge it all on an individual basis. . . . We just started a weekend newperson that is graduating from San Diego State. Now . . . that's a very miniscule position . . . but I think that's how most people in broadcasting got into it. I think that one of the things that has hurt broadcasting as a business is that there are not many people left from the old school that got in, did everything, learned everything, tried everything, worked twenty hours a day, and became broadcasters. There are too many people now that want full pay, less hours, and don't want to learn the entire business. The whole concept is what are my days off; what are my benefits; and that type of information. . . . I think that the business as a whole was built by a lot of people putting in a lot of time working really hard and making it happen.

BP&P: Paul Walden (Hood River, Oregon) was the great guy who gave me my first opportunity mowing the lawn and chasing cows off the transmitter property.

Ruleman: So did I . . . and I used to collect doughnuts and things. That to me is the beginning of learning this business, and what makes



Dick Williamson, KOWN's sales manager.

it run is the type of person that gets in there and makes it happen in every aspect. If it's a salesman he doesn't come in and make a sale-a-day; he gets out and makes as many sales as he possibly can. An announcer shouldn't be satisfied to come in and do a four or five hour show and take his two days off . . . he should constantly try to improve his show and take care of things he finds that need to be done.

BP&P: Since all of your announcers also ride herd on your transmitter during their shifts, how important to you is their technical ability?

Ruleman: Not too important, actually. We have two announcers that are very proficient technically and can repair things themselves without the aid of the chief engineer. Our chief is under contract and comes in two days a week and is on constant call for emergencies. Actually, the station is so well maintained that everything runs very smoothly. Our chief engineer was at one time a full time employee. However, the condition of the station came along so well that he felt he could maintain everything on the present twice weekly arrangement.

BP&P: In a sense you operate your AM and FM stations within your own little isolated area. Do you make an effort to be all things to all peo-

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Vehicle dealers came along wanting the same package. And we're now into our third or fourth Recreational Vehicle Show as well.

BP&P: How do you handle audience surveys for the Escondido area?

Ruleman: Well, a lot of radio stations do (chuckle) surveys . . . but there are no surveys done by Arbitron or Pulse in the North County area. To actually get one for North County the cost would be prohibitive; you also have to buy the San Diego Metro Survey and then take a breakout of it. And, generally, the San Diego Survey does not include enough samples to really show what North County is doing. And, secondarily, it generally is weighted to our disfavor because of Zip Codes. Generally, once a year we will do a coincidental, or some type of survey in the market to give us a better understanding of what the audience make-up is.

BP&P: Do you make an effort to conduct your own survey or contract with an outside company?

Ruleman: Well . . . we purchase some of the lesser known surveys from various firms throughout the United States. There are two that I know of specifically. One is *Professional Research Services*, and we do hire them to do a telephone coincidental in the market.

BP&P: How does KOWN show up when you order a special study made?

Ruleman: We have run — from these coincidental telephone surveys — from about 39 to better than 40 per cent share of the audience . . . on a consistent basis.

BP&P: Is that within the city limits of Escondido . . . or do you order a larger survey area?

Ruleman: We, generally, have ordered the im-

Chief Engineer, Don Hobson, stands in front of KOWN's remote broadcast trailer.



mediate Escondido area.

BP&P: Do you use the surveys principally as a guide for programming or as a sales tool?

Ruleman: We do use 'em for sales (chuckle) . . . you know what I mean. Basically, however, we also measure the accuracy of the survey kind of by what some of our clients have done. A bank, for instance, did a survey of their own to determine how they should advertise. Their percentage of audience that listened to KOWN came out at 41 per cent. A shopping center did one and it came out at 42 per cent. So when we order a survey like this and it comes out at 39 per cent or something, we feel that it must be pretty accurate. But we use it for the immediate Escondido area, and so far have not ordered a full North County survey.

BP&P: Is the FM sales effort separate from the AM?

Ruleman: We have two separate sales departments . . . and we don't have a combo card. We have two people that sell our FM station, and we have our AM sales staff. We have tried to use a combination card, but by using two different sales departments it's impossible to do. It is totally separate in terms of programming, in terms of material we use for the station, and in terms of the sales packages put on the street.

BP&P: How long ago were they separated.

Ruleman: The separation was July 5 of 1976.

BP&P: So the separation of the sales department is also a fairly recent thing.

Ruleman: Right. One of the people that was involved in AM sales went over to the FM station, and we brought in from Chicago a man named Dick Williamson, who is the FM sales manager. The reaction to the split is mixed in the market. There seems to be fairly good acceptance to it as a station with a separate entity. But the reaction to having two separate sales staffs is mixed in terms of the advertisers.

BP&P: Has it caused trouble in selling either of the stations?

Ruleman: The FM has been a little bit more difficult to sell. I think primarily because it (the format) is new, and because a rock format in the market takes times to get established. As I mentioned before, the business people in this area are generally older. If they don't listen to it and they don't like rock — they don't think anyone else does. So the primary thrust of selling right now is to sell the format as a viable advertising medium to a business community or a business person who doesn't want to listen to the station. So when an AM salesman goes in and talks about KOWN-AM, the businessman is more receptive to that sales pitch . . . rather than having someone come in and talk about something that he can't stand.

BP&P: Do you have any indication of the audience for the new FM format?

Ruleman: Well . . . we haven't done any survey; but we have done some registrations and giveaways that give us an indication to a certain extent as to the type of response that we're getting. Last month we gave away a stereo through that station alone and had approximately 3,000 entries. With our staff we get out and talk to a lot of people . . . which is perhaps kind of a strange way to find out how you're doing . . . but we talk to every person we bump into. Do they listen? When do they listen? Why do they listen? What do they like? What don't they



Each year, KOWN's sales staff puts together a mobile home and recreational vehicle show.

like? And, we also get a lot of calls. And people tell us what they like and don't like about what we're doing. It's a small market and it's easier to do than in a large city. . . .

BP&P: The FM is fully automated, isn't it?

Ruleman: Yes . . .

BP&P: Who creates your automated format?

Ruleman: We do it in-house. One of the persons who's involved in the sales on the FM is also involved in establishing the programming. He's a former announcer, turned salesperson, now announcing and helping with the formatting of it. The other man is Dave Steurt, our night announcer, who also serves as music director on our FM station. His interest primarily lies in rock music. So he has to make a transition from an MOR air show to thinking rock to program the FM. It appears to be working effectively.

BP&P: How would you describe the FM format other than just "rock"?

Ruleman: That's one of the most difficult questions with rock music that you could ever ask. It's basically a mixed bag of AOR and some material from the Top 100, or Top Forty type of material. They're twenty-five different ways to go with rock, and we've had some discussion about going Top Forty or AOR. But it doesn't give us the distinction between the stations. And we don't want to program around record sales, but for a particular sound. I realize that's pretty vague, but that's the way it stands. Putting the exact format idea in words is very difficult, indeed.

BP&P: Have you ever considered operating the FM station live?

Ruleman: We have people that would like to go live with it, but at this time it couldn't be done because of the economics of it. As soon as the station really begins to generate revenue it is our feeling that it will be our strongest competitor for the AM.

BP&P: KOWN obviously makes a strong and continuing effort at community involvement. As technically outlined as a category, how heavy are you in Public Affairs?

Ruleman: In the past, most public affairs programming has been of a regional nature or things we obtained from other sources. We are gradually moving into total local public affairs programming, even though it is difficult with the present staff. But we've worked out some good programming that appears to be giving us everything that we wanted. The School District, for example, is the biggest employer in the area with the biggest budget and biggest tax bite. In this area, for some reason, they are also one of



HOME OF THE SUPERSTARS

"Home of the Superstars" logo for KOWN-AM.

thinking and the positive aspects of living in North County . . . and how a recession that hit the rest of the world didn't hit North County as hard . . . and people started advertising with us because it seemed like the thing to do. We encouraged the sales staff to avoid any negative comments, and the total approach really worked. With a couple of major promotional attempts in January and February our sales nearly equaled December sales.

BP&P: And 1975 was another step forward?

Ruleman: Yes . . .

BP&P: On a percentage basis, where are your sales today compared to last year?

Ruleman: It's about even in terms of the calendar year. There were several months during the year that were rather weak. But in October of this year we had a 46% increase over the same month a year ago . . . and the momentum we have now is going to really push us from here on out with great increases.

BP&P: Earlier, we talked of qualifications you look for in hiring air talent. How about for your sales staff?

Ruleman: When we talk to someone who wants to get involved in sales one of the things we look for, of course, is background. Again, we have hired people both with and without broadcast experience. But what we are looking for primarily is a type of personality. At KOWN I think selling is one of the more creative aspects of the operation. Some of our most creative times come out of the field, or with the sales department coming up with the things to sell. It's a lot easier to sell the ideas than it is to sell 60-second or 30-second spots. So, we're looking for people who have a creative background . . . not just the ability to make sales or close deals . . . but the ability to bounce back from a negative reaction and come up with a creative idea that can be put together and sold.

BP&P: Is your sales staff also personally responsible for writing and production of the announcements?

Ruleman: Some of the sales people can't record their own commercials because they don't

have the voice for it. But each is responsible for writing copy. We have tried other approaches — with announcers or a writer preparing the copy. But, for the most part, we've found that the salesman that is in that particular location has a feel for what's being said and sold at that store. His writing the copy has been the most productive . . . and it means that we don't have to go back and re-write because a writer didn't understand what the salesman was trying to convey.

BP&P: Are there any major annual promotions staged by KOWN?

Ruleman: Basically the Mobile Home and Recreational Vehicle Shows which I mentioned briefly earlier. When we first got involved in this it was because of a Corning-Owens Report that said that most people buy mobile homes

by going around from lot-to-lot and looking at them. We started selling mobile home dealers on the idea of telling people on the air what they were going to see when they got to that location, and started selling mobile homes through spots. Then we came back with the idea of getting all the mobile home dealers together for a show. We went to a shopping center and said we'd give them free promotion for about a two million dollar show, and spend a lot of money in the promotion. All the center had to do was give us the space and pick up the electrical costs. In the first quarter of this coming year we are now ready for our fifth Mobile Home Show. We've done them at three different shopping centers in the area . . . and each year they get better and better. The show has also resulted in national recognition in mobile home trade journals. Then the Recreational

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Not quite the "Good-Year Blimp," but KOWN recently conducted a promotion involving a hot air balloon.

the least known and talked about. We recently worked with the trustees so that they are taping a thirty minute program at the school main office and supplying it to us for playback on Sunday afternoon. They eventually would like to evolve that into a talk program where listeners could call in and talk about the school system. But at this time we don't have sufficient manpower. That's the type of public affairs we're going into.

BP&P: Where do you see KOWN-AM & FM, and the Escondido market, going in the future?

Ruleman: Well . . . the market is growing so fast its almost incredible. Right now there are something like three shopping centers going into one of the communities in the immediate area. There's discussion about a huge shopping center going into Escondido itself, and several smaller shopping centers that are opening up. Businesses open so fast that we generally post a list of all the new businesses for the sales people to call on. The list can be posted on a daily basis! The station could probably do twice the business that it's doing now, and in the future it most certainly will. The growth of the station, in terms of just keeping up with the growth in the area, is going to result in some fantastic things for us.

BP&P: Can you compare this with other small markets that you've worked in?

Ruleman: The other small markets that I've been in for the most part didn't have the same potential, in terms of growth, economy, or general healthiness. This particular market is very wealthy in audience and their income, as well as in businesses. The other smaller markets I've seen have leveled off in terms of their growth.

BP&P: What do you think keeps this particular area moving ahead?

Ruleman: I think part of it would be the desire to move out of a congested area into a rural area. This is basically rural . . . but it won't be if the growth continues! Most of the people that I've talked to feel that they don't want to move to any other area. It's a beautiful area, geographically, and also has the close proximity to both San Diego and Los Angeles. Yet, it's still a small town in terms of knowing the people that you do business with on a consistent basis. □

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How Bad Weather Snowballed Into Good Programming

by Alvin A.L. Dompke

The city of Columbus, Ohio experienced a record snowfall this season with more snow than any winter in the past 20 years. The entire month of January, 1977, was below freezing. As a matter of fact, the average temperature of Columbus was lower than that of Fairbanks, Alaska.

