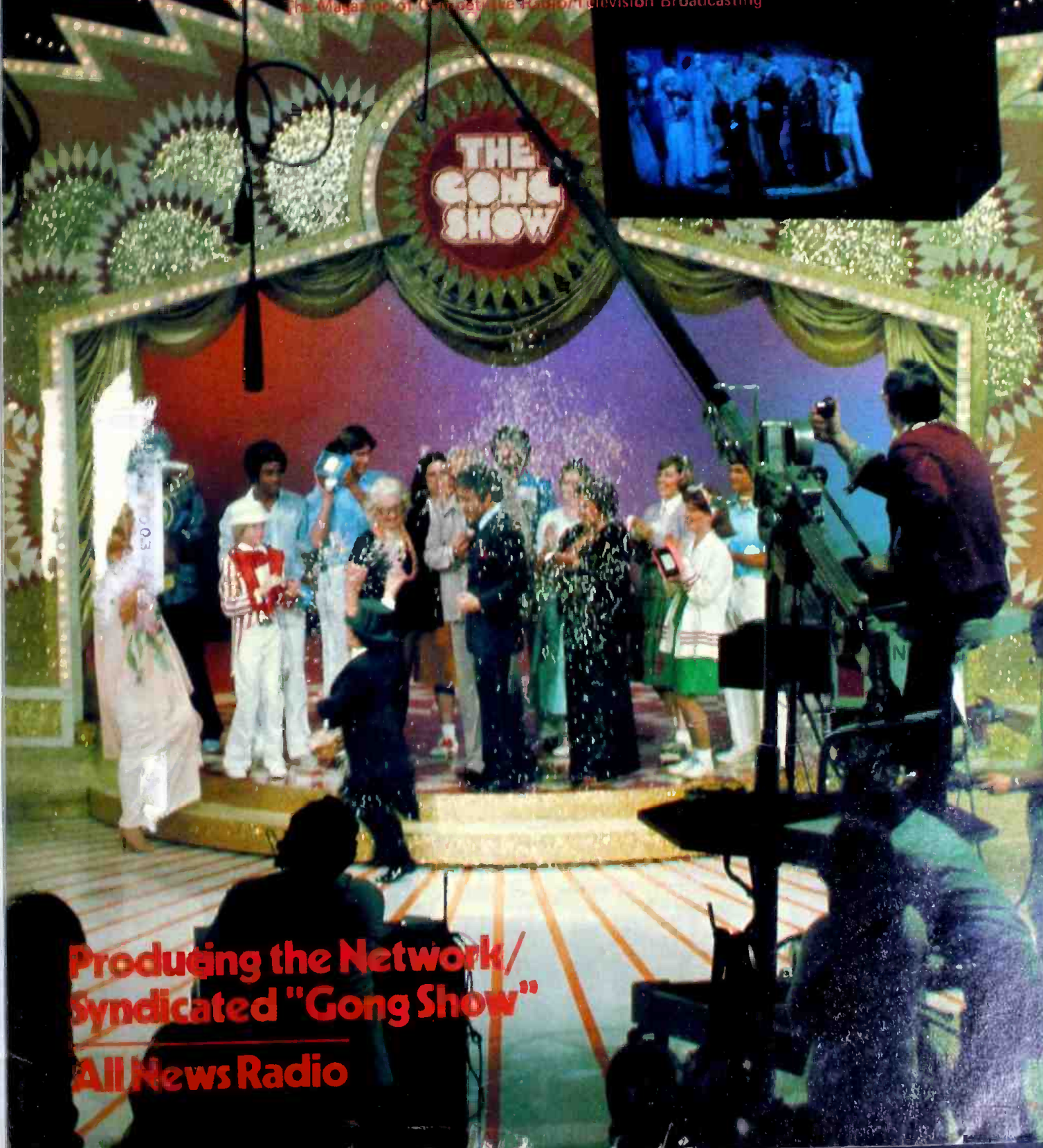


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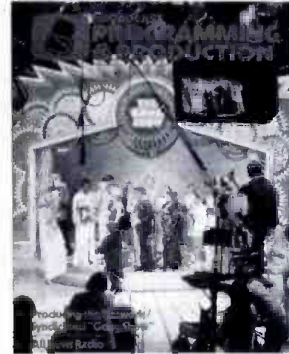
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"Broadcast Programming & Production" is published bi-monthly by Recording & Broadcasting Publications, 1850 N. Whitley Ave., Suite 220, Hollywood, CA 90028, and is sent to qualified recipients. Subscription rates: \$7.00 per year United States; \$8.50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

Controlled Circulation postage paid at Los Angeles, California.

Postmaster: Send form 3579 for address correction to:

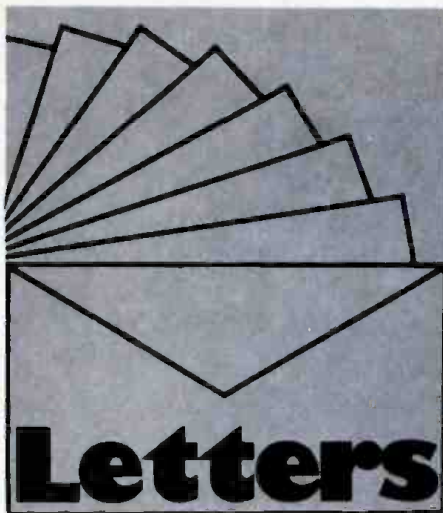
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from: JOHN B. LOW
PROGRAM DIRECTOR
WCTN RADIO
POTOMAC, MD

Just a word to say your magazine has greatly aided me in ways of practical application. As program director of WCTN, I am constantly working to update the image and sound of contemporary Christian radio. Times have changed in this unique field, and "*Broadcast Programming and Production*" helps to inform and challenge me in my work. Thanks for such a useful publication!

from: JEFFREY B. GOLDMAN
RADIO PROGRAMMING/
MANAGEMENT
SOUTHFIELD, MICH

After working in and with medium-small and small market radio stations for a number of years, I have found that one of the weakest links in the programming chain of a station in this category is most often the locally produced commercial. Syndicators and consultants can polish the music, networks can supplement and aid the news department, the NAB, RAB, and NRBA can help with sales aids, but the actual production of commercials can only be improved upon by the station itself.

It appears that many small stations are under the impression that size is synonymous with commercial quality. Nonsense! A small station often has just as good resources for quality production as do the giants. Here are some hints which may be helpful in the "cleaning up" of local production.

1. A well-written spot should open with an attention getting phrase and describe the product or service complete with address and local information.

2. Ask yourself if it is necessary to use music, multiple voices, sound effects, or extensive editing in your production. If

the answer is yes, make sure the music and/or production compliments the spot. Keep in mind that some of today's best commercials are straight voice. Of course, it is always advisable to consult with the sales and copy department before making your final decision.

3. Do not try to be humorous unless you can carry it off.

4. Does the spot fit your format? A spot with a "stars and stripes forever" flavor has no place in a beautiful music station, nor will Percy Faith music in the background get the attention of an AOR listener.

5. If a client has a spot that does not fit your format, try working with them to make the necessary changes. Admittedly, it is not always easy to change their attitude, but a poor spot neither helps you nor the client. Often a client will insist upon doing their own spot even though they may not have a good delivery. Again, try to work with them, it is not necessary to rush them into the studio and have them do what I call a "talk and cart" spot. Make several takes and give some *constructive* criticism. With a little time and coaching you would be surprised what people can do.

6. Does the commercial make sense? It may to you, but remember the listener is not privileged to inside information and will not respond to obscure references. *Never assume the listener will automatically understand your spot.*

7. Finally, keep in mind your commercial is trying to sell a product or service, not your production technique.

Taking the above hints in mind will aid your station in becoming more profitable and professional sounding.

from: STEVE BIANCHI
Program Director
WKRI RADIO
WEST WARWICK, RI

Not only were your articles on *The Mellow Sound* enlightening, but for me, they proved to be inspirational. Gary Kleinman's interview of TM's Ron Nickell, and the follow-up story by Michael Carruthers were good reading for programmers constantly searching for those large hidden audiences.

And now for those of us who are searching for the 35 to 49 year old listeners who hate rock and C&W, who think MOR is rock anyway, and who accept beautiful music as a bland yet listenable alternative. (Trumpets please) I hereby announce the creation of a new, improved format for these people. Name? *Light jazz!* or *Mellow MOR!* or possibly *MOR for FM!* It could steal away many of the 34 to 49 people who listen to beautiful music because there's nothing else. It's really not contemporary MOR as we know it, (as Andy Key of KRUZ men-

tioned in his letter, Andy Williams ain't enough, and neither is Roger Whittaker for that matter), but it's the *contemporary work* of artists who were the MOR stars of the 60's, and even the 50's. In case you haven't heard, the following people are still recording some beautiful stuff: Nancy Wilson, Lou Rawls, Tony Bennett, Carmen Macrae, Sarah Vaughn, Johnny Mathis, Peggy Lee, Sergio Mendes, Jack Jones, Dionne Warwick, Ray Coniff, Vikki Carr, Arthur Prysock, Barbra Streisand, Four Freshmen, etc.

Unlike mellow rock, mellow MOR (or preferably light jazz) would incorporate more instrumentals, and a larger amount of older recordings. An occasional old selection by Frank Sinatra, Peggy Lee or Count Basie could be salted into the daily schedule, *but* very, very carefully. Overplaying an old Frank Sinatra record on a light jazz format station would be like overplaying old Bob Dylan records on mellow rock.

What about instrumentals? MOR program directors are currently receiving exciting, well-produced recordings put out by: Stanley Turrentine, Ramsey Lewis, Ahmad Jamal, Supersax, Phil Woods, Deodato, Herbie Mann, Stan Getz, Lalo Schifrin, Thad Jones, Mel Lewis, Paul Desmond, etc.

But aren't these people all jazz artists? Selections by these artists drag on and on, are too "jazzy", and might scare away an audience, right? Wrong. Just like mellow rock, it's all in the skilled selection of album cuts by people who know the music. There are many recent album cuts and singles by these artists which have been used by MOR stations to get into news. (Back in the 60's Dave Brubeck's *Take Five*, and Stan Getz's *Girl from Ipanema* and *Blowin' In The Wind* were on the charts.) On a light jazz, or mellow MOR format, a whole instrumental cut could be played, provided that it doesn't include wild, far-out improvisation, and provided that it's not much longer than four minutes. When carefully programmed, I contend that a light jazz format could draw a new and pleasantly surprised audience.

If an adult listener (34-49) and, as Ron Nickell pointed out, females in their early twenties, can put up with beautiful music stations playing tunes that came out ages ago to the accompaniment of those incessant strings, why wouldn't these same people be willing to listen to Ahmad Jamal playing the theme from *M*A*S*H*, or Paul Desmond and Ron Carter playing Simon and Garfunkel hits. Most things by Herb Alpert and the TJB, Bert Kaempfert, Danny David and the Nashville Brass and Ray Coniff could be used on a light jazz format.