As a result of the unexpected extreme cold weather, the Columbus Gas Company underestimated the amount of gas necessary for the winter months, causing a natural gas shortage. Schools (and some businesses) were forced into closing for weeks in order to have enough gas available for heating residential areas.

The following is an account of how WBNS-TV in Columbus came to the rescue of the city's school system by dropping all morning programming (network included) and conducting classes on tv. A situation whereby bad weather snowballed into good programming!

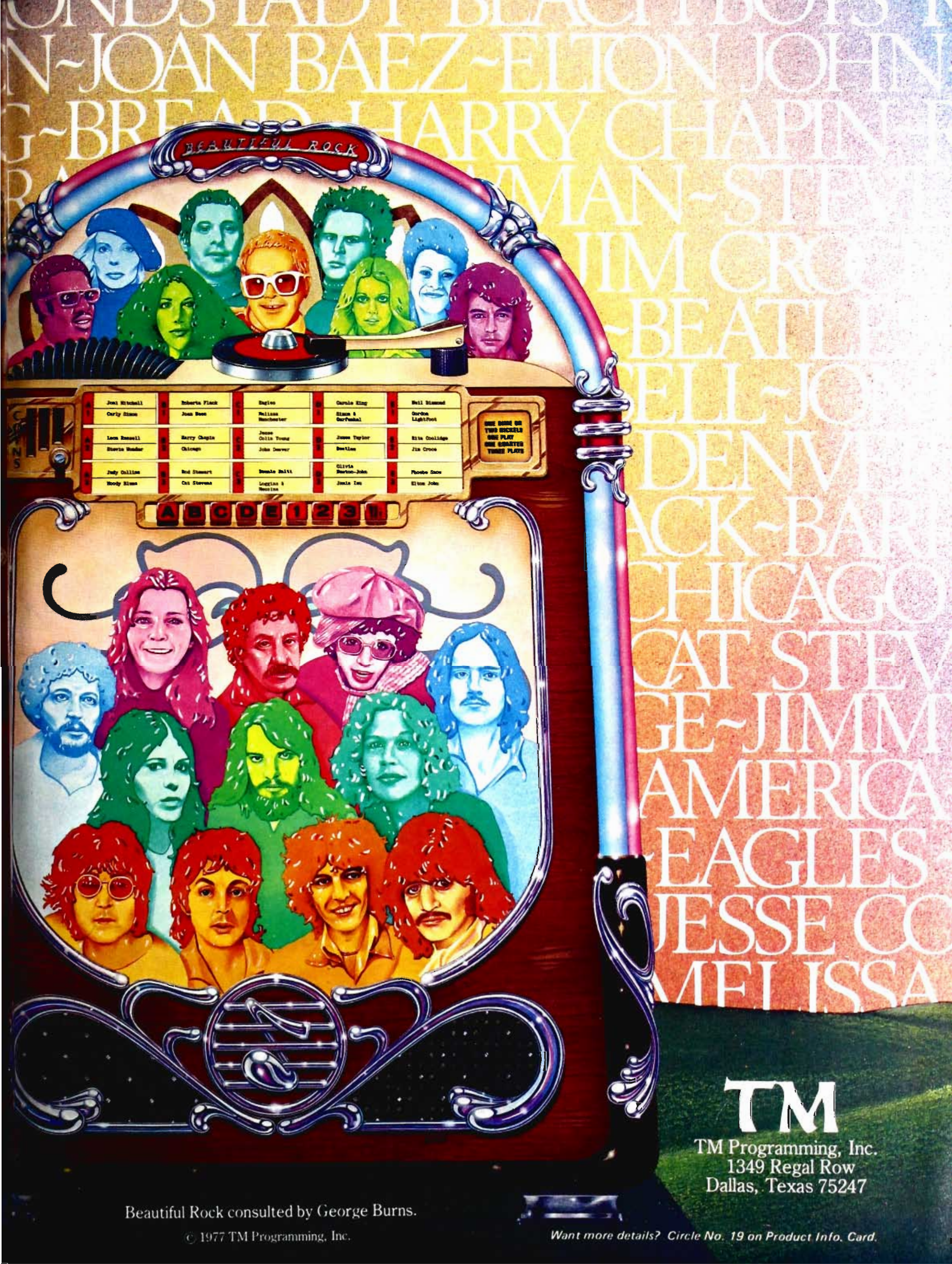
We'll probably look back on all this one day and wonder how on earth did we do it? One day teachers were in a classroom talking to a handful of students . . . the next day they were performing in front of live TV cameras, broadcasting to thousands. If they had had time to think about it, probably we would have concluded it was an impossible task. But there was no time to think. An energy crisis hit the city;

the schools closed, and somebody had to keep education alive.

WBNS-TV and WBNS-AM offered four hours a day each for the three weeks the schools would be shut down, and it was our job to fill the time. The only thing we knew going in was how to teach. But everyone came out with much

Al Dompke in pre-production meeting with teachers.





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THE AUTHOR:

Alvin A.L. Dompke is Production Manager of WBNS-TV, Columbus, Ohio, and President of the Production Managers Association.

most part, teachers who had some experience in audio-visual equipment produced 3/4" cassettes to be used later.

As production manager of WBNS-TV, I assigned five directors to the project. We used three different sets, plus a main anchor set. Thus while one team was actually on the air, two others could be getting ready. Each teaching unit was assigned a director, and a box for scripts, visuals, etc. There were sixteen units in all. Production personnel were responsible for cleaning films, cueing video and audio cassettes and preparing vidifont lists.

The WBNS Marketing Department took out full page newspaper ads to promote School Without Schools and to let students know what classes would be broadcast when. We put together a special

WINTER SCHOOL CLASS SCHEDULE FOR WBNS-TV

Monday through Friday, 7:30-11:30 A.M.

7:30	Beginning Reading – <i>Lions, Tigers and Dinosaurs</i>
7:45	Reading – <i>Rainbows</i>
8:00	Reading – <i>Signposts</i>
8:15	Reading – <i>Secrets</i>
8:30	Reading – <i>Rewards</i>
8:45	Reading – <i>Panorama and Fiesta</i>
9:00	Reading – <i>Kaleidoscope, Images and Galaxies</i>
9:15	Special Education for Basic Living Skills
9:30	Fine and Performing Arts
9:45	Junior High Grammar and Composition
10:00	General Science and Algebra
10:15	General Math for Secondary Students
10:30	American History and Government
10:45	Senior High Grammar and Composition
11:00	World History for Secondary Students
11:15	Biology and Geometry

(Italicized words indicate titles of textbooks used in Winter School TV Classes.)

open/close and theme music for each segment. Voila! We're ready for air time . . . almost.

What to do with 84 camera-shy teachers? All most of them knew about TV was how to turn a set on. We gave them a crash course on what to and not to wear, how to tell which camera to talk to, and what the floor director means when he frantically waves his hand in front of you.

Friday, February 4th was dress rehearsal or "this is your first and last chance to goof" day. But that time we had received a lot of national attention, and all three major network news crews were in the studio filming or taping our practice session. One teaching team got a chance to tape an entire lesson

while all the others watched and prepared to critique. Since it was their very first time in front of a camera, it was a little nerve-wracking. But when it was over, everyone breathed a sigh of relief that they got through it. Now it was just a matter of waiting 'till Monday and the "Real Thing".

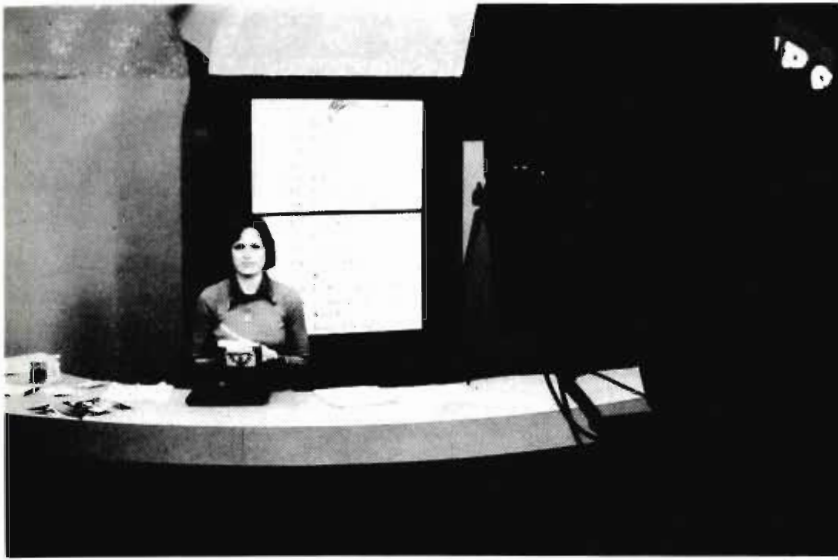
After the first day jitters, it was smooth sailing all the way. Technically, the entire three weeks were perfect. Wide-eyed frightened looks fast disappeared from the faces of our novice TV personalities and they became real pros. The TV staff adapted quickly to working under new pressures. And the community was both impressed with the quality of our performance and appreciative of our efforts.

"Rainbows" with floor-director Chris Totter.



Math Class.





Carol Cheney, Hostess of "Winter School."

more. By meeting this challenge head on, all learned . . . teachers, the television staff, and the community. We learned that we were capable of working together to complete a monumental job.

In any crisis situation, you hear a lot about untapped resources. Well, during this energy crisis, we learned how to tap the most valuable . . . human resources.

School Without Schools was a major media project to keep education going while a severe energy shortage closed the Columbus, Ohio public and private schools. At this point, no one is quite sure just who should get credit for the brainstorm that brought Columbus and the WBNS stations national acclaim, because it truly was a total team effort. At any rate, when it became apparent the schools would have to close, Mike Jorgenson, General Manager, WBNS Radio and Gene D'Angelo, Executive Vice President, General Manager, WBNS-TV each offered the school system four hours a day of broadcast time for as long as the schools would be closed. School officials jumped at the proposal, and the race was on to put it all together.

Television presented the biggest problems, and thus the greatest challenge. It was to become a classroom from 7:30 to 11:30 every morning. Normally WBNS . . . a CBS affiliate . . . broadcasts a locally produced children's show, a syndicated variety show, and several CBS game shows during that time. During the energy crisis, we would show reading, 'riting and 'rithmetic instead. The TV station would supply the time and facilities, teachers would supply the lessons.

But how to tell our advertisers? Early in the planning stages, Arnold Routson, Vice President Sales, WBNS-TV, broke the news to some 300 clients. Amazingly, only a handful canceled their schedules . . . most because their products would not appeal to our new young viewing audience of school kids. Revenue loss was kept to a minimum by running commercials in clumps between the class segments. With everyone satisfied we were doing a needed public service, it was time to get down to the nitty-gritty technicalities.

By January 31st we knew the schools would be closed for four weeks. School officials decided to move Spring Vacation week up, leaving us with three weeks to fill, starting February 7th . . . just one week away! Since we had a lot of ground to cover subject-wise, we decided each class segment would be 12 minutes long. Carol Cheney,

"Easy Writer" and English Composition teachers.

hostess of the morning children's show, would act as "anchorperson" to provide smooth transitions from segment-to-segment and to alert the students what was coming next. The whole program would be worthless unless it were mandatory, so school officials decided the students would be tested on their TV lessons. Students went to class one day a week to discuss the lessons and be quizzed. But the classes were held in other-than-gas-heated school buildings. (Private homes, pizza parlors, even bars became temporary classrooms.)

The Fort Hayes Career School became a production studio. It has closed circuit TV facilities and several radio studios. There, teachers could put visuals together to enhance their live lessons. For the

Production Manager, Al Dompke, directing.



The 1934 Shadow No Longer Lurks

by John Price

With little fanfare, your options as a broadcaster have been revolutionized during the past few months. Here is a whole new way to run a radio station.

On December 30, 1976, the FCC set in motion something called *Automatic Transmission Systems*, or *ATS*. Bottom line: The 1934 rules and regulations have finally been changed to permit FM and non-directional AM stations to run with unattended, self-correcting transmitters.

An ATS-equipped station needs no transmitter operator and no transmitter meter readings or log. A licensed engineer must check the transmitter once per month. In other words, the rules which were pertinent in 1934 have now been relaxed to permit US commercial radio the same rights as every other broadcast service in every other country in the world.

The ATS rulemaking took effect last February 7. An ATS need not be type-approved; indeed it may be built by the station's chief engineer, as long as it meets ATS criteria and he is willing to certify so to the Commission. The first commercially-built ATS units are now appearing on the market, for those who prefer a factory-built job.

FCC rules do require that, in the event that the ATS cannot keep the station's transmitter within normal operating parameters, an audible alarm will sound at a point where a responsible person is on duty. The location of this point is not specified, and it may be assumed that a remote location, such as a telephone answering service, motel desk, etc., may be used.

If the transmissions are not manually corrected within three minutes, the ATS must shut down the transmitter.

So think of an ATS as a totally-dedicated operator, who stands by the transmitter minute-by-minute. If the bone-crusher's diathermy machine starts with a jerk down the hall, and the line voltage

drops a bit, the knobs are instantly tweaked to restore full power. This continues, second-by-second, to compensate for every possible change in the transmitter's operating environment. Much better than a check every three hours. And certainly miles apart from the cursory glance and a copy job of last time's meter readings!



THE AUTHOR:

John Price began his radio career at various Iowa radio stations while in high school — "Sort of a state-wide summer replacement".

From WHO, Des Moines, he entered the Air Force as an information officer "helping to sell the Pentagon".

After his tour of duty, John managed a small FM in Abilene, Texas, using automation for the first time. In 1966, he joined Paul Schafer as broadcast sales manager for Schafer Electronics. An automation sale to KRLA, Pasadena, wound up as an appointment as operations manager from 1968-73.

Since that time, John has specialized in broadcast automation and automated programming. He is currently Director of Marketing for Filmways Radio, Inc., newly-formed radio programming subsidiary of Filmways, Inc.

Where does that leave rusty "Old Grey", which has been transmitting by one gassy final since 1947? Fully overhauled, or perhaps on the scrap heap, replaced by an all solid-state unit so that being on the air is not dependent upon the whim of one final tube. Instead, power modules add up to a final output, and the loss of one usually means only a ten per cent drop in the station's power. A capital expense, yes, but well worth it to the unattended station.

HOW TO EXPLOIT ATS

But you haven't had "transmitter operators" since 1953, right? So how can an automatic transmission system help you when your man on duty produces, assembles, rips, reads and answers? Good question, and the rest of this piece has some good answers . . . at least some answers that sound good on paper, and which you may wish to consider.

First, let's assume that you are either automated now, or can do so in the near future. Granted, an automatic transmitter is not of much use if you have people to assemble programming. Once you have a machine that assembles programming, you have the basis of a truly automatic station, and you have broken the "as long as he has to tend the transmitter, let's have him do thus and so" routine.

For it's a fact that not much of what makes your station a good station happens inside the radio station — where the transmitter operator has been imprisoned for these many years. It's also a fact that assembling pre-recorded programming bits, whether done by a person or a machine, does not a great radio station make, unless it happens to be one of the no-personality wall-to-wall music operations which thrive on little involvement and less talk. (If so, fine, but few are the stations that don't need some amount of



History Class.

The lessons were basically to be instructional but some were made entertaining as well. There were light moments during the three weeks, but I believe the highlight was the night of February 25, 1977. WBNS-TV, and radio personnel planned a party in studio A for teachers and Fort Hayes personnel who had worked on "winter school". Each teacher received an award entitled, "The Red Apple" award, and management personnel

received "The Golden Apple" award. Tee shirts containing the words, "Hero" and "WBNS-TV" were handed out to all guests and employees. MacDonald's Corporation provided the food and the Cory coffee service the brew.

Personnel from WBNS radio and television were able to critique their favorite teaching unit or teacher and one Red Apple Award went to the teaching unit that threw the director the most curves and angles . . . 11.15 a.m. Geometry.

Teacher Nancy Zook, and floor-director Chris Totter.

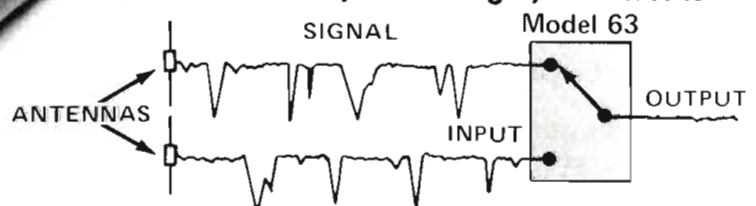
As Richard M. Wolfe, President of the WBNS stations said in an employee meeting prior to the start of "Winter School" . . . "We're going back to the days of live television". For three weeks we were live and for those dedicated teachers and employees who had to get up at 5:30 a.m. to make it to class at 7:30 a.m. . . and to the students who after all this is why we performed — it was live television at its finest. □

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community involvement and operating image — it's more a matter of degree than of type.)

A Programming Basis

First, let's combine an automatic juke box with an automatic transmitter. We've got the latter. Now a word about the former.

Automation systems come in all shapes, sizes and colors. They can be found playing over, sitting behind, running back of and creating the programming base for about 1,500 of the 7,500 commercial radio stations in the country. An amazing number are not carrying out the duties that both their manufacturer and their owner intended that they do when the truck pulled up to the back door. Now, we are going to ask all the usual favors from yours, plus some new ones which we'll discuss later on, then add the final insult by slamming the door and leaving it by itself for hours at a time. This will not be the place for a temperamental machine.

We'll discuss some special gadgets this system should have later, but one specification is all-important: reliability. If the construction crew's electric saw makes the memory jump seven hours into the future, forget the whole image. Forget the whole system. If we can send

rockets to the moon, we have the right to expect a simple digital automation system to run well nigh perfectly behind a locked door. We should also expect it to be *human* engineered. Beware the system that seems to run right except for lots of "human error". Especially if the human errors keep occurring often even after the honeymoon is over. Someone hasn't done his human engineering homework.

Also, expect to pay more for a real ATS-unattended-station automation system. If your format requires a reel change every six hours, for example, you will need enough decks for a double-load so you can run for twelve — otherwise you'll be paying good money for a baby sitter to do ten minutes' work once every six hours.

How do you find the wheat amongst the chaff? Go — in person and alone — to stations that got 'em. Don't take the fifty cent tour and leave, and don't go with an equipment salesman. Spend the first day in a motel room with a radio. Monitor minute-by-minute and keep notes.

Then spend at least one full day at the station. Just park your carcass in a corner and watch. Can the bad points you noted be explained by faults in the operation, or are you left with questions answered only by unreliability? How many panics transpire? How often does a per-

son have to interrupt a people job to help the system do an equipment job? If such things are chronic, then either the system is incomplete, or incompletely designed.

How often does the machine get in the way of good programming? How often does the phrase "we can't do it because" wind up pointing to the automation?

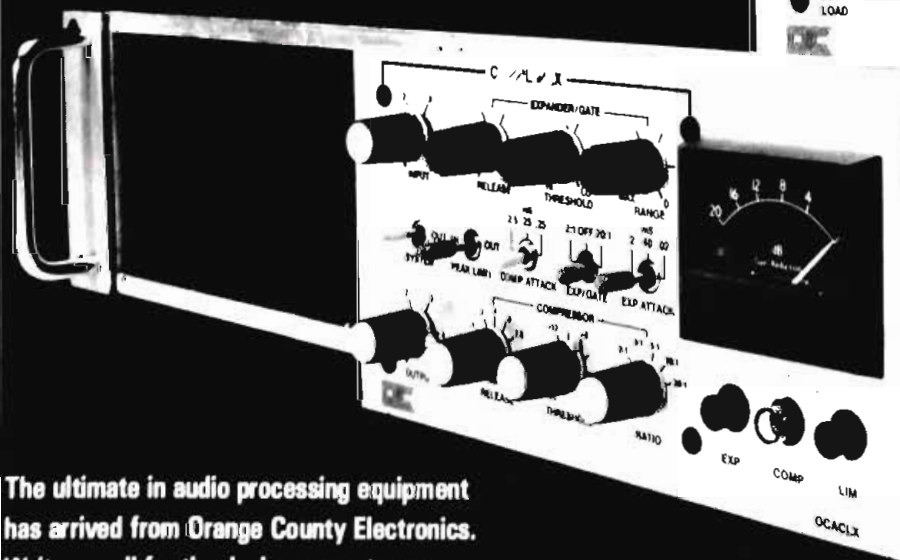
Resolve the shortcomings with the station manager and, later, the equipment manufacturer. Remember that research and development is very costly, and it is often completed in the field. The current model may have benefitted greatly from manager "X's" headaches. But get proof to your satisfaction, even if it means another field trip.

Here are some important points that are often not adequately solved by automation systems:

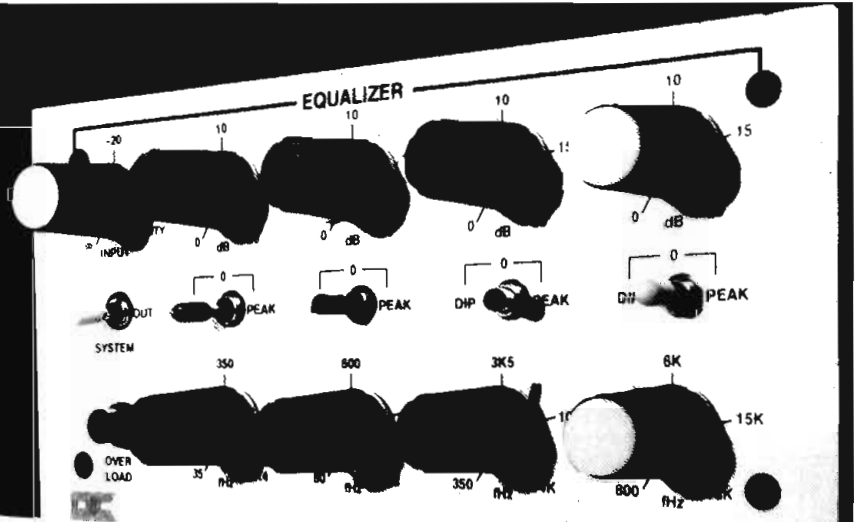
Power Failures: Face it. We all have 'em. After a power failure, does the system get up and run, or does it just lie there? In an unattended station, you will want programming, preferably from only one source — best of all the one that was on the air at power-down. What happens to all the other sources? If they all start running, even off the air, when power is restored, your programming will soon go begging. Sources requiring sync should be

Their time has come.

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The OCASEQ Parametric Equalizer.
Modules, Systems, and More.



The ultimate in audio processing equipment has arrived from Orange County Electronics. Write or call for the dealer nearest you.



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Would you believe it? A Scully at \$1200!

The newest from Scully! It's the 255 Reproducer,* providing 'round the clock quality for automated broadcast stations... and at only \$1995, meet the new Scully 250 Recorder/Reproducer.* The 250 and 255 professional performance specs mean you get the most for your money... dependable Scully performance and quality, built in, at very affordable prices.

See them. Hear them. You'll appreciate the value—from Scully, the leading supplier of broadcast recorders.

Sales, service and replacement parts are available worldwide from over 200 distributors. Contact Scully Recording Instruments, Division of Dictaphone Corp., 475 Ellis Street, Mountain View, California 94043 (415) 968-8389 TLX 34-5524.



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 So. Holland, Ill. 60473
 Phone (312) 333-3800

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sound — the localization that you do will increase as the size of the market shrinks. Don't sign for a format that defies local content unless you can afford to be the non-involved music machine of your market.

If you're listening to a format that has one voice 168 hours per week, remember that 6,000 radio stations don't hire jocks because they don't need 'em. And remember that the number one complaint about automated formats is repetition. The solution is not a mountain of tapes full of trash — there are fewer music selections that fit a format than you might think. The trick is to present them in different patterns so that the approach is fresh while the music is familiar. Very

few formats meet these dual criteria.

Many programmers offer free analyses of your market. Take advantage of these as good outside opinions, although most will inevitably arrive at the conclusion that the programmer's format is the one for you.