Did you ever wonder what America's jazz fans are listening to during the day. That would make an interesting poll or research assignment. Many jazz fans are doctors, lawyers, politicians, etc. These folks might just tune in a light jazz sta-

tion in their offices. Right now, their only alternatives (unless they don't mind rock in their offices, and I've never heard that) are beautiful music and, quite possibly, mellow rock. The present MOR is too distracting in an office and so, obviously, is rock and most C&W. I realize that there are jazz FM's around, but many of them are college stations, and the music is strict jazz, not for general audiences. A 3½-minute version of *Blue Moon* by Erroll Garner is hardly modern, far out, hard-to-get-into jazz. It's also got to be lighter and brighter and more entertaining than the Living Strings version of *Blue Moon*, which is something you might hear on a beautiful music station.

On to the vocals. Cuts from new MOR albums which would appeal to adults (and the starving jazz fans) should be selected. For an example, we will use the new Lou Rawls album, *Unmistakably Lou*. Many MOR stations are playing only the "plug" cut on the album, (sent to the stations on 45 rpm), *I'll See You When I Get There*. Definitely a great song for MOR. But cuts on the album that are not being played include swinging, original tunes like *Someday You're Gonna Be Old*, *Some Folks Never Learn*, and Lou's version of Sinatra's old hit, *All The Way*. On a light jazz station, these are the cuts that would be played.

On another album Lou Rawls did a

few years back, *Natural Man* was the hit. I believe it made the Top 40. But, again, other cuts were generally ignored except maybe on soul-blues stations here and there. One particular cut was a perfect example of a light jazz format selection, *Oh, What A Beautiful Mornin'*. An old song from *Oklahoma!*, right? But it's got that Lou Rawls touch. It's tasty, not bland, not accompanied by 101 strings. There's a finger snapping beat to it. It's colorful and perfectly fine for a light jazz format. Just as in mellow rock, playing various cuts on a new album gets people interested in the album, rather than just in a single. Only on mellow rock do people find out that James Taylor has a new album. On light jazz, people would find out when Lou Rawls or Carmen Macrae or O.C. Smith had a new album out.

Here in the Providence area, people in their 30's and 40's whom I've talked to listen to WLKW, (one of the leading beautiful music stations in the east) because MOR stations seem to be playing rock to them. Englebert Humperdinck might be supposed to be an MOR artist, but he sounds like just another rock artist when his records come out over-produced, over-modulated, over-orchestrated and over everything else. The Providence market is saturated with rock, and the one good MOR, WJAR, still plays a good portion of the records that are ground up every day

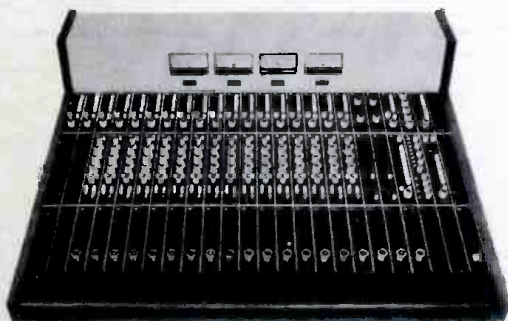
on the other stations. So, to some, WJAR is another rock station, despite its advertising to the contrary, and they just flick the dial back to WLKW. They don't know what we as radio people consider MOR or rock, all they know is what they hear, and how they react to it.

WLKW's rating has consistently for some years now been hovering around number one in the market, but they've improved the product. How? By playing more vocals by people like Frank Sinatra, Tony Bennett, Barbra Streisand, and a select few others. Just the beautiful stuff, nothing swinging or up-tempo. Hopefully, this is where light jazz comes in.

Top 40 seems to be here to stay. The alternatives? Beautiful music, C&W, talk, current MOR (which to many adults is just as disturbing as rock, unless the personalities are super good), and finally the new mellow rock. I say there's plenty of room for another alternative, Light Jazz. Perhaps you might consider it an extension of Dave Klahr's "Magic" format at WMGK-FM in Philadelphia, on which he's programming Johnny Mathis records from the 50's; and old songs by new artists.

Maybe we should call this format something else. How about mellow MOR? Or, maybe the Cool Sound. Whatever you want to call it, I'm preparing sample tapes now.

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Market Memoranda



All News Radio

by L.B. Louis

Was the recent demise of NBC's News and Information Service because of problems unique to the service it provided or was it saying something about the all news format in general? From talking to former NIS affiliate stations it seems the biggest problems with NIS were those inherent with providing a national news service. The two most common complaints were: 1) the strictness of time schedules, regardless of how much time *should* (or should not) be spent on a given story and, 2) the ability to rank stories only in terms of national priority, regardless of whether a specific story was of importance to any given area of the country. But the purpose of this article is not to speculate on why NIS failed. Instead, we want to focus on the fact that all news radio is not suffering. Instead it has become a highly sophisticated radio format with specific philosophies and goals, and has developed some variations from the original concept of "all news all the time".

We have selected four stations from across the country which have unique programming philosophies and/or market situations and who all consider news to be their basic programming element. We will now examine how and why these stations program news successfully.

KRXV — Ft. Worth, Texas

You probably know the market as the Dallas-Ft. Worth market. However, at KRXV, "When we talk about local news,

we don't talk Ft. Worth-Dallas news, we talk Ft. Worth news," says Jim Miklaszewski, the station's News Director. "We found that Ft. Worth was right for good electronic news coverage in that the Dallas TV stations concentrate an awful lot on Dallas. Even the Ft. Worth television station concentrates on Dallas news. The radio stations here really haven't paid much attention to radio news, so we figured when we moved into this market that it was ripe for local news coverage on radio and we found that to be true."

KRXV was an NIS station until NIS folded this spring. As an NIS affiliate the station carried virtually everything they offered, especially in non-drive periods. It was not unusual for KRXV to carry forty-five minutes or so of NIS per hour. That, of course, was dependent on the type of news day it was in Ft. Worth, as the station at times might have completely eliminated NIS for an entire hour and run local news. When NBC announced plans to discontinue NIS, KRXV gradually took less and less from them until the day the station embarked on its own news format.

The news staff at KRXV has expanded from seven full timers and one part timer, to ten full timers, a sports director plus a host for a new nightly sports talk show from six to nine p.m. To replace the features NIS provided, the station now subscribes to the Copley News Service. They have also added AP Radio and Miklaszewski says, "It's good! For example . . . NIS would offer a business report every hour at twenty-one after the hour during midday. There were a lot of businessmen in

town who expressed concern that NIS was leaving because they counted on that business report. Every once in a while we would take that time to cover a local story and they would call in and say, 'where is the business report?' So now what we do is tape the Associated Press Business Barometer at fifteen past the hour and play it at the same position that NIS used to run their business report. Now we have the flexibility that if we're doing something else, our newsman can say, 'it's nine twenty-one and we'll have Business Barometer in just a moment', but first we finish the story at hand."

KRXV is happy with their sound, and they believe the service they provide is even better than with NIS. "NIS was too structured for our type of news. If we show up at a three alarm fire and it takes ten minutes to tell the story, and there are people jumping out of windows, we're not going to say, 'we have to break now for the business report.'" To try and tape all the features they would miss during a big local story and try to make them up later would only succeed in making them more off schedule than they were in the first place. Miklaszewski admits that the structure of NIS was necessary, but because KRXV wanted more freedom, he says they would have probably considered dropping the service even if NIS had stayed around. In retrospect, Jim also thinks that the \$5,000 per month fee for NIS was too high. But despite some of the objections, Jim believes that NIS was a good service.

Other sources of news include Mutual's Progressive News at fifty-five past the

L. B. Lewis is a free-lance writer in the radio and television industry.



Anchor person, Norma Joseph (L), morning news editor, Bob Potter (C), and President/General Manager, Paul Neuhoff (R).

hour and feature material from the NBC network. Both networks have prime affiliates in the market (Mutual's is WFAA, Dallas and NBC's is WBAP, Ft. Worth), but in both cases the prime affiliates were not using certain network material that KRXV felt it could. So they exercised their option of picking up that unused programming. Jim feels that an all news station must have some network affiliation. "It seems to add credibility. It seems everybody's influenced when they hear somebody announce something from New York. They feel that it's got to be the truth."

There is a definite routine to the average half-hour, and Miklaszewski describes it, "At the top and bottom of the hour we do our local news, and that includes sports from our sports man and weather at the top and bottom of that fifteen minute segment. At fifteen and forty-five we do 'national headlines' . . . at approximately eighteen and forty-eight we get into feature material. During drive periods, following those features, we do traffic reports (also given during local news at the top and bottom of the hour). Follow-



Norma Joseph, WERE's morning anchor person.

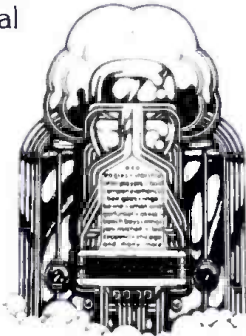
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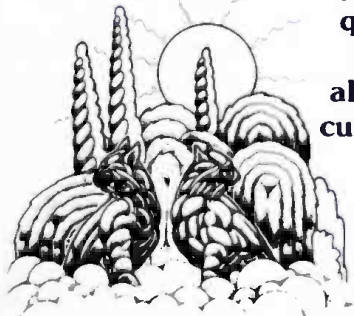
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Bob Becker, WERE's 10 p.m.—12 midnight anchor person.

ing that, some brief snappy state headlines, then at twenty-five and fifty-five we go into expanded national news."

There are no live commercials or live tags on KRXV, not because it's a strict policy, but, says Jim, "we've never had anybody ask. But I think if somebody was to ask we would probably say no . . . we just don't have the time when we're talking about the size staff we have. Our guys come in and they hit the ground running. When they're on the air they have a lot of responsibility. They are constantly being fed new material they have to digest." Since the newsmen run their own boards, Jim feels that being able to punch up a sixty-second spot gives them a break enabling them to get on the phone or the two-way to prepare a report, or a few brief headlines. "For us to sit there and read a sixty-second spot would just detract from that."

The news is co-anchored during drive-time periods (which are considered to be 6 to 10 a.m. and 3 to 6 p.m.), and also during an hour news block at noon. During the rest of the day, anchormen are rotated every half-hour between three anchormen. There is a three hour sports



Mark DeMarino, investigative reporter for WERE, Cleveland, Ohio.

show at six, and The Long John Nebel Show is run all night via Mutual.