Sounding Live Through A Locked Door

Nice work if you can get it, and you can get it if you try. Remember, you now have ATS and a jukebox basis, so you must throw out all your do's and don'ts based on a necessary transmitter operator.

The Automatic Live Station

My first radio station had a running feud going with the local paper — so much so that every newscast started with the immortal "When you hear it, it's news . . . when you read it, it's history . . .".

Funny thing is, that statement is true, but the *Daily Blatt* in your market has it all backwards . . . so much so that your Chevy dealer spends \$400 monthly on your station — and \$4,000 monthly at the *Blatt*, right? The numbers may vary, but the ratio is probably all too true.

Let's use ATS to reverse that.

Let's assume that you have three salesmen, and that you're in a small-to-medium market. Your salesmen have passable voices — not Cronkite, but OK. Suppose, by picking up any telephone,

any one of them can dial about a dozen digits and — *automatically* — either interrupt what is on the air or follow it or start a tape recorder to cut a report for later use. No fuss, no muss, no bother. No attention from anyone back at the studio.

Now, like ace reporters, they get assignments: The hospital report, police blotter, sheriff's office, highway patrol, all sandwiched in between sales calls. If your salesmen are salesmen, they may well balk at being newsmen, but soon you'll notice that the hospital report is sponsored by a florist (with a rose for every new mother). The Chrysler dealer pays for the patrol report, and the Chuckwagon Cafe delivers a live "what's for lunch" spot — direct from the menu — every day at 11:30.

Corny and seedy? Yes, indeed, but why does the Chevy dealer spend his \$4k with the *Blatt*? For just those reasons: local news and local information. Now, *you're* originating that information, at unscheduled times but on a regular basis. And, in addition to providing a vehicle for new revenue, you're beating the *Blatt* at its own game.

Let's do one better, A tape recorder starts each time a report is aired, and an edited digest of local news airs once or twice daily. It's only coincidence that the digest rolls just minutes before the *Blatt* hits the front porch. And it's only coincidence that almost every item is introduced with the time it was originally broadcast on your station.

It will take time but your listeners will get the message. So will the Chevy dealer. And, instead of your local news coming from the *Blatt's* second section, you'll begin to notice a cassette recorder on the editor's desk.

But the *Blatt* can still run a coupon. Or the Chevy dealer's picture. Prime selling points for print media. Let's do them one better. Your salesmen-newsmen don't just make local news reports via their automatic telephone access devices.

The Singer Sewing Center is one of those accounts you have never cracked. Let your salesman arrive one sunny morning with this promise: Mr. Singer, I will bring at least twenty people through your front door to see this zig-zag, and I will do it in the next fifteen minutes. Watch. His voice follows the next spot break on the radios:

"This is Jack Jones from WFR, and I'm talking live and direct from Rushville's Singer Sewing Center at 102 Pine . . . where the new 1977 Singer Zig-Zag has been marked down for one week only. I've got twenty copies of the new John Denver album for the first twenty people who find me inside the front door . . ."

T'ain't exactly John Chancellor, but when those nice ladies march in, ready to be sold, your man should have a believer on his hands. If he can't turn such a demonstration into a new account, or a larger

Q: What is the Most Economical Way to Split Your AM and FM?

A: Automation.

Once you've made up your mind to automate, two questions still remain: 1) What equipment do I need? and 2) What do I program with it?

Let's take the second question first. **More Music Programming** has the best contemporary formats available. If you want a sound so live that even *you* can't tell the difference, we have **The Performers** format. Using four major market personalities, **The Performers** captures that magic 18 to 34 audience with music selected from the best selling adult rock/MOR lp's and singles. Dave Hull, Jay Stevens, Don Burns, and John Peters add their own unique personalities to the format with new voice tracks for every day of the year. There's a whole package of extras included at no extra cost, like time clocks, unlimited promos, psa's, special feature tracks, and a format designed around your station's programming and commercial load requirements.

Now let's take the first question. We can't tell you what equipment to buy, but we can tell you that you won't need much of it. Only four reel-to-reel decks are required to run the format, in addition to any carted material you may want to run. A special right-channel 25 hz. tone can be used on some reels for localization with no modification required on the basic computer.

Write or call us for more information on **The Performers**, or any of our other formats.


More Music Programming

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

Want more details? Circle No. 25 on Product Info. Card.

disabled until an alarm is reset and they are checked. This would include time announcer, voice track and temperature machines.

And how about during the power failure? If your transmitter and studio locations are geographically divergent, you may be left with a live transmitter and a dead program source. Can we not, in an age of battery cassettes, include a small panel, a supply of emergency music and a tape-mike switch for crucial announcements if your power failure becomes a local or regional emergency?

Telephone diagnosis: Let's face it — technology is racing far ahead of almost all of us. When your new system fails the smoke test, trouble shooting will get denser and denser. Jake the engineer may talk it through with the factory, but it may take hours of valuable programming time. Other industries offer systems with phone couplers so the factory can "talk" directly to the brain, then tell Jake what to replace after a long distance diagnosis that takes minutes instead of hours. Long distance dollars can pay for this ability the first time around, not to mention the savings in makegoods and blood pressure.

Long-term memory: You may want to leave your unattended station Friday afternoon with all programming set until some time Monday — sometimes Tuesday. But beware the King Kong memory with

thousands of events that must *all* be changed or re-entered in case of an accident or a change in programming. Investigate automatic re-programming. Investigate automatic re-programming, so that an easily-prepared cassette or punch-tape re-programs the commercials once daily — automatically. Reliability here is important, too. If your neat little device just happens to re-program event 1336 every time it should re-program event 0336, go somewhere else.

Paperwork systems interface: Remember when pocket calculators first hit the market at about two bills each? Now the same machine is \$30. The same technology, with the same general cost reductions, should be applied to "off-line" automation at your station, so you may prepare invoices, avail lists and sales-to-date information quickly and easily. If such an inquiry causes a salesman's eyes to go glassy, chances are paperwork processing is in the "black box" stage. Wait until it is here and now for your system, with a model number, price and delivery date. If you have a small station in a small market, don't cross off paperwork automation as a toy for the big boys. You need it more than they do, given your spot rate against theirs. Just let them pay for the high-priced spread while you wait a bit for mass production.

A Programming Service



SHERLOCK HOLMES
Radio Mystery Series
IS BACK
ON THE AIR!

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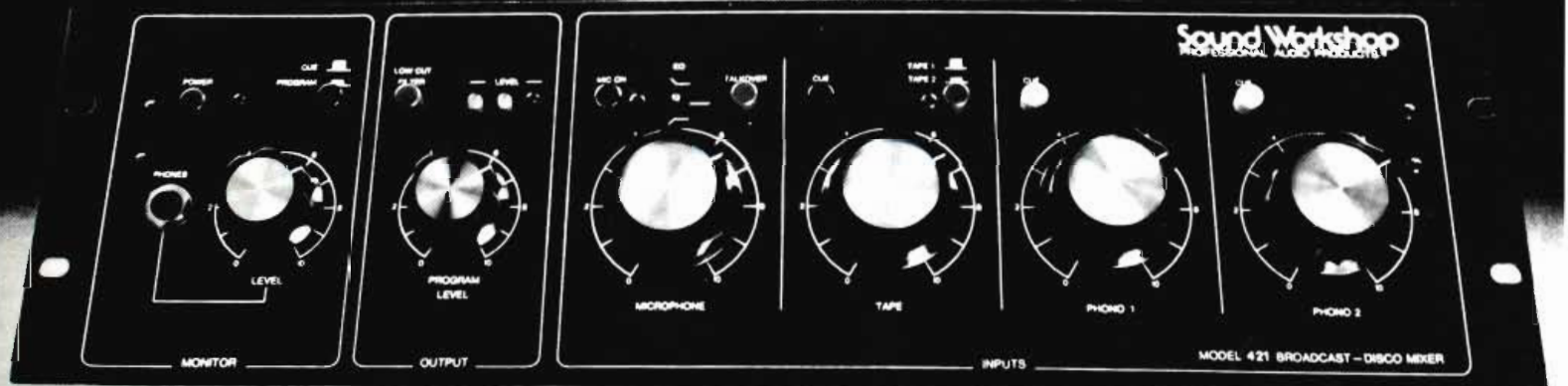
Want more details?
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Now that you've found a great machine with all the options that will run your unattended station, what will you play on your automated airwaves? Frankly, life is too short to spend it recording your own programming. Such work either gets relegated to Sunday afternoons while you forget what your family looks like, or just doesn't get done at all until your favorite client tells you how often you repeat a song he hates as a part of his letter of cancellation.

Enough program formats, all neatly packaged and polished, have enough success stories in enough markets by now that your main trouble may be finding one that is not already spoken for in your area. As with equipment, be sure of what you are getting and that you will get what you are getting — separate the campaign promises from the term in office. As you will see later on, this programming will form only the basis for your station's

The Sound Workshop 421 Broadcast/Disco Mixer.

The first broadcast mixer hip enough for disco...
or perhaps the only disco mixer good enough
for broadcast.



Sound Workshop
PROFESSIONAL AUDIO PRODUCTS

bringing the technology within everyone's reach

The Sound Workshop 421 Broadcast/Disco Mixer...\$500.

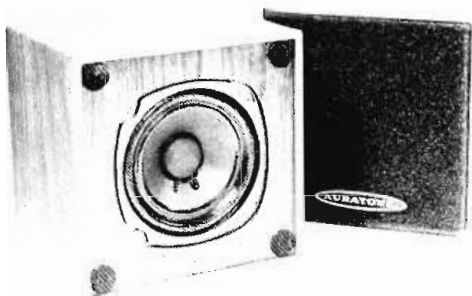
1040 Northern Blvd. Roslyn, New York 11576 (516)621-6710

Want more details? Contact Advertiser Direct.

NEW PRODUCTS & SERVICES

AURATONE INTRODUCES BROADCAST MONITOR

The Auratone Model 5C Super-Sound-Cube Ultra-Compact Speaker System has had widespread acceptance in the recording industry as a control room comparison and mixdown monitor both in the United States and overseas. Although not as widely known or used as yet in the broadcasting field it is gaining acceptance in both radio and TV outlets where monitoring of the broadcast sound is considered essential for improving program quality.



Specs are as follows: Impedance 8 ohms. Power handling: 30 watts continuous input at 150 Hz. with up to 60 watts peaks in program material without burning out. Audible frequency response: 50 to 15,000 Hz. (plus or minus 3½ dB from 200 Hz. to 12.5 kHz.). Dimensions: 6½" x 6½" x 5¾" deep. Shipping weight: approximately 11 pounds per pair. Finish: walnut woodgrain vinyl on all sides with black foam grilles outlined by a new

bronzetone combination molding and grille retainer. Price: \$49.95 per pair, industry net.

AURATONE
P. O. BOX 698
CORONADO, CA 92118

*Want more details?
Circle No. 29 on Product Info. Card.*

CONSOLE VERSION OF BCN-FORMAT ONE-INCH BROADCAST VIDEOTAPE RECORDER FROM IVC

A console version of the BCN-format one-inch broadcast videotape recorder, the IVC-8050, has been introduced by International Video Corporation, it is announced by Ronald H. Fried, President and Chief Executive Officer. Deliveries are under way.

The company first showed BCN-format products at the 1976 National Association of Broadcasters Convention in Chicago. The VTRs were furnished by the Robert Bosch organization, German developer of the BCN concept, who had granted IVC manufacturing and marketing rights to the format. IVC has since restyled the 8050 console and incorporated somewhat less expensive digital timebase correctors not available in the German market.

BCN format videotape recorders offer record and playback quality that equals and in some cases exceeds most quadruplex VTRs, yet they occupy less than one-third the space of quads. While the IVC-8050 is a studio model it is compact enough to be highly mobile, Fried said.

The IVC-8050's segmented recording format includes four longitudinal tracks, a control track and three high-quality audio tracks, two of which are switchable from line level to microphone level. The third track, although full fidelity, is intended primarily for cue or address recording. All three audio tracks and video can be edited simultaneously or individually.

The combination of one-inch tape and a tape speed of 9.65 ips produce extreme tape economies.