KRXV does investigative reporting, and News Director Miklaszewski is very proud of it. Although they don't have the staff to conduct investigations all the time, "we do whatever we can. For example, Bob Rayel who we consider to be our 'police reporter', recently got involved in a story about contract killings, and he himself was threatened . . . they found dead cats in his house, and all kinds of strange things. It was one heck of a story and he ended up turning up a lot more information a lot quicker than the police could. Let's put it this way, the police would listen to our radio station every morning to find out what else we had. They would then call Bob and ask him where he got the information. The police offered him protection and a gun if he wanted it, and because he came in early in the morning, they offered him an escort to work. They even moved his family out, and he was living by himself for a while."

Jim says that when KRXV listeners were told one of their reporters was being threatened their reaction was one of surprise and horror. "You have to understand that Ft. Worth is a nice quiet community that lies to the west of Dallas and we don't consider ourselves to be a major metropolitan area by any means. And to hear this kind of thing going on in Ft. Worth surprised a lot of people."

What KRXV is really trying to do through its programming is cover the city of Ft. Worth thoroughly. "If something happens in Ft. Worth, we're gonna tell everybody about it." That image has been successfully projected throughout Ft. Worth, as Jim says that people who are not associated with news or with media are constantly saying to him: "Unless I listen to your station, I don't know what goes on in Ft. Worth." The station believes that people want to know what is going on especially in their own community. Says Jim, "When people see police cars downtown, crowded around a bank, they want to know what that is *right then*. And we'll tell them. With our format we tell them as much as we know right then and keep on telling until the whole story is complete."

WERE — Cleveland, Ohio

WERE programs their all news station under the philosophy that "all news is no different than music", according to Paul Neuhoff, President and General Manager. "Just as you research music to decide what songs you're going to play and how often you're going to play them, you do the same thing with news. So we play *hit* news. We find out what people want to know about and that's what we play. Then once we've decided what hits or stories we're going to play, we package it in a highly personality oriented, well-pro-

duced format."

To research the news, the station commissions a research company which gathers together roughly one hundred stories on a regular basis from sources available to Clevelanders; through radio, television, newspapers and national publications. Those stories are then tested among the general public and ranked according to their preference. By undertaking this research, WERE can get a feel for what subjects the people of Cleveland are interested in and want to hear about. "For example", says Neuhoff, "the city of Cleveland is currently under a desegregation order and there is a tremendous amount of interest in the market on anything that has to do with school integration. On the other hand, whereas the newspapers are spending a lot of time with 'black-on-black' crime (crimes committed by black against blacks) we know that 'black-on-black' crime is not of high interest because it's an everyday thing . . . but if you take a story like one we ran not too long ago about an eight year old girl who was abducted by a thirty-two year old man . . . this is a story that has tremendous interest and still does because anyone who has a daughter, or who knows an eight year old girl really relates to that situation. So basically what our research tells us is that our stories *must* have common denominators. In other words they must have a common thread that reaches throughout the audience. Once it has a common denominator, it affects people who listen to it. People are affected by the possibility that their daughter might be abducted, they are affected by taxes, they are affected by weather, and weather in this market is of very high interest."

WERE was sold in September, 1976 by ASI Communications to a company Paul Neuhoff put together called "Olivia Neuhoff Broadcasting, Inc." While the station was owned by ASI, Neuhoff was the general manager. Very shortly after NIS became available, WERE affiliated with it. Paul says that affiliation was against his recommendation, and when his company took over the operation in September, the cancellation of NIS became part of the sales agreement effective October 2, 1976. "We tried to dump it earlier, but there was a strong connection between McGavren-Guild (rep firm owned by ASI) and NBC, and that's how the whole thing came about."

Feature material is kept to a minimum on the station, because research shows that features have low priority. The only features that the station does run are ones with high interest which are basically weather, sports, and business. Business is really of low priority, but because WERE is a news station, Neuhoff believes it should be part of the programming. "Rather than doing your normal feature-type material like 'Handyman Al', what we try

to do is high interest, national scope stories that we can localize. For instance, we might test a story that ran in *Psychology Today* or *Cosmopolitan* on female sexuality or teenage suicide . . . and then we'll produce it with a local angle, though the germ of the idea will have come from a news weekly or some other publication. We find things like recipe shows or 'Handyman Al' do not have high interest."

There are probably journalists in both print and electronic who would scoff at the idea of using research to decide story priority rather than journalistic instinct. "And that," says Paul, "is exactly the point in running this radio station. We're not trying to discourage good journalism, but we're trying to recognize the radio station as a programming entity as opposed to a news service. It happens to be a good news service because we program what people want to know about. But I guess it relates back to the time when we were a talk station. We were going very well because we were programming subject material that we knew had high interest and it worked well for us. So, taking the news material in the same direction only seems to be a kind of natural extension to that."

All local stories are categorized A, B or C, with the A story being the top story of the day. The A story is repeated once every half-hour and the B and C stories get a maximum exposure of once every hour. Headlines are reported every fifteen minutes at the quarter hour so that although the B and C stories only air once per hour, they are brought in briefly to bring everyone up-to-date. WERE runs ABC Information news at the top of the hour and Mutual news at the bottom. Neuhoff says that the station's A story is never the same as the networks' lead stories because "people don't really care what's going on in Beirut, they don't care what's going on in Moscow, and they don't care what's going on in Washington unless it affects them in Cleveland . . . this was the basic flaw with NIS, or with any national news service."

The news is presented on WERE with personality. There is an anchorman as well as a newsman and a weather man. Paul says the anchorman is the personality, similar to a disc jockey. He introduces the other people and also acts as a listener proxy. Says Paul, "It just so happens that all our anchor people have good news credits, but we don't hire them for their ability to be journalists. We hire them for their ability to handle a show. He has a newscaster there who does most of the news."

Many of WERE's A stories are the result of investigative reporting. There are people on the staff who do nothing but investigative reports, and the reason is again because their research shows that Clevelanders want to hear about Cleveland. So in order to have enough good

material, the station must go out and develop their own stories. For example, the station did an investigation on school cafeterias and uncovered a lot of problems with the serving of food and sanitation. Neuhoff noted that "there was even documentation to indicate some carcinogenic agents in some of the food . . . the point of it all is that everybody's got kids, and everybody sends their kids to school to eat. But that's not the kind of story that will just happen, somebody's got to go out and find that kind of stuff."

There are thirty-three people on the WERE programming staff, and they are divided in two basic categories: 1) Newsgathering, and 2) Anchor and feature personalities (weather, sports, and business reporters). There are five full time anchor people with shifts of four or five hours. There are three newscasters who run on longer shifts. The remainder are those in the newsgathering category, including an editor at all times, a copy assistant, writers, and reporters.

The approach to news on WERE is a combination between the Westinghouse approach and the CBS approach. Paul Neuhoff says, "Westinghouse is high story priority and high production but practically no personality, whereas CBS, especially in San Francisco, is heavily personality oriented but with a lot of features. We don't pay an awful lot of attention to story priority. What we try to do



Jim Miklaszewski, news director of KRXV, Ft. Worth, Texas.

is key-in on story priority but also put personality in the format."

KTAR — Phoenix, Arizona

There are six radio stations in Arizona in addition to KTAR which form the Arizona Broadcasting System. KTAR supplies these six stations with hourly newscasts which the member stations may air. In addition, KTAR supplies them with Los Angeles Dodger Baseball, Phoenix Sun Basketball, and this fall will be supplying University of Arizona Football although KTAR will not be carrying it.

Similar to WERE, KTAR has anchor people, or as News Director Roger Downey calls them, "news hosts". They do not read news as such, but rather interject

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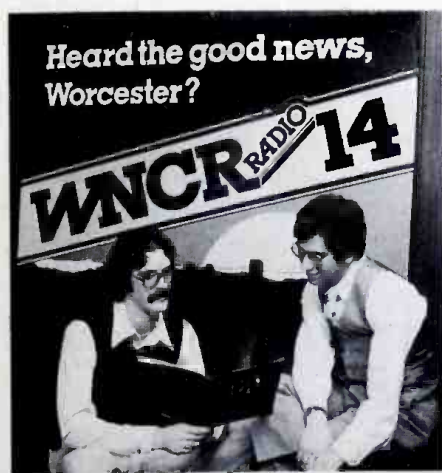
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personality while introducing and talking with the newsmen and other reporters. The news hosts are only on during drive times, while during the rest of the day one person hosts as well as reads news. There is a sports show called "Sports Talk" at 6 p.m., back to all news at nine 'til midnight, then The Long John Nebel Show all night long until 5:30 a.m.

Each half-hour is basically the same with the exception of the Arizona Broadcasting System newscast which airs only once per hour at :06. At the top of the hour, says Downey, "We carry ABC Information. At :05 the news host does personality for thirty-seconds, then a sixty-second spot followed at :06 by the ABS Network newscast for the six stations. At ten after we break for another spot, do three minutes of sports, then spots. At fifteen after we do an update which is normally three headlines, then local and regional news at sixteen after. At twenty after we go into a business report either live from Blythe Eastman Dillon, or it's the Wall Street Journal wire material which we have exclusively in Phoenix. After some spots and weather we get into what we call (not on the air) our 'bizarre sex' section. In other words, it can be humorous stories, controversial stories . . . something that is not hard news. Then at :29 we headline, and at half-past we do four minutes of national/international news, or in non-drive times we carry Mutual at half-past. This is hopefully what the format would look like, but it's very flexible. It depends on the hour it comes in and the type of news day."



WNCR's program director, Cliff Blake (L), and General Manager, Steve Marx (R).

There are sixteen people on KTAR's news staff. Two full time editors, a desk assistant, two news hosts, three street reporters (one covers crime, another covers the legislature and the third covers city hall), and the rest are air people. KTAR uses what Downey calls the "strong-editor news concept". He says, "I may be the news director, but from moment-to-moment the news decisions are being made by the news editor. He's the guy who puts the news hour together. He also answers the phone and records the street reporters' interviews, carts them and provides the newsmen with a fact sheet and the newsmen writes the story around the fact sheet." The news editor also has the power go live from his desk, which is actually set up like a miniature booth. He can flip a switch which flashes a light alerting whoever is on the air that he has a story which must air immediately, and whoever is on the air will automatically switch to the editor's desk. The editor goes live with every bulletin and some urgents that come over the wire and all local bulletins. He has tape decks he can play on the air from his desk as well as telephones and two-way radio.

One tie-up in their news gathering techniques (that will be cleared up shortly) is the reliance on the telephone. At present the station has only one two-way radio, but in a few weeks they will be receiving two additional car units and two hand-held units. This should eliminate the necessity of their street reporters having to find a telephone to communicate the story to the station.

Of local investigative reporting, Downey says, "I'm not bragging, of course, but I'm not ashamed of being immodest . . . we have the best crime reporter in the state of Arizona working for us by the name of Rod Peterson. He has broken many stories, and those stories covered by other media have been covered in better detail, more correctly and usually first when Rod has worked on them." The station does not have a large enough staff to assign someone a story for two or three weeks. Instead they depend on their street reporters to uncover stories. Then, depending on the story, it either airs immediately or is developed into a five part News Radio Report series.

In addition to it's prime affiliation with ABC Information and use of Mutual during non-drive, KTAR's other sources of news include AP Radio, the AP Broadcast and Sports wire, the Wall Street Journal wire and the National Weather Service wire.

There are no broadcast unions present at KTAR. Downey says, "Arizona is a right-to-work state . . . the people who are on the air can run their own equipment, write their own stories and can dub off their own audio cuts. And sometimes it boils down to that when things get very busy, the non-AFTRA affiliation allows

us to use a smaller staff to do what would otherwise take more people."

Combined Communications Corporation owns KTAR and Roger Downey has a corporate coordinator of news planning, Norm Woodruff, who is a news consultant responsible for the overall sound of the station. Roger added that "we at CCC also have another all news station, KSDO in San Diego, California, and their news format is the very same as ours. So if you went from Phoenix to San Diego you would hear newscasts done exactly the same way." The two stations use the same sounders and production techniques provided by Woodruff.

In it's presentation of the news, KTAR tries to get across the point that the news isn't all gloom and doom. This is accomplished by the news hosts "making the news more palatable . . . by being human." Roger says the host "comes across not as a network pronouncer but as a personable kind of reporter. He is allowed to add humorous comments, but is cautioned to keep them relevant and brief. It's easier to take bad news if there's something funny also going on in the hour. It's like getting sugar with castor oil."

WNCR — Worcester, Massachusetts

Although the call letters stand for Worcester's News Center, WNCR is not all news. Instead it attempts to provide news when people want news and music when people want music. This is done by programming news blocks in drive times from six to nine a.m. and three to six-thirty p.m.; half-hour blocks at noon and ten p.m.; and twelve-minute summaries every hour on the hour when the station is not in news. The rest of the time the station plays TM Programming's 1000C beautiful music format on a Gates System 90. "The reason we thought this format could be pulled off", says Steve Marx, Vice President and General Manager, "is that we have found that all news audiences and beautiful music audiences are highly compatible." This was discovered through research of ARB diaries from listeners of WNCR's sister station WEZN, Bridgeport, Connecticut, which serves Fairfield County, Connecticut and Long Island, New York, programming TM's 1000C twenty-four hours a day. Steve says that from reading the diaries in Beltsville they found "an awful lot of people using WCBS (all news radio in New York) as their 'news-when-ever-they-wanted-it' station, and WEZN as their 'music-when-ever-they-wanted-it' station. In fact, we'd heard this from a lot of people even before we read the diaries."

There was never much serious thought given to going all news on the station because of the expense involved in putting out a quality all news product. In addition, Worcester market research showed that the city would not support all news. "By adding beautiful music", according



WNCR's afternoon anchor team, Scott May and Sarah Magaw, handle PM drive in air studio, while beyond the glass they are assisted by editing staff and automation system in newsroom.

to Marx, "we add a lot of women and we extend time spent listening so we have better relationships between cumes and quarter-hours."

There are seven radio stations which are factors in the Worcester market. Six of them are in Worcester, the seventh is WBZ, Boston. Of those six Worcester stations, the only one with "substantial audience and revenue is WTAG. So," says Marx, "we decided to home in on WTAG's audience by providing a more attractive product and one we felt could last a long time on the AM dial without competition from FM."

The music segments of WNCR's programming are handled almost entirely by the automation system, although the system is tended to from time-to-time by the news people on duty. During news segments, the news anchor people are responsible only for news related carts. All other commercials, PSA's and format elements, including sounders, are handled by the system which is controlled by the news people. Therefore, the station could hire a programming staff of all news people and no board engineers or disc jockeys. Thus, WNCR has nine full time news people on staff, including three street reporters, a sports director, and anchor people. Meteorologist Norm MacDonald, who provides weather for WEEI,



WNCR's program director, Cliff Blake, prepares for news bulletin insertion during late morning music programming. Harris automation system controls all recorded elements during both all-news and music periods.

Boston, WCAU, Philadelphia, and other northeastern stations, also provides forecasts for WNCR daily. There is also a business correspondent from a local brokerage firm and an economic correspondent from a local college.

Unlike the other stations discussed here, WNCR is not as concerned with story count, story priority and other news format elements. Steve says WNCR is not "as highly disciplined as you would find in a major market, all news operation. We are in a less competitive situation than most all news stations." However, the news portions of WNCR do sound surprisingly similar to WCBS in its execution, in that the news is co-anchored and they have several local correspondents to draw from as well as what CBS offers them. Steve Marx is very conscious of on-air production techniques, and with the use of a TM Productions news sounder package, the station projects a very credible and classy image.

As a CBS Radio affiliate, WNCR carries virtually everything they have to offer: news on the hour, the CBS Radio Mystery and a variety of public affairs and instructional type, news related programs. Marx estimates that WNCR carries between "95% and 98% of the network, and a great majority of it is live." One of the CBS features carried by the station is "Newsbreak", with Charles Osgood. It airs on the station at 8:38 each morning and Steve Marx feels it is really one of the best features of its kind on radio today.

Each week a member of the news staff prepares a five-part investigative report with each segment airing three times. Marx says the subject matter determines how light or heavy the investigation gets. "Some things are as light as the crazy weather patterns we experienced this winter, and some things are as heavy as conflict of interest in high level city government."

There are a few other stations around the country airing a similar format to WNCR, and Steve Marx believes it may become more popular. "This may be the format that a lot of AM stations gravitate toward in the near future," depending on the success of WNCR and other similar stations. "I think we have hit on the best way to do it . . . with the CBS affiliation, the syndicated beautiful music and the use of automation." So far WNCR is ahead of revenue projections and although the format has been on less than a year, the station is enjoying tremendous acceptance in the Worcester market. The station has scored an impressive number of exclusive stories that Marx is very proud of. "The station's news reports are regularly mentioned in City Council sessions. Investigative reports by the station are cited by councilors on one side or another of an issue . . . the station is really in the news and making news."

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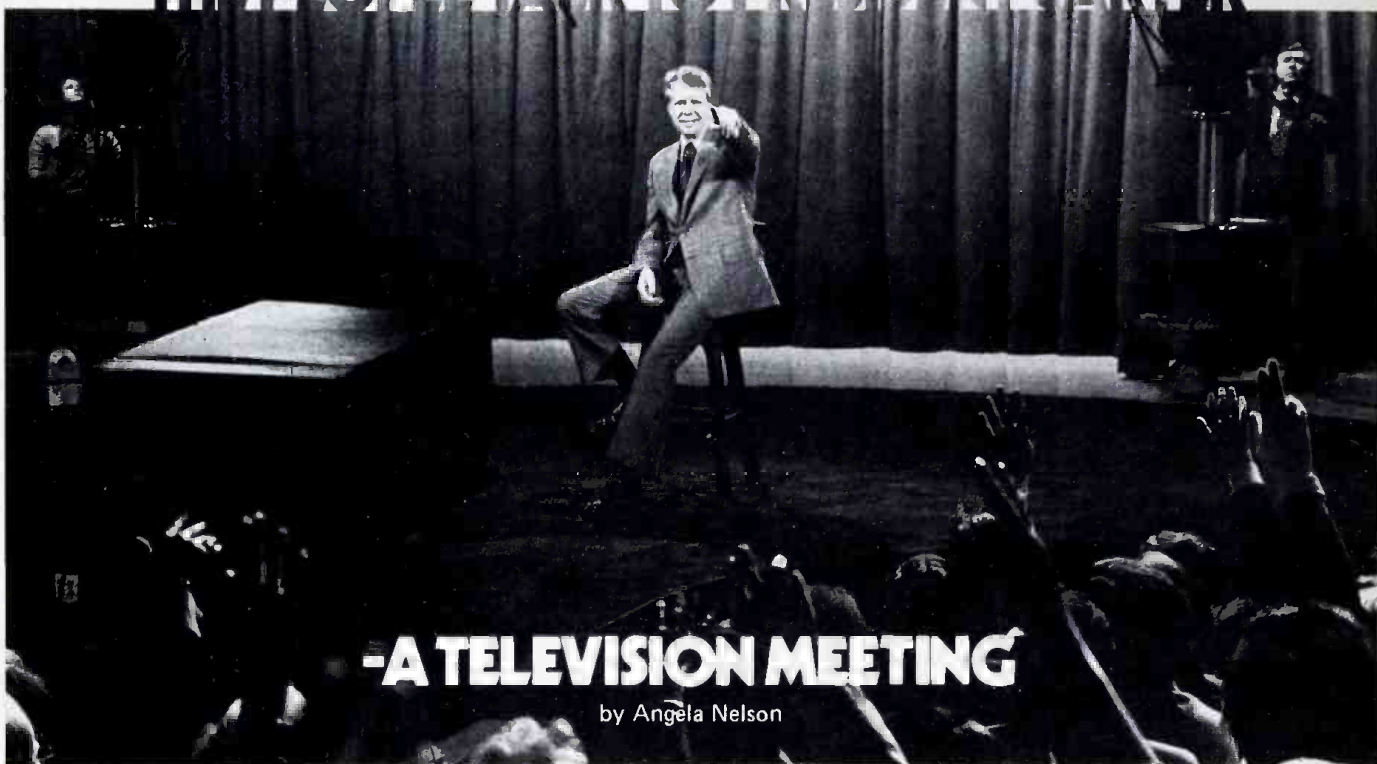
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THE PEOPLE TALK TO PRESIDENT CARTER



-A TELEVISION MEETING

by Angela Nelson

Tuesday, May 17, KNXT Television Channel 2 in Los Angeles, presented an uninterrupted unsponsored broadcast of President Carter talking live via two-way audio/video hook-ups with L.A. residents. The production involved a studio audience and five remote feeds covering representative regions of the Los Angeles area. Connie Chung and Joseph Benti, channel two's news anchor people, were the hosts as twenty-four citizens asked Carter questions covering a broad spectrum of subjects such as abortion, energy, health insurance, and even graffiti. The entire cost was \$80,000 and some 125 people made it a success.

The cost for KNXT could have been greater if the broadcast had failed. The station originated the idea, put the entire concept together in about three weeks time, and proposed the program format to the President. The CBS network did not step in, but did donate a few extra technical hands the day of the broadcast. According to Dan Gingold, Executive Producer for the event, the network was afraid that KNXT had bitten off a little more than it could chew, and there was some apprehension that KNXT would embarrass CBS. Gingold insisted that KNXT pull it off on its own. So, he produced it himself.