The IVC-8050 holds reels up to 10½ inches in diameter for a playing time of up to 96 minutes. Insert and assemble editing with preview capability and a 300 ips shuttle are standard.

The IVC-8050 includes the CVS-520 Digital Timebase Corrector, which will process all color signals, and sells for \$60,500.

Model IVC-8050A features the CVS-518 Digital Timebase Corrector which will process direct color only and sells for \$57,000.

IVC is introducing the IVC-8020, a portable, battery-operated 44 pound recorder at the 1977 National Association of Broadcasters Convention in Washington, D.C. Together the two units make a complementary portable and studio recording system using the same one-inch format.

INTERNATIONAL VIDEO CORP.
990 ALMANOR AVENUE
SUNNYVALE, CA 94086
PHONE: (408) 738-3900

*Want more details?
Circle No. 30 on Product Info. Card.*

FULL-FEATURED BEAUCART TYPE 20 RECORD/PLAYBACK COMBINATION ANNOUNCED

A full-featured record/playback broadcast audio cartridge tape system for NAB standard A, B, and C-size cartridges has been announced by the Beaucart Division of UMC Electronics Company.

The Beaucart Type 20 record/playback unit incorporates all features which have made the smaller Type 10 machine so immediately popular with broadcasters in the U.S. and Canada. In addition, the wider 3½" high by 10-1/8" wide by 13-1/8" deep units are customarily stacked one above the other in record/playback combinations for desk top or custom studio panel mounting. The Type 20 shares, with other units in the line, the patented Beau pancake hysteresis synchronous motor. The low silhouette motor incorporates permanently lubricated bearings, heavy zinc die cast rotor, elec-



8 powerful formats for automated or live radio.
Complete Library Service • Mono or Stereo

Call (213) 776-6933
CaVox Stereo Productions, 502 S. Isis, Inglewood, CA 90301

See us at NAB Sheraton Park Hotel Suite C-240

Want more details? Circle No. 27 on Product Info. Card.

slice of the budget, better check his pulse.

But all this time there are people at the station, you counter reasonably, and they could easily put all those reports on live. Right, but try a steady diet of ring-ring-ring, I-want-to-do-a-report; hold-on-I-can't-get-the-phone-patch-to-work; stand-by-we-just-left-news; let-me-play-one-record-first and you will find good intentions bogged down in the red tape of live broadcasting.

Let's All Go Home At Five

Now *here* is ATS at work. Before you lock up, run down the assignments for the night. Play city editor. Jim is going to the game. He will do the quarter-by-quarter score reports ("brought to you by . . ."). Jack's best account will get live remotes — short and sweet — from his weekend RV sale-a-thon. Jerry will keep checking the coroner to see if the body has been identified, and you get a night at home . . . watching TV or listening to the Big City all-news stations.

The answering service has your number if the ATS alarm rings.

Now listen to your station in your mind: Listen for network news, and hopefully regional news from your area network. Hear the pseudo-jock doing his show, with occasional cutaways to the ball game, the RV show, the county coroner. And when the sky clouds up, you're on the air with a revised forecast, followed by an automatic taping session which revises the weather news on cart for the rest of the night. And Jim and Jerry will each phone a wrap-up story to the news tape for use tomorrow morning.

"When you hear it, it's news . . ."

The Chevy dealer is budgeting 50/50. But we're not through yet . . .

What Do You Hear On Weekends

I'll tell you what I hear on weekends. Fools.

Monday through Friday your clients are too busy to listen to your radio station. But all weekend they putter in the garage with the radio on, and greet your salesman at Monday morning's call with "Who was that fool I heard yesterday?"

Not who was he — *why* was he. Radio is not a five-day business, but almost every station I know falls to its knees on Saturday and Sunday. Your ATS-automated station can solve most of that. You, Jim, Jack and Jerry can round it out with a few reports apiece on weekend activities and news.

Resort reports, how jammed the road is at the pass, even temperature reports from different areas. Holidays present their own chances for community service with special forms of news and information. Short, quick, informative, out.

Whether at night, during weekends or on holidays, you may be paying a roving newsman (especially if yours is a larger market), but not a minimum-experience

babysitter with too much beer and too little sense. And Monday morning will find you blatantly bettering the *Blatt's* belated bleat.

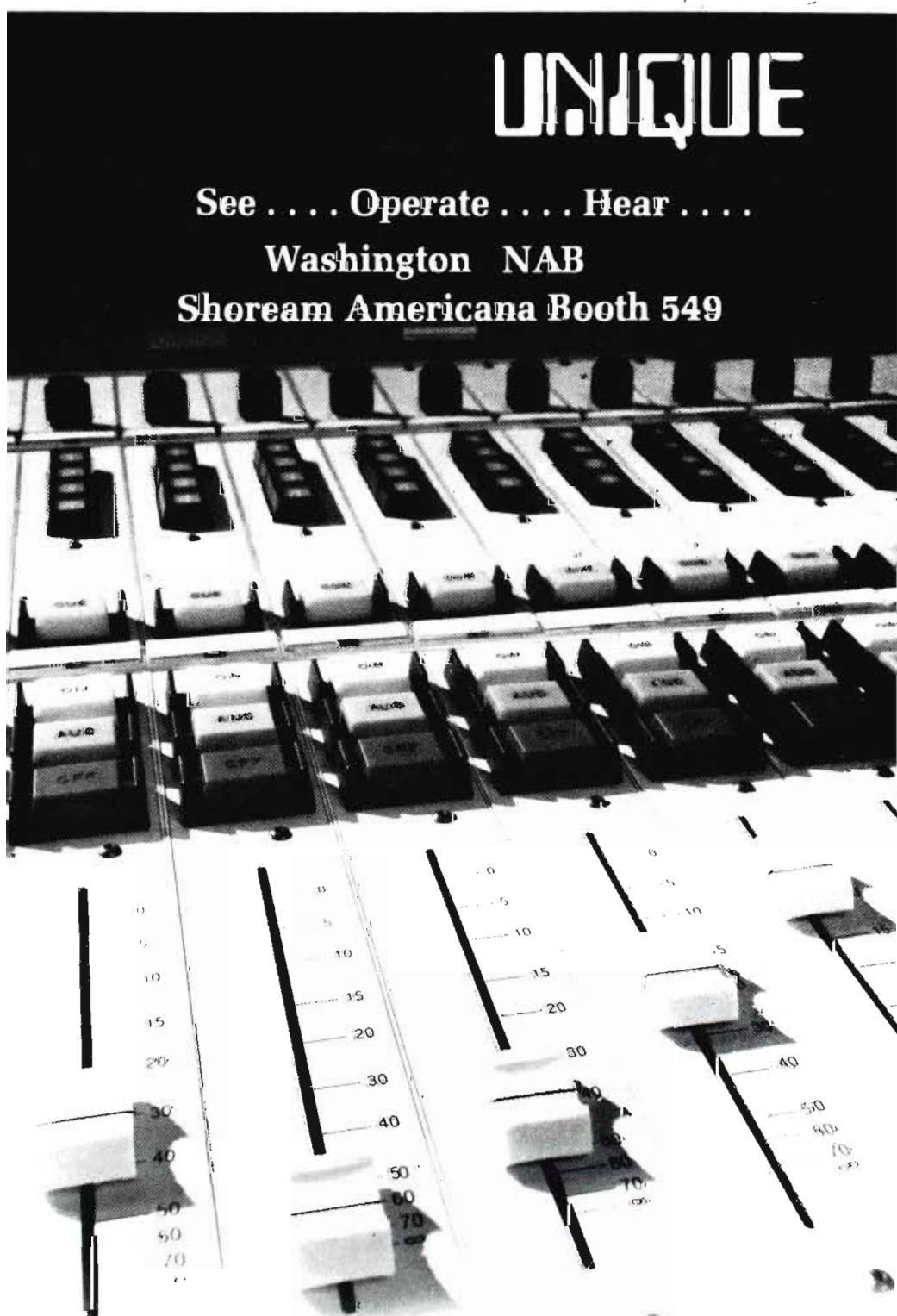
Don't forget that your auto telephone works on long distance, too. Your state-capitol stringer may only have the "next event" and "record" mode codes, but he can get on your air with the big story live and direct when somebody tries to kidnap the governor.

How Does It All Come Together

Very well. And much more easily than you might think. A lot of acts are getting put together, and with a little

careful selection of equipment and programming, a reliable Automatic Transmission System, and some consumer lobbying with your vendors, you can have a big station with a little staff. You should also be able to afford better benefits for your smaller staff, resulting in more responsible, professional and dedicated people on your team.

Your big station can also make you rest easier, for you will be in direct control over more of your broadcast day, with fewer chances for marginal decisions. That's a good feeling at three o'clock in the morning after you've danced the night away . . . □




UNIQUE

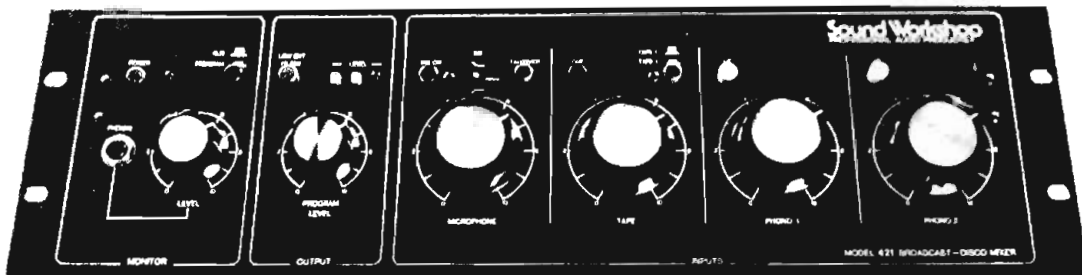
See . . . Operate . . . Hear . . .

Washington NAB
Shoream Americana Booth 549

PACIFIC RECORDERS AND ENGINEERING CORPORATION
11100 ROSELLE ST., SAN DIEGO, CALIFORNIA 92121
TELEPHONE (714) 453-3255 TELEX 695008



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program material. Sound Workshop's Tri-Lite LED Readout gives accurate indication of both average and peak output levels (nominal level is internally adjustable from -10 dBm to +4 dBm.)

The monitor section can select either the cue or program buss, and drives the internal 3 watt headphone amp (plug-in card) or an external monitor amplifier. The program output utilizes a highly linear booster amplifier which is stable into any value of capacitance load and will provide drive levels of up to +20 dBm into 600 ohms or greater, and +26 dBm into 300 ohms. Link-jack patch points provide access for system EQ, or other effects (reverb, delay, etc.) while maintaining line drive capabilities. Low noise op-amps are used throughout, all IC's are mounted in plug-in sockets, and maximum THD is .1%. The Sound Workshop 421 Broadcast/Disco Mixer carries a 2 year parts and labor warranty and sells for \$500.00.

SOUND WORKSHOP PROFESSIONAL AUDIO PRODUCTS, INC.
 1040 NORTHERN BOULEVARD
 ROSLYN, NEW YORK 11576
 PHONE: (516) 621-6710

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SOUND

Is
**One Great Production Library
 And It's From**

I P A

HUNDREDS OF STATIONS:
 all have something in common — they are stations that believe sales and the commercial run hand in hand — they believe that when they sell a local client, it is mandatory to make that client's 30 or 60 seconds of airtime stand out. . . after all, that's the game!

HUNDREDS OF STATIONS:
 are all using I.P.A.'s PRODUCTION LIBRARY: "SOUNDS OF RADIO PRODUCTION." (The "one key" production concept — the most unique production library on the market). Because of the "one key" concept, this library can fit any station format. One musical key leads to greater production flexibility. (We have not found one production director that could argue long against it — most don't, they know).