Plus, KNXT, struggling to fight its rat-

ing rutt, would have suffered deeply if a program of this magnitude had been improperly handled. As Ann Morfogen, Director of KNXT Press Information put it, "You *don't* fail with something like this."

'The People Talk To President Carter: A Television Meeting', followed the pattern of President Carter to set another precedent in utilizing the media to reach the people. This was the first time in history that a president used television to talk one-to-one with citizens live. The CBS radio phone-in conversations and the town hall meeting in Clinton, Mass. were also unprecedented events. The May 17 broadcast went on from 12:30 to 2:00 p.m. prime time because this was most convenient for the President's schedule. It was rebroadcast from 6:30 to 8:00 p.m. prime time the same day.

The idea was floating around in mid-January before the CBS radio program aired. Ann Morfogen generated the idea, and General Manager Chris Desmond picked up on it. Carter's people in Washington were instrumental in the White House's choice of KNXT, out of hundreds of similar proposals from other stations. Desmond sent a formal program proposal in the beginning of March around the time of the radio talks, and a more specific outline was requested by the White House and sent in mid-April. KNXT needed a definite decision by the beginning of May, and on May 4, the White House formally announced the event.

Soon after Secret Service men began surveying the KNXT lot, getting familiar with the building in order to set up tight

security. It is not known exactly how many agents were present during the broadcast, but all entrances to the building were covered. The advanced force was in the building at all times the week prior to the broadcast, and only employees assigned to work on the broadcast were issued special passes for the studio areas.

The time slot chosen was to accommodate the President's tight schedule. Carter spoke at a United Auto Worker's meeting just prior to the broadcast, then went directly to KNXT's studios, where he spent a total of 72 minutes. After the program, he went directly to the airport to visit drought stricken areas before he returned to Washington.

KNXT used two studios for the broadcast. There was a special holding area for the Secret Service, a holding room for the President, and a special room with closed circuit television for the local press, and White House Press.

The 'people' consisted of a studio audience of about 180, plus questioners from each of five remote locations. Most of the studio audience came from the central core of Los Angeles which was not covered at the five remotes. Morfogen felt that KNXT should be responsible for choosing the audience to keep it fair. KNXT needed a representative group of people of all ages, all areas, and all backgrounds, so a map was consulted for North, South, East, West, and Orange County location possibilities. A total of ten newspapers

Photo credits: KNXT, Channel 2, Los Angeles.

The Author: Angela Nelson is a production assistant for KNXT's Newsroom. She is a recent graduate of USC with a degree in broadcast journalism.

from various Los Angeles areas helped out by providing KNXT with the names of 60 residents of assorted ages, economic, social, and cultural backgrounds. The newspapers ran stories recruiting readers interested in participating in the audience, via either mail or phone-in response.

Six hundred names were submitted, the winners being drawn at random out of a drum. Seventeen winners and five alternates were chosen from each newspaper's lists, and were notified by telephone and sent letters of confirmation. It took five people calling for three days to contact everyone and verify their attendance.

In the studio, two directional microphones on fishpole booms were used to reach each questioner. According to Morfogen, the audience knew exactly what to do. "I think people are really tuned into television and the way it works. They know how to use it just as well as anyone else does."

The President sat alone on stage with a television monitor on the floor directly in front of him so that he could see the questioners at the remote sites. The program was entirely in his hands. He took the questions as he wanted to, and spent as much time on each as he desired. The President was calm and relaxed and was right at home with the television medium.

Some of the first ideas for the remote communications set-up were to have sev-



KNXT's news anchor people Connie Chung (left) and Joseph Benti (right) acted as hosts as 24 Los Angeles citizens asked President



Carter questions covering a broad spectrum of subjects.

eral telephones for each location available for the President to answer on camera. Another consideration was to have five Advent TV projection screens on stage so the President could see all remotes at once and address any of them as he desired. It was decided by the White House Press Corps that the Advent screens might have too much of a 'Star Trek' look. The telephone alternative was not an adequate

use of the television medium.

KNXT is in the process of changing from film completely to ENG. The equipment was available, so it was determined that mini-cam hook-ups at each remote location would be the best way to go.

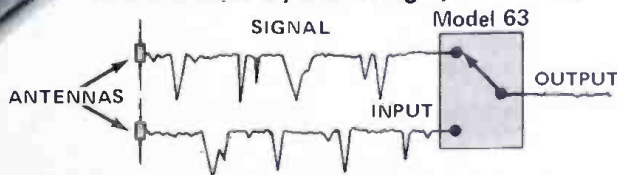
Choosing the remote sites was achieved also by looking at compass points on a map and narrowing down the possibilities. Executive Producer Dan Gingold, Pro-

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President Carter responds to questions from Los Angeles citizens composing an in-studio audience of approximately 180 people. Audience was selected with the help of 10 local newspapers, and represented people of all ages, areas, and backgrounds.

ducer Ted Savaglio, and Technical Supervisor Jerry Finney, surveyed possible sites for two days. Here were the remote sites: 1. The Sherman Oaks Fashion Square (San Fernando Valley) with reporter Ruth Ashton Taylor. 2. The Carson Mall (South Los Angeles) with reporter Jon Sylvester. 3. Atlantic Square, Monterey Park (East Los Angeles) with reporter Pete Moraga. 4. UCLA Campus (West Los Angeles) with reporter Bill Stout, and 5. Santa Ana Fashion Square (Orange County) with reporter Doug Llewelyn.

The basic principle behind the production was not complicated, however the logistics of the set-up made it very complex. This was the first time in television history that five remotes were coordinated into one broadcast. Each remote was set up similar to that of a football game where each remote's lines were wired into the Central Control rack and then wired into two separate studios. Studio 22 was the main control room, and Studio 23 was



Three of the five remote locations utilized KNXT's mini-cam trucks, while the other two used rented studio cameras. Each remote involved a reporter, producer, stage manager, technical director, maintenance engineer, associate producer, three field assistants, three stage technicians, four regular technicians, and a two-man camera crew.

used to coordinate all five remotes. Here it was determined which remote would appear on the monitor for the President. In this booth alone, there was a technical director, an audio engineer, and an associate producer coordinating the incoming video signal of the questioners, exclusive of all other audio and video feeds, into the President's monitor. All five remote feeds were consistently monitored and kept track of.

There were four telephones at each remote: one for production business, two for engineering, and a P.L. A Vanda circuit, with a video line and a 15 kHz Telco line, served as the primary feed, and a 5 kHz audio line was also available as a back-up. Four sets of cue return lines were fed from each location with one cue return allowing the director to speak directly to the remote and studio cameramen. A cue interrupt was used only by the director to speak directly with the reporter without anyone else hearing. A total of 45 feeds, excluding the telephones, fed into central control.

A speaker was set up in front of the questioner so he or she could hear the President's answer, but the questioners could not hear themselves on the speaker. This helped eliminate feedback, the biggest potential problem to handle. In the studio, a special speaker was set up for the President only, so he could hear the questioner. A special key switch made it possible for the questioner to hear the President through a headset.

A P.A. system was set up at each remote, overseen by two technicians who were assigned the sole job of combating feedback. The remote P.A. feed carried everyone but the President... his answer would go through the studio audience P.A., but not the question. Any discussion with the President was fed through a separate microphone circuit to the P.A., but not through the President's microphone. Two televisions were set up at each remote so the bystanders could see and hear the entire dialogue.

One of the main technical concerns was generation of synchronizing sources. All remotes were 'foreign' to the studio in synchronizing impulses. To avoid a one-line roll each time the director switched from the studio to a remote, all remote and technical operations in-house were fed into two frame synchronizers. The main sync source was the output of the building. Studio 22 could then punch up a remote, a camera, a slide, or a VTR tape and everything was synchronized. It took three days to hook up the frame synchronizers correctly, but after that, everything was simple. The director could make cuts easily and smoothly.

Sixty Telco leads fed into the building and were wired into existing jacks. Nothing could be hard wired since it was a one-day event. A special room contained only patchbays with some 95 patches.

One full day was spent just setting up patches and preparing diagrams of the connections.

For the control booth, many new circuit designs were needed. The existing equipment was incapable of handling all the feeds. Switcher VT1, VT2, Telescine 1 and Telescine 2 had to be pulled out and rewired for remotes. Some parts of the audio board were completely rewired.

The entire program was fed to CBS Television City (network production headquarters in Los Angeles), KNX Newsradio, radio and television services throughout the western states, Voice of America, and American Forces Radio.

Each remote had a reporter, a producer, a stage manager, a technical director, and a two-man camera crew, a maintenance person, an associate producer, three field assistants, three stage technicians, and four regular technicians. Three of the locations involved mini-cam trucks, while the other two, Monterey Park and Sherman Oaks, utilized rented studio cameras. About 35 technicians total worked on the broadcast, yet KNXT's daily operational obligations were also met while the Carter conversation was produced.

Each remote team was responsible for recruiting people to ask questions. The estimate was for about three persons from each remote being able to ask the President a question due to the time factor. Field assistants handed out registration cards, and each applicant was asked to give their name, address, age, occupation, and to write their question on the back of the card. The producer and reporter evaluated each question and individual with five people being chosen to cover a wide variety of subject matter. Questioners were to have as varied backgrounds as possible. About 50 cards were collected for each remote, the persons chosen were told how the broadcast worked, and were filled in as to how the President would recognize them. Each would stand in front of the camera, and a television monitor would be directly in front of them so each could see the President. Each was instructed to look straight into the camera to give the President the feeling the questioners were looking at him. While waiting their turn, the questioners listened to KNX Newsradio on a small transistor radio through headsets to get some idea as to how the program was progressing.

Unlike the previous Carter radio talks which utilized a seven-second delay (it was never needed), there was no delay during the TV broadcast. Morfogen explained, "The feeling was that since the studio audience was a self-contained group in close visual and physical contact with the President, you would have a rather dignified exchange and you really wouldn't have those kinds of problems. Out in the field, that's why we had reporters and producers out there. In the event



Outside of the studio, citizens asked questions of President Carter from five remote locations. Questioners were in audio/visual contact with the President.

a problem like that came up, it was their responsibility to handle it by killing the microphone." Jerry Finney added, "We trusted the people of Los Angeles. We did not want to control what was being said. It was a conscious decision on everyone's part. Fortunately, it worked."

The two days prior to the broadcast were the most intense in preparation. As late as Sunday, May 15, wiring was incorrect at all five remotes. Remote producers visited their locations to double check the sites. Technicians worked 18 hours a day to get feeds wired correctly. The studio setting was built. Monday, May 16, everyone was out early for a complete dress rehearsal minus the studio audience.