For Information on and Demo Tape of

**A GREAT PRODUCTION LIBRARY
 A GREAT PROMOTION LIBRARY
 and a GREAT SALES TOOL that will make your
 register ring . . . please send \$2.00 to I.P.A.**

I P A

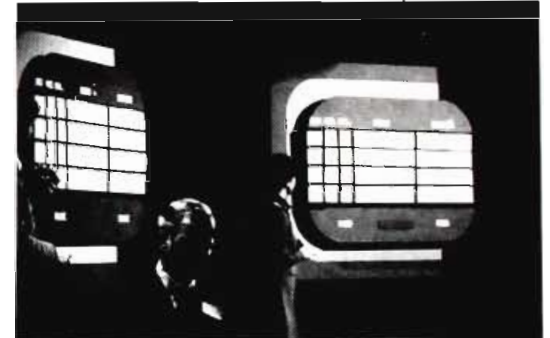
INTERNATIONAL PERFORMING ARTS
 309 Greenwich Ave.
 Greenwich, Conn. 06830
 -Creative Services, Radio Syndication, Time Barter,
 Radio and TV Production Libraries.

I.P.A. is a "Billboard" award-winning production house, a member of the NAB and affiliated with the American International Radio Network.

Want more details? Circle No. 32 on Product Info. Card.

HEADLINE AID FOR TV AUCTIONS

Recording hundreds of bids on old-fashioned writing boards used to be a very messy job in TV auctions. Stations can now employ a new dustless writing system which combines porcelain-on-steel AllianceWall WhyteBoard and Rite-On,



Wipe-Off markers. Hands and clothes stay clean throughout auctions as do the writing boards which can be erased spotlessly with one swipe of dry cloth or tissue.
ALLIANCE WALL CORPORATION
 ALLIANCE, OHIO 44601

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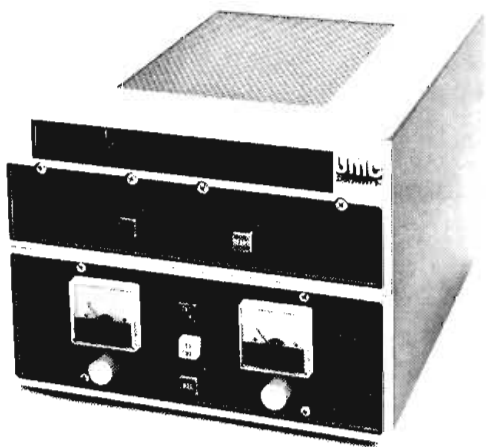
50'S OLDIES NOW AVAILABLE

Due to subscribers demand, The Music Director Programming Service has expanded their basic Oldies Library to include hits from the 50's. The library, available only to radio stations, covers a 22-year span from 1955 through 1976 and is available on 29 reels of tape in either mono or stereo.

The entire Oldies On Tape series now includes 417 hits — and may be purchased in its entirety, or stations can select particular years where their oldies are skimpy.

trolized shaft with 0.00015" T.I.R., and inside-out design. Other features of Type 20 reproducers include a silent, air damped, Teflon coated solenoid and the unique tape head assembly produced by UMC's Beau Motor Division.

Type 20 playback modules were designed to provide all control switches, meters, and indicators right up front for simple, error-free operation. Available in mono or stereo, recorders incorporate a feature allowing manual application of the 1 kHz cue tone whenever required for specialized production formats. A defeat pushbutton manually prevents the automatic application of the cue tone when recording has begun. Meter switching is included for monitoring and maintenance of program bias level, peak recording level, and normal recording level. Type 20 systems have been incorporated



into a number of custom configurations for use not only by the broadcast industry, but in other aspects of the amusement and entertainment fields.

TYPE 20 COMBO
BEAUCART DIVISION
UMC ELECTRONICS COMPANY
460 SACKETT POINT ROAD
NORTH HAVEN, CONN. 06473
PHONE: (203) 288-7731

Want more details?

Circle No. 31 on Product Info. Card.

SOUND WORKSHOP UNVEILS NEW BROADCAST MIXER

Ultra-high performance and flexibility in a low-cost phono mixer/pre-amp is offered in the Sound Workshop 421 Broadcast Mixer. Designed for broadcast production, the Sound Workshop 421 provides 2 stereo phono inputs (magnetic; RIAA), 2 stereo high level inputs, and 1 microphone input (low or high Z).

Any of the stereo inputs can be assigned to the "active summing" cue buss whether or not that input is "on the air" or not. VCA controlled "talkover" can drop the music level as much as 20 dB when the microphone is punched in. A 3 position EQ switch on the mic input provides for flat response or ± 8 dB @ 100 Hz for maximum voice intelegibility. A sharp low-cut filter (switchable) eliminates power absorbing rumble from the turntables without adversely affecting the

Transmitters Love Our Modulimiter.

The Competition Will Hate Your New Sound.

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

The BL-40's patented electro-optical attenuator provides smooth, unobtrusive, true RMS limiting. An ultra fast F.E.T. peak limiting section assures absolute protection from unwanted over modulation without peak clipping. Attack time is essentially instantaneous.

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

Available from your UREI dealer.



UREI

11922 Valerio Street
 No. Hollywood, California 91605 (213) 764-1500
 Exclusive export agent: Gotham Export Corporation, New York

Want more details? Circle No. 28 on Product Info. Card.

George Burns who also does TM's highly successful "Stereo Rock" which is now on the air in over 60 markets.

"Beautiful Rock" is being produced both for automated and live stations, and Nickell pointed to the fact that over half of the present clients are "live" at least part of the day.

TM PROGRAMMING, INC.
1349 REGAL ROW
DALLAS, TEXAS 75247
PHONE: (214) 634-8511

*Want more details?
Circle No. 42 on Product Info. Card.*

ADWAR COLOR PORTABLE.

HIP SWITCHER

Extending the advantages of their monochrome Hip-Switcher to portable color video news gathering and field production, Adwar Video of New York now offers a new Color Hip-Switcher. This 2-pound belt-carried device, connected to a single portable recorder, allows the master cameraman to switch, dissolve, superimpose and fade between the images of his own and a second camera up to 100 feet away.

No extra sync generator or color phase shifter is needed. The master camera viewfinder previews either camera image and also monitors the program dur-



ing recording. Vertical interval switching and a built-in proc amp insure clean edits. An external monitor switch and sync generator are installed inside the master camera at Adwar, or in the field with an optional kit. The phase shifter, part of a small junction box connecting the cameras, avoids color shifts during fades.

The ability to produce an edited 2-camera tape of first generation quality, plus the elimination or reduction of post-production time and expense, makes the use of Adwar's Color Hip-Switcher, costing only \$995.00, a major breakthrough for portable color video production.

ADWAR VIDEO CORPORATION
100 FIFTH AVENUE
NEW YORK, NY 10011
PHONE: (212) 691-0976

*Want more details?
Circle No. 43 on Product Info. Card.*

WE'RE RUNNING OUT OF ENERGY

ON ENERGY with Mike Reagan is a 2½-minute daily radio feature focusing on a topic your listeners want to hear about: ENERGY! The show is produced in language that people can relate to. No technical jargon or complicated theories. Just straightforward information on what is going on in this country about the energy problem, and what it means to the average American.

ON ENERGY is an interesting way to help satisfy your news or public affairs commitment. The host of the show, Mike Reagan, is a prominent national radio/tv figure who works closely with his father, Ronald Reagan.

ON ENERGY is free and exclusive to one station per market. More information and demo available.

MIKE REAGAN FILLS YOU IN



Produced by



Carruthers
Broadcast
Consultants

14724 Ventura Blvd., Suite 1010
Sherman Oaks, CA 91403 / (213) 783-7212

Marketed by



Want more details? Circle No. 40 on Product Info. Card.

OTARI INTRODUCES NEW GENERATION OF COMPACT PROFESSIONAL RECORDERS

At the 1977 NAB show, Otari will introduce a new line of professional recorders, the Mark II; a cue tone accessory for its automated radio station reproducer; and a full track version of its MX-5050 recorder.

Mark II: Model designation of the new generation of Otari machines is the Otari Mark II. It combines all the features and benefits of the popular MX-5050 recorder with several new items not usually found in recorders in this price range. Its new features include separate transport and electronics to allow mounting versatility in rack or console, dc capstan servo with ±7% pitch control as standard instead of an accessory, all plug-in electronics for ease of service, complete accessibility on front and rear panels to electronics adjustments, and an interface jack for coupling a dbx or Dolby noise reduction system.

Two versions of the Mark II are available, both with half-track (0.075 or 1.9 mm track) format: a two channel quarter-inch and a four channel half-inch. Mounting configurations include rack (standard), and optional table top console and floor console. Price of the Mark II is \$2,195 for the two channels, \$3,195 for the four channel.

Budd Clain of the firm tells BP&P the new series was made available due to the difficulty many radio stations were having in locating oldies in mint condition.

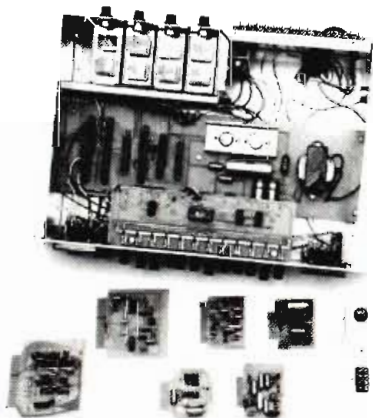
THE MUSIC DIRECTOR PROGRAMMING SERVICE

BOX 103
INDIAN ORCHARD, MASS. 01051
PHONE: (413) 783-4626

*Want more details?
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NEW, FULLY AUTOMATIC VIF INTERMIX MODELS DESIGNED FOR MAXIMUM FLEXIBILITY AND TIGHT CUEING

Two new VIF Intermix Models (Model 3000-STB Stereo and Model 2000-B Monaural), designed for use in radio station automation, are now available. The new models offer completely automatic intermix between three sequential and one real time program sources.



When used in radio station automation, where tight cueing is essential, the VIF Intermix program transfer is keyed by a 25 Hz tone, and the actual switching can take place at either the beginning or ending of the tone, depending on the mode selected. For maximum cueing flexibility, VIF provides a built-in variable delay which operates in either mode. A silence sensing back-up system is also included in case program material is missing.

Other features of the VIF Intermix Models include: All solid-state circuitry utilizing computer type integrated circuit logic; plug-in cards for switching capability and all program sources; photo cells for completely noise-free switching of all audio functions; built-in speaker for cueing or off-the-air monitoring; light emitting diode program stage indicators; pushbutton rapid advance; and VU meter(s) pre-set so that zero equals plus 4 dBm, with other output levels available

on request at no additional charge.

Manufactured in the United States, the VIF Intermix Models are economically priced at just \$1,195 for the 3000-STB Model and \$1,045 for the 2000-B with both silence sensing and 25 Hz sensing capabilities. (A 2000-B Model is also available with silence sensing only for \$925.)

VIF INTERNATIONAL
P. O. BOX 1555
MOUNTAIN VIEW, CA 94042
PHONE: (408) 739-9740

*Want more details?
Circle No. 39 on Product Info. Card.*

TM'S "BEAUTIFUL ROCK"

TM Programming's vice president and general sales manager, Ron Nickell, has announced that their new "Beautiful Rock" service is already on the air in 10 markets.

Nickell pointed out that the soft rock format, over one year in the research stages, has opened with one of the most impressive market lists in the history of

The Original Radio Network Series

Dragnet

starring Jack Webb
BACK ON THE AIR!
Now available for local purchase



CHARLES MICHELSON, inc.
9350 Wilshire Blvd., Beverly Hills, Ca. 90212 • (213) 278-4546

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syndicated programming. Stations already on are: KAFM (FM)—Dallas; WDJQ—Baltimore; KIFM (FM)—San Diego; KUUU—Seattle; KUDL (FM)—Kansas City; KIOG (FM)—Phoenix; WSCQ—Columbia, SC; KBMJ—Las Vegas; WRQN (FM)—Portland, Maine; and KNUW (FM)—Great Falls, Montana.

Nickell said that there are 12 more stations committed to the format that cannot be revealed at this time due to competitive situations.

"Beautiful Rock" is consulted by

The entertainment Value of Record Report[®] may be news to you.



Record Report is a syndicated feature that brings the most newsworthy recording artists to your station twice a day. Each three and a half minute show features Robert W. Morgan with three news items about today's hottest hitmakers, including a voice actuality of one of them. During the past year, Record Report has featured actualities with practically every major recording personality, from Elton John to Olivia Newton-John. So we offer your station the chance to feature artists who are often inaccessible to your competition.