Tuesday, May 17, all personnel were at the appointed locations by 7:00 a.m. The production assistants met at KNXT for last minute instructions and to put up registration cards. By noon, the questioners were chosen and ready to go, and shortly after, President Carter arrived, staying in a holding area until the audience was ushered in. Once the audience was settled, hosts Connie Chung and Joseph Benti gave them a brief warm-up and run-down of what would transpire. At 12:30 the President entered the studio and the program began. He started with questions from the studio audience and then went alternately to each of the remotes. By a quarter of two, he was out of the studio and on his way to the airport. The timing was split second. Connie and Joe gave a summary, cutting to each remote for a short review during the remaining fifteen minutes. The broadcast was off at 3:00 p.m.



View of control room at KNXT's Studio 22 during live broadcast.

The only problem throughout the entire broadcast was a rental camera which temporarily blacked out just before the director cut to it. Instead, the director cut to another location, but thirty seconds later, the camera came back on by itself and it caused no more problems. The malfunction was not seen on the air.

Now the show was over and the studio had to be normalized before the five o'clock newscast. Three weeks worth of work had to be undone in three hours. Every technician stood by and, immediately after the broadcast, began to unpatch the 'conversation' and return the studio to normal.

KNXT employees and management were happy with the end result. So was CBS network and especially the White House. What about the ratings? The Neilson survey gave the program a 7.7 rating and a 30.3 share. KNXT's usual rating for that time period was a 4.9 rating and a 21 share. Arbitron gave it a 5.5 rating and a 22 share over the regular 2.7 rating and 12 share. The 6:00 p.m. rebroadcast earned a Neilson 8.8 rating and 16 share.

The ratings were tragically low for a broadcast of this significance to the L.A. community and history. Dan Gingold felt that one reason why the ratings were so low was because the public did not understand what the broadcast was. There was no extensive publicity campaign initiated by KNXT. There was some reluctance to announce the remote locations too early for fear of congestion and security. Gingold added that "KNXT was so concerned about overselling the President, that it undersold itself." That was probably the station's only weak point to the broadcast. The nature of the program deserved much more attention in the public eye.

The program drew no major complaints, and no harsh criticisms. It was designed not so much for the President to use to get to the people, but for the people to get to the President. Morfogen commented that the greatest significance of the broadcast is that it will encourage more use of the television medium by politicians as a way to learn the minds of the public. The station in this instance becomes a true servant of the people because they learn the thinking of their president.

An extra benefit for KNXT was a huge, badly needed boost in morale, and especially a sense of teamwork that grew from working intensely for a very important goal. Much of the harsh competition of the business was forgotten for a little while and some new working relationships developed.

Even if the public forgets that the broadcast ever existed, the industry should remember the excellent example of teamwork set, and more important, that the public keeps it alive and well. And the public must be diligently served.

"PRODUCT INFORMATION CARDS" Bring You More Facts Fast!

PRODUCT INFORMATION CARD
Free Card For More Facts On Advertised Products

Please send me additional information on items circled below:

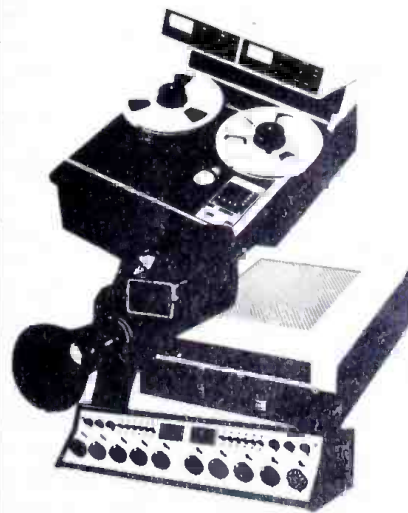
101	107	113	119	125	131	137	143	149	155	161	167
102	108	114	120	126	132	138	144	150	156	162	168
103	109	115	121	127	133	139	145	151	157	163	169
104	110	116	122	128	134	140	146	152	158	164	170
105	111	117	123	129	135	141	147	153	159	165	171
106	112	118	124	130	136	142	148	154	160	166	172

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

Name: BILL JOHNSON
 Title: GENERAL MANAGER
 Station/Company: KTEM
 Address: 4338 OAK ST.
 City: GREENVILLE
 Zip: 15391 Issue Date: 12/7

Items in this issue were put to you? (in order of interest)
MARKET PROSPECT
COMPETITIVE PRODUCTION

Want more details on products and services seen in this issue of BP&P? Simply tear out the enclosed "PRODUCT INFORMATION CARD," and circle the numbers that correspond to those found at the bottom of the advertisement or editorial item in which you are interested. Then mail it, postage-free, and more information will be rushed to you—at no cost or obligation!



Face to Face

Dave Hull and Danny Dark on: Commercial Voice-Overs

by Gary Kleinman

BP&P: How did you get into the voice-over business?

Danny Dark: I first heard the word *residuals* in 1959, and it sounded like such a wonderful concept to be maybe at home, asleep, and someplace your commercial was playing and you were making money! I thought that was delightful and it was for me! Fortunately at the time, I was working as a jock in Tulsa and we had a sales manager who really tried to get the jocks to *sell* on the air. Most of the jocks wouldn't do it. They'd do funnies in the middle of the commercial or they'd try to get through as quick as possible. On the other hand, I was a great admirer of Arthur Godfrey in the way that man sold. So I started trying to *sell* merchandise. "Come on folks . . . this is really good stuff. Buy it."

BP&P: Did you do that with the intention of getting into voice-overs?

Danny Dark: Yes. And I realized that to do it well, you have to believe in what you're doing. By the way, it wasn't really just residuals that got me interested. I found that it was something I did better than the other stuff. For example, I was



DAVE HULL has worked as a radio personality in various markets, including Dayton and Columbus, Ohio, Detroit, and on KRLA, KGBS, and KFI in Los Angeles. In the area of commercial voice-overs, Dave has worked on national radio/tv spots for such clients as Union Oil, Hallmark Greeting Cards, Betty Crocker, Nestles, Morton Salt, Fuller-O'Brien Paints, Paper-Mate Flair Pens, the YMCA, Gallo Wines, Armor Luncheon Meats, Kentucky Fried Chicken, Burger Chef Restaurants, Borden Products, Oldsmobile, and Chevrolet.

not a funny disc jockey like Dave. Dave, you did a tremendous amount of humor on your show, and I was kind of laid back.

Dave Hull: You were very smooth and you were so consistent. But take my position . . . a guy who does high energy humor. There is no way to end your show with the same kind of consistency you began with. The big appeal to me about you, Danny, was the fact that you had consistency throughout your show and your pacing was almost perfect.

Danny Dark: Dave, thank you.

Dave Hull: Consistency, pacing, and attitude control is very important in this business.

BP&P: Dave, when you were on the radio as a jock, you were involved with Top 40 and adult contemporary. . . . Danny, your jock background is in rock and MOR. Was being on the radio full time a good training ground for voice-overs?

Dark: I think it's the best. It helps you learn to be a good reader.

Dave Hull: I would agree with Danny. First of all, I think you have to have the basic background of Top 40 and rock to have the intensity level and the total concentration necessary to do voice-overs.

Dark: That's it, total concentration.

BP&P: Is that something you learn by having done live spots?

Hull: Yes. You're always fighting a clock. You are fighting to get through all the material you have in a certain amount of time, therefore total concentration is necessary. You've got to have consistent eye contact with that copy. You've got to lift those words out and make them believable. I really believe that you have to have a background in radio, whether it's Top 40, popular music, or country music. You've got to have experienced that pressure, have the ability to work well under it, and speak naturally. You can't sound like you're reading in front of a microphone. You can develop that ability from air ex-

perience.

BP&P: What do you mean by a "good reader"?

Dark: A quick study. I'm an old trumpet player, so I akin my career to a freelance Hollywood trumpet player. He's got three gigs a day. He comes in, he takes a look at the chart and he plays it once. Then Nelson Riddle, or whoever, gets up and plays the downbeat, and that trumpet player better play it right or he doesn't get hired. There are guys like that who get all the work. They go in and they don't waste anybody's time. They look at it, they play it, and then they cut out. That's the name of the game . . . don't you think Dave?

Hull: Yes, definitely. And what he means by a 'quick study' is a person who can pick up a piece of copy, sight-read it once, do it from top to bottom, never blow a word, but also *interpret* it correctly. In other words, you can get a person who can sight-read well in that he doesn't flub anything, but his interpretation is not



DANNY DARK has served as a rock, adult contemporary, and country radio personality in several cities, including Los Angeles (KLAC). Danny now spends all his time on commercial voice-over, and can be heard on national radio/tv spots for Coca-Cola, Uni-Royal Tires, Little Friskies Cat Food, Ford Motor, Carnation, Gerber Baby Foods, Greyhound Bus, Household Finance Co., Golden Grain Products (Rice-a-Roni), Oscar Meyer, Kawasaki, Pringle's Potato Chips, Teledyne, among others. Danny has also voiced movie trailers for "A Star Is Born", "Murder By Death", "W. C. Fields and Me", "Tunnelvision", and "Harry and Walter Go To New York". In addition, Dark can be heard as the voice of Superman on ABC-TV's Saturday morning "Superfriends" program.

there.

BP&P: Do you rehearse reading the copy when it's placed in front of you?

Hull: Before I go into a session, I'll look at the copy and I sight-read it over to myself one or two times. I'll never read it aloud, but I'll look for inflections to underline and I'll mark my copy. That's a roadmap . . . a guide that helps my ability to read. After I do that, I don't read a piece of copy over and over. I think you ruin yourself by reading copy too many times. Your interpretation disappears.

Dark: It becomes stale.

Hull: Exactly. I think you have to surprise yourself when you read a piece of copy. When you do that, you surprise everybody else with your interpretation of the piece of copy.

Dark: Beautifully put.

BP&P: There seems to be a handful of voice-over guys who are popular . . . you hear their voices day-after-day on network radio and television . . . sometimes their spots are back-to-back. Mason Adams in New York, Casey Kasem, William Shallert, John Bartholomew Tucker . . .

Dark: Did we mention Bob Landers? And we can't leave out Ernie Anderson who's been in radio since 1959.

Hull: I'd say there are about a hundred guys in this country doing a wide share of commercials.

BP&P: What is it about this handful of guys that they're doing a majority of the voice-over work?

Hull: Some of them have good "character voices". Someone with a voice like John Bartholomew Tucker (Fotomat commercials) who has a strange, very unique, funny voice.

Dark: Or the guy that does the commercial with the mitten on the nose.

BP&P: Yeah. Four-Way Nasal Spray.

Hull: Yes, there's several of these people. Then, besides the character voices, you have the accomplished veteran voices that I consider to be "spokesman voices". That's Danny Dark, that's Dave Hull, and that's Ernie Anderson. You also have the voices that are in between character and spokesman, and that would be somebody like Casey Kasem.