On top of that, you may find that Record Report can help you fulfill your news commitment.

All this makes Record Report a

priceless feature. And in fact, that's exactly what it is, because it's provided without charge exclusively to one station in a broadcast area.

We supply two programs each weekday, for a total of ten shows a week. Each contains a one minute commercial for a national sponsor to be run as part of the program. You then have the option of running each show a second time, and selling the commercial slot to a non-competitive local sponsor. If you'd like more information, or would like to hear a current week's copy of Record Report as a sample, call us. But please do it quickly, before your competition beats you to it. Because as they say, good news travels fast.



with ROBERT W. MORGAN

FILMWAYS RADIO INC.
1610 N. Cahuenga Blvd., Hollywood, CA 90028
TELEPHONE (213) 462-6421

Want more details? Circle No. 35 on Product Info. Card.

George Burns, who also does TM's highly successful "Stereo Rock" which is now on the air in over 60 markets.

"Beautiful Rock" is being produced both for automated and live stations, and Nickell pointed to the fact that over half of the present clients are "live" at least part of the day.

T M PROGRAMMING, INC.
1349 REGAL ROW
DALLAS, TEXAS 75247
PHONE: (214) 634-8511

Want more details?

Circle No. 42 on Product Info. Card.

ADWAR COLOR PORTABLE

HIP-SWITCHER

Extending the advantages of their monochrome Hip-Switcher to portable color video news gathering and field production, Adwar Video of New York now offers a new Color Hip-Switcher. This 2-pound belt-carried device, connected to a single portable recorder, allows the master cameraman to switch, dissolve, superimpose and fade between the images of his own and a second camera up to 100 feet away.

No extra sync generator or color phase shifter is needed. The master camera viewfinder previews either camera image and also monitors the program dur-



ing recording. Vertical interval switching and a built-in proc amp insure clean edits. An external monitor switch and sync generator are installed inside the master camera at Adwar Video, 1349 Regal Row, Dallas, Texas 75247.

WE'RE RUN OUT OF EN

ON ENERGY with Mike Reagan is a 2½ hour feature focusing on a topic your listeners care about: ENERGY! The show is produced by people you can relate to. No technical jargon, no theories. Just straightforward information on energy in this country about the energy program and what it means to the average American.

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MIKE REAGAN FILLS YOU IN



Produced by



Carruthers
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features and benefits of the popular MX-5050 recorder with several new items not usually found in recorders in this price range. Its new features include separate transport and electronics to allow mounting versatility in rack or console, dc capstan servo with $\pm 7\%$ pitch control as standard instead of an accessory, all plug-in electronics for ease of service, complete accessibility on front and rear panels to electronics adjustments, and an interface jack for coupling a dbx or Dolby noise reduction system.

Two versions of the Mark II are available, both with half-track (0.075 or 1.9 mm track) format: a two channel quarter-inch and a four channel half-inch. Mounting configurations include rack (standard), and optional table top console and floor console. Price of the Mark II is \$2,195 for the two channels, \$3,195 for the four channel.

Marketed by





matching program length exactly to available air time. Price is \$1,650 for two channel and \$2,495 for four channel.

DP-1010 16:1 Duplicator: This is a new low cost 16:1 duplicator that produces both cassette and open reel tapes, either two or four track, from 1/4 or 1/2 inch masters. The DP-1010 master unit has a reel-to-reel configuration with a modular add-on 1/4-inch bin loop for larger production runs. Slaves are field modifiable between cassette and open reel. Price of the DP-1010 is \$13,000 for master and three slaves, or \$15,950 for master, bin loop accessory, and three slaves.

OTARI CORPORATION
 981 INDUSTRIAL ROAD
 SAN CARLOS, CA 94070
 PHONE: (415) 593-1648

Broadcast Buffoonery

By Robin Lee Grube



"Why don't you fix the equipment so it breaks down during the day... when you're awake?"

B.W.I. PRODUCTIONS
 10717 WEST 90TH TERRACE
 OVERLAND PARK, KANSAS 66214
 PHONE: (816) 358-5250

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NEW FERRITE REPLACEMENT HEAD

Cut the Noise



Program-Controlled Filter/Expander

Suppresses mechanical, electronic, and tape system noise, or restores program dynamic range by linear broadband expansion. Variable threshold adjustment allows precise selection of restoration point. Visual indication of threshold coincidence and full expansion.

Model 241, \$270.

INOVONICS
 INCORPORATED

503-B Vandell Way, Campbell
 CA 95008 (408) 374-8300

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Broadcast Programming Production

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FORMATION ON ITEMS CIRCLED BELOW:

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4	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
4	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Use this card up to 6 months after issue date.

NAB will be the first showing of the full track version which has single channel record and reproduce capability, plus two channel-half track reproduce capability as well. MX-5050 professional features include front panel edit and cue controls, motion sensing, precision mounted splicing block on head cover, synchronous reproduce, professional XLR connectors for line-in and 600 ohm line output, variable or fixed outputs (at +4 dBm or -10 dBm), front adjustable bias and equalization, built-in test and cue oscillator. Price is \$1,450 for the one and two channel. The four channel, which includes as standard a dc capstan servo, sells for \$2,495. Options include rack mount kit, portable case, remote control, and dc servo for the one and two channel.

MX-5050 with variable speed ($\pm 10\%$) dc capstan servo will also be shown at NAB. This option is particularly useful in

"The Radio Program" slips every so often and actually dispenses useful information.

After over a thousand hours of live on-air testing, "The Radio Program" is now ready for the world. TRP is packaged with station promos, tie-ins and ways to make a buck by running it. There are two forms now available, a full four-hour show to run five days a week or a one-hour spectacular for daily airing. Tapes are 7 1/2 ips. in either mono or stereo depending on the use application. Tie-ins include T-shirts, a magazine and various other nostalgic "offers" reminiscent of the Golden Age of radio.

If you are looking for an alternative to current programming, something in the spirit of Bob and Ray; Hudson and Landry; Goebbel and Goerring, this just might be the ticket. BWI will furnish demo tape and content information on request.

BACK ISSUES

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

A. Vol. 1 / No. 1; April/May 1975
"Clive Davis and Buzz Bennett on music programming," "TV Computer animation," "Some basics of competitive production," "Dallas/Ft. Worth, Texas radio."

B. Vol. 1 / No. 2; July/August 1975
"Syndicated Programming," "Stereo Tape Machine Alignment," "Programming research in TV," "Chicago Radio."

C. Vol. 1 / No. 3; Sept/Oct 1975
"Imaginative radio production," "Match Game '75," "FM vs. AM programming," "Radio press publicity."

D. Vol. 1 / No. 4; Nov/Dec 1975
"Radio comedy," "Spanish language television," "Which formats attract the largest audience?," "Radio programming in Atlanta."

E. Vol. 2 / No. 1; Jan/Feb 1976
"Why are you playing that record?," "Cue tones and the tight automation format," "TV news gathering," "Notes on becoming a production pro."

F. Vol. 2 / No. 2; Mar/Apr 1976
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"TV promotional spots," "Radio program syndication—Tom Rounds."

G. Vol. 2 / No. 3; May/June 1976
"Tape care for maximum performance," "Electronic graphics and visual programming effect," "New Orleans radio."

H. Vol. 2 / No. 4; July/August 1976
"Exorcising the demons of radio," "Radio production libraries," "TV news gathering and Super 8 film," "Radio program syndication, Part 2, features-Harry O'Connor."

I. Vol. 2 / No. 5; Sept/Oct 1976
"Gary Owens and Charlie Tuna on the radio personality," "The practical radio broadcast console," "Film vs. Video tape, part 1," "MOR—the fable of the mysterious lost format—Larry Vanderveen."

J. Vol. 2 / No. 6; Nov/Dec 1976
"The public affairs time bomb—how to stop the explosion," "Caution: Stereo can be hazardous to your mono," "Film vs. Video tape, part 2," "Seattle Radio, part 1."

K. Vol. 3 / No. 1; Jan/Feb 1977
"Seattle Radio, Part 2," "Music Customizing," "Retail Television Commercials," "Giving Your TV Station a Face Lift."

BP&P - Back Issues
P.O. Box 2449
Hollywood, CA 90028

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

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HANDBOOK OF RADIO PUBLICITY AND PROMOTION By Jack Macdonald
An encyclopedia of radio promotion, covering contests, outside stunts, fun promotions for special days, weeks, etc.
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Covers every phase of radio production from announcements to the overall station "sound". Special emphasis on sales and production expertise.
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Covering everything to know about mak-

ing highest quality professional audio tape recordings. Including modern techniques in dubbing, special effects, mixing, reverb, echo, and synthesis — for both stereo and quad. Recommended for all broadcast recording applications.
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This comprehensive volume presents an extremely practical approach to radio advertising sales— to obtain better results for the salesman, station, and sponsor.
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Six easy to listen to cassettes dealing with the "self-reliance" method of selling radio. A must for training new salespeople or for use as a refresher course for current staff. In use at over 200 stations nationwide. With cassette folder.
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My full remittance in the amount of \$_____ is enclosed. (California

residents add 6% sales tax; foreign orders

add \$1.00 per book).

Sorry, we cannot bill you for books.

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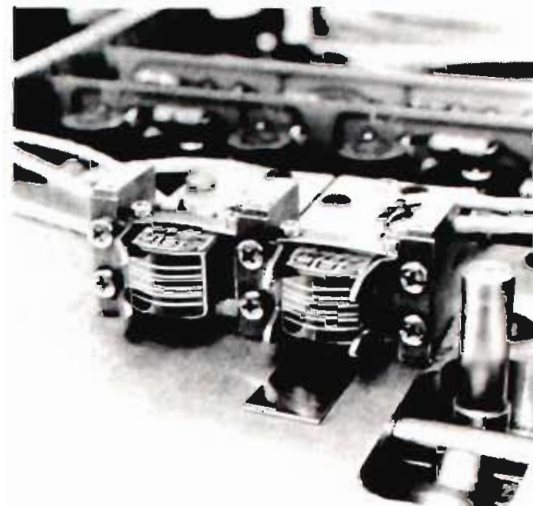
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City _____

State _____ Zip _____

FOR CART MACHINES DEVELOPED BY SAKI MAGNETICS

Saki Magnetics, of Santa Monica, California, introduces the first ferrite head for the broadcast industry's cart machines. This new Saki head is manufactured of hot-pressed ferrite with glass-bonded gaps. A new head is plug-to-plug com-



patible with the original heads used in these machines. A life expectancy of 10 times that of a metal head is conservative.

For more information contact:

SAKI MAGNETICS, INC.

1649 - 12TH STREET

SANTA MONICA, CA 90404

PHONE: (213) 451-8611

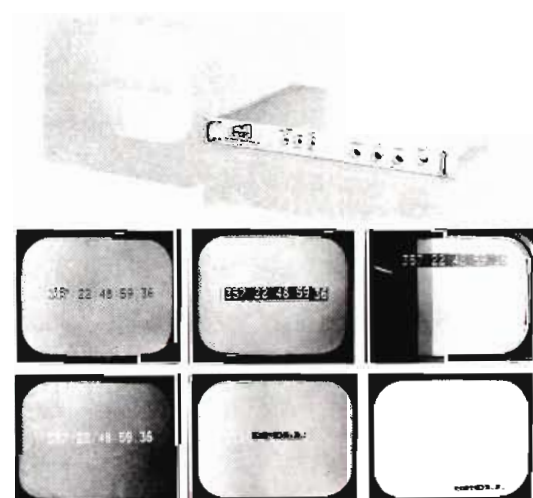
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Circle No. 48 on Product Info. Card.

NEW VIDEO MIXER CONVERTS BCD INPUTS INTO DISPLAYS OF UP TO 16 CHARACTERS

A new Video Mixer inserts up to 16 characters of BCD data into video data, producing a composite information display, is now available from Moxon, Inc., Irvine, California, for use in any video monitoring or TV application requiring display of 16 character messages such as time data (year/day/hour/minute/seconds/milliseconds).