Dark: There are guys with the character voices, and then there are straight guys who do shadings, colorings, and different pacings. They're basically straight like

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

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

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Dave Hull and Danny Dark at B&B Studios, Burbank, California. B&B Sound is a frequently used Southern California voice-over facility.

you and me, and then there are guys like Dawes Butler, Mel Blanc, and Jack Angel for that matter.

BP&P: Since both of you would fall under the category of "straight" or "spokesman" voices, what are the important elements of your approach?

Dark: Believability is probably the main word. I mean, if you believe a guy, you are going to buy him.

Hull: That's correct, believability is the key word in commercials.

BP&P: Some national accounts still supply a station with copy and have the local personality read it. Is there a big difference between a pre-produced spot and one that is read locally?

Dark: I would be so selective of the guys that I chose to read my commercials.

BP&P: What would you not want to see somebody do to a live spot?

Hull: Well, I don't like to see anyone butcher it. I don't like to see anyone just reading and getting through it as quickly as possible. I see a lot of guys do that, and I really think it's a shame.

Dark: I feel sorry for the poor newsman. He's got a piece of live copy . . . he goes out of a death story about somebody getting their guts ripped out and then he's got to do a live commercial. That poor guy doesn't really have a chance. If he all of a sudden changes color and says, "The best bread that you could ever have in your whole life is home cooked . . .", it's going to sound strange. So he's gotta just read it.

Hull: That's why many managers of major market radio stations will not allow their newsmen to read commercials. If there is live copy inserted in a newscast, it's usually the jock that reads the copy.

BP&P: So if live copy is not handled cor-

rectly, it can hurt the spot's effectiveness?

Hull: Yes, and the unfortunate part is that there are very few people in the country that are capable of picking up a piece of live copy and reading it, giving it all the ingredients that a produced national commercial should have. When Danny was on the air in Los Angeles on KLAC in the early 1960's, it was so refreshing to me to turn on the radio and find a man who was capable of reading so well live. I had not heard this anywhere before in this market. When people are on the air, they become expedient. They want to get rid of the spot as quickly as they can.

Dark: A lot of this may have come from paranoia. If you don't have good ratings, but your sponsors are crazy about you, your gig is a little more secure. I like to have my sponsors happy. I really dig that. I really got involved with all my sponsors . . . everyone that I could. I really tried to move their merchandise. That's what it's all about.

BP&P: You mentioned "believability" a few moments ago. How do you make yourself sound more believable?

Hull: As corny as they may seem, there are ways that you can make yourself believe in a product. When I read a piece of copy, I approach it as if I own the company. If you owned the company, you'd know why your product was different and better. The listener doesn't know, so you've got to tell him and make him believe you. If you really study the copy, you can pick out points in that copy that are refreshingly different. Then if you approached the spot as if you owned the company, you'd be surprised at the kind of sincerity you can get.

BP&P: Do you find yourself ever having to do a spot for a product you don't believe in. Is that when you just have to become an actor?

Dark: I've turned down spots and I'm sure you have too, Dave.

Hull: I gave up smoking. If this was the era of tobacco being advertised on the air, I'd turn it down.

Dark: Really? That's beautiful. That's a lot of dough you'd be turning down. I was the voice of Raleigh and Belair Cigarettes for three years before they took it off. It was like they backed a truck up to your door and threw sacks of money out at you. I really dig your integrity, because that would be hard to do.

Hull: Yeah, it would be hard to do. You know there are products that you read for and sometimes you feel that the product isn't as finely made or engineered as

you would like it to be.

BP&P: How does that affect you in reading the spot?

Hull: That's where we just have to go in and be actors. In many ways, commercials are an art form.

Dark: When you were talking about putting yourself in the place of the owner of the company, I go the opposite way. I go into a session where, if I'm reading about ice cream, man, I want some ice cream. I get ice cream in my head and I think how creamy it should be, how smooth and mmmm, delicious. I psyche myself into that, when in reality, the guy on the other side of the glass might make terrible ice cream.

Hull: We're getting down to the same result, because I would think about the fluffiness and the texture of the ice cream, too . . . But you're doing it from the other end.

Dark: It's a dream . . . my fantasy bowl of ice cream.

BP&P: What is the main difference between reading a radio and a television voice-over?

Hull: You have a less personal emotion in television, because you can see the product. You have more senses involved . . . you can hear, you can see. In radio, you can only hear. You, as the voice, have got to paint the picture. The listener's mind begins to operate and, son of a gun, through radio, those people can see the product . . . they can even taste and smell. you're talking about the mind's eye.

BP&P: Are you saying that with radio you've got to be more descriptive?

Hull: What you've got to do is capture the listener's imagination.

Dark: Chuck Blore uses the word, "arrest". He likes to *arrest* your ears. You can be listening to the radio for twenty minutes . . . and all of a sudden something will pop out and arrest your ears.

Hull: With radio, you naturally can help paint pictures with sound effects — but you can't get away with just sounds on TV. You've got to show us something. The sound of a beer can popping open has got to be accompanied by the picture of the beer running down the side of the can. Now with radio, you can't see that beer running down the side. You have to tell them. You have to describe it.

I also think there's a difference in technique between radio and television spots. When I do a television commercial, I'm softer in my sell. I would give more

projection on a radio spot than I would in television.

Dark: There's a lot less copy in television.

Hull: Because there is visual involvement. The copy is always going to be shorter on television, therefore your pacing can sometimes be more laid back.

Dark: I was just flashing on the spots I do for Household Finance Company. I've been involved with them for about four years in the U.S. and Canada, and it's really a delightful account. I go back to Chicago four times a year to do them and we literally work for two days, all day long. Everybody's working making maybe 80 or 90 commercials. The reason we do the different commercials is because there are different lending laws in different states. So you sit there, and you talk about Alabama and then Vermont, California, etc. Excuse me for coming off the wall about that.

BP&P: That must be difficult to keep up your stamina and consistency . . . and that will lead well into my next question. In the area of consistency, are you basically the same voice from commercial-to-commercial, except for the fact that you might be selling different products?

Hull: No. From client-to-client you've got to develop different voice attitudes. If you don't develop different attitudes, you are not going to be in this business very long. Moods and attitudes are the key words to production. There are a lot of things . . . there's relaxation, there's concentration. Relaxation, you've got to sound relaxed. If you project a lot, it's difficult for you to sound relaxed. You've got to get a comfortable position, and a close one-to-one relationship with that microphone. Then develop your moods and attitudes. I think those things are very important. If you listen to Danny, from his cat food commercial, to his Uni-Royal Tire commercial, each one of them is different.

Dark: It's just shadings though, don't you think?

Hull: Yeah, it is, shadings. That's a great word, shadings. If you're not capable of inflections, and bringing out these shadings, you're going to be limited. You've got to be multi-faceted. Would you say that's wrong, Danny?

Dark: Yeah, and sometimes I get my shadings wrong, especially with a great director, like Chuck Blore. There are other great directors around town. And they'll be quite frank with you. You know, maybe I'm trying to sell food and Chuck will go on the talkback and say, "Danny, you're not selling perfume,

you're selling *food!*" But the shadings can be very fine.

Hull: Now to me, perfumes would be very intimate, very quiet, but with warmth. Selling food would require a more "everyday" voice. Danny can read a piece of copy, and I can read the identical piece of copy, and you'll naturally hear different things in our readings. The director, then, must decide which approach he wants, and whoever fits it is going to get the job.

BP&P: You're up against what the producer or director has in mind?

Hull: The producer knows what he wants.

Dark: And rightly so. This man has an image of what he wants. So he may gather a bunch of men around in the room and have each one of them read . . . Ernie Anderson, Dave Hull, Danny Dark, Casey Kasem. All of us that walk in the door laugh, smile, and say you can close your eyes and just throw a dart and any of these men would be perfect for this commercial. The producer knows all these guys are great . . . they're all fine quarterbacks. He knows that they are capable of completing long straight bullet passes. But he wants a particular shading. Dave, you've done some commercials for Hallmark Greeting Cards. Man, I've been auditioning for that for ten years and have never gotten it. So, obviously, I've never gotten the shading that Hallmark wants. I complement you.

Hull: One step less in the shading and you'd be flat.

BP&P: You talked before about concentration when reading. Can you go into that a little further?

Dark: Well, this may sound like a cop out to you, but I think it comes from experience, I really do. I've been in this business free-lancing for 12 years and I didn't really feel comfortable until 6 years ago. So that meant for 6 years I was going around shaking and not really being that sure of myself. One day about 6 years ago, I said to myself, "I really feel comfortable. I really feel like I've got an understanding of what it's all about and what the different people want. I can talk their language." How did I get off on that tangent?

Hull: Experience is what you're trying to say . . . But I believe there are tricks that you can learn to turn the light switch on like Danny did at the end of 6 years. I used to find that I was intimidated by some of the people I had to work with. When you're inexperienced, and you walk into an audition up against a Danny Dark, Ernie Anderson, or Casey Kasem . . .

you're up against some real pros. I had to overcome those feelings.

BP&P: Feelings of insecurity?

Hull: No, intimidation. I finally came to that point that Danny did, only I sat down one day and analyzed that I was letting myself get intimidated. I decided that I wasn't going to let it happen anymore. That's all part of relaxation and concentration. You've also got to eliminate distractions. Distractions are concentration busters.

BP&P: What kinds of distractions?

Hull: The people on the other side of the glass. I still have problems with being distracted during a session or an audition. So to eliminate the distractions, I pull the copy stand up as high as I can and tilt it so I can't see anybody. That's how I get rid of my distractions. And this also goes back to what I said earlier . . . you've got to glue your eyes to the copy.

BP&P: Do either of you find distractions to have a negative effect on the end result of your performance?

Dark: Not any more.

Hull: But there was a time when you probably did.

Dark: Oh, yeah, but 6 years ago I realized that the commercial people knew who I was. I wasn't the new kid on the block anymore, and I realized I made it through my fad stage.

BP&P: Why is it bad being a fad?

Dark: When you are brand new coming in the business, it's great to be a fad because everybody knows you. But then get off being a fad and be more selective. Being a fad is accepting everything you can get. Sometimes that's not too bright.

BP&P: Why not?

Dark: I want a really quality, quality career. I don't want to be on TV selling



" . . . I think you have to surprise yourself when you read a piece of copy. When you do that, you surprise everybody else with your interpretation. . . "



"... In radio, you can only hear. You, as the voice, have got to paint pictures. The listener's mind begins to operate, and through radio, those people can see the product. They can even taste and smell. You're talking about the mind's eye."

furniture for the local store, or selling swimming pools. I don't want to be talking about a local drug store.

Hull: He's talking about those damn things like those vegetable choppers!

Dark: Vomit! (laughs)

BP&P: But you've got to start somewhere. How do you decide what to turn down?