Designated the Remote Video Display Model 557, the compact video mixer, which may be rack mounted, contains all controls for adjustment or setting of the display anywhere on CRT, as well as sel-





Is
Larry Nelson
live...?

He's better than live.

For one thing, we burn the outtakes. We don't take Larry's talent lightly. He's among the best. His morning show on Seattle's KOMO has been #1 for years. * So when we produce the Larry Nelson Show it's with the same approach that a dedicated filmmaker uses when combining a major talent with a fine property. Seventeen years in the programming and syndication business have taught us that's what it takes to provide America's radio stations with warm, creative personalities, fine adult music, and the dependable 7-days-a-week consistency that attracts and keeps loyal, happy listeners.

It works. And we can prove it. Call us toll free at 800-426-9082 and ask for the "Better Than Live" Larry Nelson Show.

* ARB. Adults 18+ 6 am - 10 am M-F, APR - MAY 1970 through OCT - NOV 1976

Broadcast Programming International, Inc.

Pacific National Bank Bldg., Bellevue, WA 98004 (206) 454-5010

Want more details? Circle No. 1 on Product Info. Card.

BPI



matching program length exactly to available air time. Price is \$1,650 for two channel and \$2,495 for four channel.

DP-1010 16:1 Duplicator: This is a new low cost 16:1 duplicator that produces both cassette and open reel tapes, either two or four track, from ¼ or ½ inch masters. The DP-1010 master unit has a reel-to-reel configuration with a modular add-on ¼-inch bin loop for larger production runs. Slaves are field modifiable between cassette and open reel. Price of the DP-1010 is \$13,000 for master and three slaves, or \$15,950 for master, bin loop accessory, and three slaves.

OTARI CORPORATION
 981 INDUSTRIAL ROAD
 SAN CARLOS, CA 94070
 PHONE: (415) 593-1648

Want more details?

Circle No. 44 on Product Info. Card.

ARS-1000 Automated Radio Station

Reproducer: An important new accessory is now optionally available for this machine, a 25 Hz cue tone sensor and variable time delay. The ARS-1000 is a ruggedly built rack mounted reproduce machine designed to meet the special needs of the automated radio broadcaster for long term reliability under continuous operation. Its features include two speeds — 7½ and 3¾ ips., two channel stereo (half track) head stacks, recessed front adjustable output level and head azimuth, plug-in professional grade PC boards and relays, IC preamp in head assembly for improved S/N, simple operation plus removable Play and Stop, ready light to indicate proper tape threading, special long-life polypropylene pinch roller and ball bearings.

Priced at \$1,200, the ARS-1000 has a full one-year warranty on parts (except heads) and labor. With cue tone sensor and variable time delay, the price is \$1,295.

MX-5050 Compact Recorder: A full capability professional recorder, with 10½ inch reels, three motors, and one, two or four channels on ¼-inch tape. New at NAB will be the first showing of the full track version which has single channel record and reproduce capability, plus two channel-half track reproduce capability as well. MX-5050 professional features include front panel edit and cue controls, motion sensing, precision mounted splicing block on head cover, synchronous reproduce, professional XLR connectors for line-in and 600 ohm line output, variable or fixed outputs (at +4 dBm or -10 dBm), front adjustable bias and equalization, built-in test and cue oscillator. Price is \$1,450 for the one and two channel. The four channel, which includes as standard a dc capstan servo, sells for \$2,495. Options include rack mount kit, portable case, remote control, and dc servo for the one and two channel.

MX-5050 with variable speed (±10%) dc capstan servo will also be shown at NAB. This option is particularly useful in

**B.W.I. PRESENTS —
 "THE RADIO PROGRAM"**

Once upon a time there were three beards . . . Jim, Fred and Art . . . they had spent many years in broadcasting and were unhappy with the way radio had been turned into a record player with the time and temperature added. One day (about a year ago) they decided to do something about it. The result is "The Radio Program". Once again radio has become the theatre of the mind! During the program listeners are taken to a hundred could-be worlds in a thousand maybe years . . . and a lot of other places. The show features humor, information, and occasionally music, but not always in that order. In addition, listeners are instructed in the finer points of "Earth Diving", and how to prepare cranberry sauce in the privacy of their own cars.

With over thirty voices (the host and others) interviews with interesting people are possible. From cat-flingers to professional shouters, "The Radio Program" endeavors to put fun back into the medium. While the main purpose is whimsy, "The Radio Program" slips every so often and actually dispenses useful information.

After over a thousand hours of live on-air testing, "The Radio Program" is now ready for the world. TRP is packaged with station promos, tie-ins and ways to make a buck by running it. There are two forms now available, a full four-hour show to run five days a week or a one-hour spectacular for daily airing. Tapes are 7½ ips. in either mono or stereo depending on the use application. Tie-ins include T-shirts, a magazine and various other nostalgic "offers" reminiscent of the Golden Age of radio.

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Broadcast Buffoonery

By Robin Lee Grube



"Why don't you fix the equipment so it breaks down during the day . . . when you're awake?!"

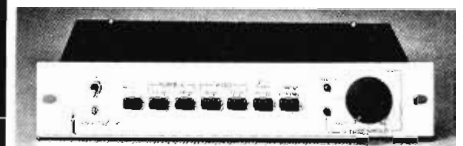
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 10717 WEST 90TH TERRACE
 OVERLAND PARK, KANSAS 66214
 PHONE: (816) 358-5250

Want more details?

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NEW FERRITE REPLACEMENT HEAD

**Cut
 the Noise**



**Program-Controlled
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Suppresses mechanical, electronic, and tape system noise, or restores program dynamic range by linear broadband expansion. Variable threshold adjustment allows precise selection of restoration point. Visual indication of threshold coincidence and full expansion.

Model 241, \$270.



503-B Vandell Way, Campbell
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Want more details?

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For Some of the Best Sales Jingles Available, Give Us a Jingle: (213) 882-0177

Contemporary custom-produced commercials and image jingles for your advertisers at reasonable prices. Custom logos for your station also available.



Box 3133 / N. Hollywood, CA 91609

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CUSTOM RECORD PRESSING

No order too large or too small. Complete production capabilities, including mastering, matrix, pressing, printing, and fabrication.

Excellent quality for syndicated radio programs, specials, commercials, and demos.



AWARD
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Inglewood, CA 90304
(213) 645-2281

↑ *Want more details?*
Circle No. 52 on Product Info. Card.

of Broadcasters convention in Washington, March 27-30.

Two of the products incorporate microprocessor technology, one incorporates the new 3M miniature data cartridge, and one provides chroma-key capability for cameras generating NTSC color video:

The 3M Datavision Model D-8800 Character Generator, the industry's first dual-microprocessor generator, which has an expanded repertoire of present capabilities and superior longevity through software updating.

The 3M Model 516 Studio Production Switcher, whose microprocessor permits simplified and more reliable operations and allows the storage of up to four pending program operations.

The 3M Model 6220 In-Line Image Enhancer, which not only enhances NTSC color video output from a camera or video recorder, but also features an alternate output suitable for chroma-key use.

The 3M Model DCS-1 Data Cartridge Storage Unit, which provides memory for the Model D-3000 and D-2000 character generators, storing up to 300 pages on a miniature tape cartridge.

3M COMPANY
P. O. BOX 33600
ST. PAUL, MINNESOTA 55133
PHONE: (612) 733-9853

↑ *Want more details?*
Circle No. 53 on Product Info. Card.

COMPACT MONITOR SPEAKERS FOR STUDIO USE

The David series of loudspeakers from Visonik of America are the perfect speakers for broadcast and recording studio use. The D-30, shown in mastering facility, provides an accurate and linear frequency response and extremely wide dispersion. These characteristics, in addition to small size, make for maximum monitoring in minimal space.



The D-50, and compact but somewhat larger D-60, D-80 and D-100, are other David speakers that are accurate and have good power handling capability, ideal when space is critical and maximum sound is desired. Prices range from \$95 for the D-30 up to \$259 for the larger speakers. Shown on the left is the D-30, with and without the grille.

VISONIK OF AMERICA, INC.
1177 - 65TH STREET

OAKLAND, CA 94608
PHONE: (415) 653-9711

↑ *Want more details?*
Circle No. 54 on Product Info. Card.

NEW COMPUTER-CONTROLLED BROADCAST AUTOMATION SYSTEM FROM IGM

New addition to the 700 series of computer-controlled broadcast automation systems at IGM, Bellingham, Washington, is the Model 755. Dual DEC Floppy Disc drives incorporated into this design, as well as other factors, place the 755 system at the very latest "state of the art". Furthermore, the basic 755 unit can perform all of the tasks outlined below with no troublesome options among which to decide. One can use as few of those abilities as he needs, or increase the functions of the 755 later, without buying additional or different units. Formerly, many of these capabilities were available only in the Model 770.



Some of the chief features of the Model 755, which is less costly, are:

1 - Faster access to eight days of programming information, via Floppy Disk storage.

2 - Up to four different terminal-based input/output procedures may be run concurrently with on-air system switching, logging, and control activities.

3 - Can operate a maximum of three CRT's, one R.O. logger device and one teleprinter or other (ASCII serial) computer-terminal or communications terminal, although the unit may be operated with a minimum of one CRT and one R.O. logger, together with the 16K CPU and dual Floppy Disk drive.

4 - 1,000 title descriptions and as many as 32 special source descriptions. 2,400 switching events per day for eight days.

5 - Capable of voice tracking and advance cueing of random audio sources (like IGM Go-Cart or new IGM Magna-Carta).

6 - For ease of data entry, uses English commands and/or menu-type specification of parameters.

IGM
4041 HOME ROAD
BELLINGHAM, WN 98225
PHONE: (206) 733-4567

ection of small or large characters in black or white, with or without black surround.

Following initial connections the only requirement for operation is to set the display desired and then feed in appropriate BCD data.

Important specifications include character height of 16 or 32 lines and compositions of 7 x 8 dot matrix. Composite video input of 0.75 volts p-p to 1.3 volts p-p into 75 ohm termination. Parallel BCD input must be TTL compatible where logic "1" is greater than +2.5 volts, logic "0" equals 0 to +0.5 volts.

The unit is priced at \$1,500, and delivery is quoted at 60 days A.R.O.

MOXON, INC.

2222 MICHELSON DRIVE

IRVINE, CA 92714

PHONE: (714) 833-2000

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GOOD MUSIC COMPANY ADDS NEW MUSIC SERVICE

The Good Music Company, of Hollywood, California, are suppliers of custom-produced instrumental versions of million-seller contemporary music, in "good music" arrangements. Over 500 quality music stations throughout the United States, Canada, and Australia are currently using the music service.



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Demos are available for both the instrumental and vocal music services.

THE GOOD MUSIC COMPANY

3518 CAHUENGA WEST, SUITE 305
HOLLYWOOD, CA 90068

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Tennessee distributors: Auditronics, Inc., Studio Supply Company

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CONTACT BOX MK

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NEW VTR CONTROLLER FROM BTX

The new 4220 frame accurate edit code comparator from BTX Corporation compares any present SMPTE time code with any parallel decoded SMPTE data off tape and provides a command signal to start or stop VTRs and audio recorders, and activates an LED signal light when the dialed-in tape location is reached.



The 4220 comparator operates in both play and rapid shuttle modes, and in both forward and reverse tape motion. Typical applications include controlling VTRs and audio recorders using SMPTE time code for accurate frame-by-frame editing, and upgrading existing tone editing systems for SMPTE time code compatibility.

The 4220 is packaged in a rugged metal case the size of a transistor radio and is designed to survive the rigors of everyday continuous use in the tape room or production studio. It is fully compatible with all SMPTE time code editing equipment and sells for \$495.00.

THE BTX CORPORATION
438 BOSTON POST ROAD
WESTON, MASSACHUSETTS 02193

Want more details?
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FREE BOOKLET OFFER: "SPATIAL HIGH FIDELITY THROUGH SQ QUADRAPHONIC RECORDING AND BROADCASTING"

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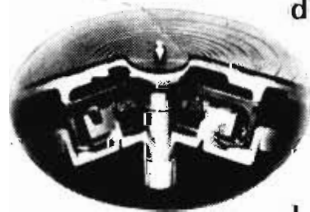
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