Hull: You just have to be selective. You hope for the Hallmark Cards and you hope for the Cadillac accounts. But you've got to know your limitations. I read for an industrial film for all the Lincoln-Mercury brands for 1977. After reading for all of the different kinds of cars... getting called back over and over again... they did not have me do Lincoln. They had me do the Mercury Bobcat.

Dark: (sings) Love that Bobcat!

Hull: I didn't get what I really thought I was capable of. Danny's saying you've got to be selective, but you have to know your own limitations. You've gotta be honest with yourself, but you don't want to take any "schlock" accounts.

BP&P: Can those hurt your prestige?

Dark: Sure. If you were Mr. Hallmark and you just bought a million dollar special for TV... you heard Dave's voice doing



"You have to look for the key words in each sentence that require emphasis. But you don't go out looking to punch every word... that's not dimension."

a marvelous job on your commercial, then your wife turned over to a local bowling show and Dave's voice shows up on a vegetable chopper commercial, no way are you going to have him again on your prestigious, quality commercial. As a voice-over guy, you have to think about your own reputation, and how it relates to the stuff you sell. Don Richmond, who is Chuck Blore's partner, once said a great quote that I really love... it was something to the effect that the people who buy the product you're selling them will hold you responsible for the quality of that product... even though they don't know who you are.

Hull: That announcer, whoever it is, is the only contact that the consumer has with the product. That voice better be believable, and it better be reliable, dependable and sincere. That's the key to selling.

Dark: And if you've been layin' really nice quality stuff on them for 10 years and, of course, they don't know your name, but they've believed you for 10 years and all of a sudden you're selling a vegetable chopper... you're going to lose.

Hull: Mail order records is another example.

Dark: Isn't that horrible?

BP&P: But if you're new at the voice-over game, you want a quality career, but you don't yet have the reputation. You've got to start somewhere. It's not likely you're going to walk in off the street and land the Hallmark account. Where do you start?

Dark: The cattle calls, some guys don't like them, but I love them. In voice-overs we only have five, six, or eight guys under one roof. Or a guy should put together some dynamite tapes and send them around.

Hull: Take it around, take it around to agents who are looking for new talents. You may be turned down in doing it, but you can't give up. Perseverance is a big thing in this business.

Dark: My big break came in '66 when, here we go to Chuck Blore again... I put together this first little tape. I had an agent, the biggest agent in town, and he believed in me. But I still hadn't gotten any gigs yet. The tape was just things that I put together from the radio station. Well, I played it for Chuck... and he is so deadly blunt. He said it was the worst thing he had ever heard in his life. Except for the last commercial on the tape, it was a TWA thing, PanAm, or something. It was real romantic, and Chuck kind of

liked it. He believed in me in a couple of places, but said I had to be consistent... he had to believe in the whole thing. He said he'd like to work with me... and we've been working together ever since. I consider working with Chuck Blore and Don Richmond to be school.

Hull: When you're putting together a tape, you should take the copy and deliver it with different attitudes. Thinking of how many different ways to deliver a particular commercial.

Dark: Just play with the copy.

Hull: Then after you've got five different attitudes per spot, go back, listen, and pick out the one that sounds best. Lift that one off and put it on the tape. Then try the same thing with another piece of copy.

BP&P: Do you honestly think there is room for more people in the voice-over industry?

Dark: You bet.

BP&P: Considering the voice-over announcers who are doing the bulk of the work... does having the same voice on so many spots affect the sales effectiveness of any one particular spot?

Dark: No. I think the only guys who would recognize the voices are the fellow guys in the business or the people in the ad business. When that kind of thing happens, I picture them chuckling and saying, "Oh, Danny did that tough thing for me and then he turned right around and did that real soft thing for the other people."

Hull: I don't think there are a lot of people who feel there is overexposure and that it's going to hurt you. I think the agency feels rather proud of itself. "I picked Danny Dark and I must have known what I was doing, because you see, they're picking him too." And besides, with television, you can't do competing products. If Danny is doing 'Little Friskies', and the client wants someone with a similar flat delivery, it just leaves the opportunity open for someone else.

Dark: Wait a minute, let's define what flat means. It means kind of laid back, don't you think, Dave? I remember the first time I ever heard the word was during one of my first sessions for Foremost Milk. The guy kept getting on the talkback and would say, "Danny, would you please flatten it out a little bit more?" I didn't know what he was talking about, and finally I got it down to where he wanted it, and it sounded monotone to me. But it was just right. In other words, I was overdoing it. Flat means it's a believable quality.

BP&P: Conversational?

Hull: Yeah, one-to-one.

BP&P: When you say conversational, do you mean the same as we're sitting here talking . . . or is there more drama to it?

Hull: There's a little more drama. You have to look for the key words in each sentence that require emphasis. But you don't go out looking to punch every word. That's the problem with some of the disc jockeys I hear across the country. They're taking every word and punching it. That's not dimension. You've got to take one or two words out of the sentence that mean something to you, and make something out of it.

BP&P: And that's where marking the copy can help you when it comes time to read.

Hull: Yeah. In my case I leave little lines above if I want to have an upward inflection, but I don't over-mark my copy.

Dark: Some guys over-mark their copy, and when it's your turn to audition, the copy is all marked up . . . and not the way you'd mark it, either.

Hull: That's right. In an actual session, I'd mark it. But I very rarely mark anything in an audition, because somebody else is going to have to read it. Besides, in an audition, you want to read with different attitudes, and you want to be able to be experimental. You're not as experimental in a session, because they've hired you from what you did in the audition.

BP&P: You've got to recall what you did in the audition?

Hull: Oh, almost identically. Some of them even bring you back the tape that you did in the audition and let you listen to it. That's very helpful.

Dark: It sure is.

Hull: You can recall the attitude and the inflection on different words almost precisely. It's interesting, though, in that somebody like Danny will read the same piece of copy I just did, and so help me, he'll pick up on the same pauses and inflections I will. You look at your best people in this business and they will pick up the same piece of copy . . . they may have different voices . . . they may have different attitudes in their reading . . . but almost every one of them will pick up the same inflections.

Dark: Do you know what that's called? *Copy moxy*. And that's why you can take a guy off the street with a great big beautiful voice and he isn't going to make a dime, because he doesn't have any copy

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moxy. On the other hand you take a guy like my ex-agent, Bud Davis, who is now doing voice-overs. He used to work with guys like Ernie Anderson, John Erwin, Bill Shallert, and Michael Bell. And he says he must have learned something. He has a nice voice . . . in the mid-range . . . and the guy's out there making some money. I'm tickled pink. He's had no experience in radio announcing before.

BP&P: Danny, how do you handle yourself differently between an audition and an actual session?

Dark: Basically, I just go in and say, "Hi, how are you?" And I realize that there are 4 or 5 other guys out there, so I don't screw around. I might ask them what kind of attitude they want, and I try to get that shade we were talking about earlier. Then when I have a feeling that I know what they want, I give it to them. And then I leave.

Hull: That's one of the important things to remember at an audition . . . you have to get out. You have to study the copy quickly and thoroughly, be cordial, helpful, and cooperative. Sometimes there might be a problem with the copy, and it might be helpful in trying to solve the problem with your voice. Try to understand the director . . . listen to him . . . if he wants you to have a particular attitude, he'll tell you. He'll let you know what audience you're after. Then when you're done, get out . . . but don't get out *too* quickly. Don't seem impatient. I've seen people kill themselves at auditions because they sit there looking at their watch . . . "How much longer is this going to take?" I think that's very unprofessional. I really approach everything I do as if it's the most important thing I'm ever going to do. You've got to give them the feeling that this is very important . . . because let's say you've finished reading, and they like it. I always give them a couple of extra minutes to see if they *really* like it. There's nothing worse than the announcer leaving, and the producer wishing he had

you try it one more time. Then, once I'm satisfied that the producer likes it . . . I'll get out.

Another thing . . . don't be late to a session! If it's set up for 10:00, get there at 9:45. Those people spend around \$150.00 per hour for studio time . . . and if you're fifteen minutes late, you've cost that guy around 40 bucks. If you do that, he's not going to have you back. Being on time was one of the things we learned from being on the air live.

Dark: I was just flashing on radio when you said that. I was on time for every radio show I ever did in my life . . . except the morning show in Miami, which I was never on time for! I had a wake-up service, and that didn't work. The manager bought me a clock . . . and it still didn't work!

Hull: I'll tell you something else that I do . . . at an audition especially, I'll never pass off what an engineer tells me. Sometimes a producer is on the phone for 99% of the session. If the engineer says to me, "Dave, I think if you do this . . . or this . . .", I'll never pass that off as being unimportant. Most engineers in big markets are good directors and producers.

BP&P: Are there any more "hints" you can pass along?

Hull: I don't ever *tell* a director how to make his copy sound better. I will just read it differently. If I know there are going to be a lot of guys auditioning . . . I won't try to read *better* . . . I'll just try to do it differently. I think the last time I saw Danny was at an audition for the trailers for a new Disney movie. The movie had some characters with funny names, and I saw Danny and thought to myself, "Danny's going to be authoritative . . . and very smooth". I figured that I better be different. So I did things with a little animation in my voice . . . and I got the job. I can assure you that that's one of the few things I've gotten away from you, Danny!

Dark: Talking about tricks, one of mine is that I leave an audition and forget it, completely forget it. Some guys call their agents and find out who got it. It's not worth worrying about it. If you got it, fine . . . if you didn't that's fine, too. You'll get the next one.

BP&P: What about microphone technique? How do you like to work with the mike?

Dark: I swallow it; don't you, Dave?

Hull: I work no more than three inches away from the mike. I've seen Danny work, and he almost crawls into it. Working that closely helps you capture all

those shadings.

BP&P: Are there any commercials that you can cite that have any voice elements you feel are outstanding?

Dark: Bob Landers has done some really nice things for the telephone company that almost make me cry. Bob has a tear in his voice.

Hull: I call it nostalgia, but you call it a tear in his voice . . . that's a nice way to put it. He did the telephone company commercial where he says, "Long distance is the next best thing to being there." He says it with warmth, believability, and a tear in his voice that makes you want to go to that phone, pick it up, and call your mother. I've heard that when Landers' spots run, the percentage of phone usage goes up! I don't know if that's true or not, but I've heard it.

Dark: I just wish you wouldn't cry on tire commercials (laughs).

Hull: See . . . you have to be flexible enough that you don't do that.

BP&P: What kinds of voices are in demand now?

Hull: Well, I'm in a range that's apart from these big, huge, beautiful voices. I could do a Casey Kasem, or a Bob Landers . . . I tried to do a Danny Dark, but I can't because he's got that big, huge, resonant voice. I'm in a flat range . . . not the big, huge, classic voice.

Dark: Well, listen . . . your range is a very nice one to be in. It used to be, back in the old days, all they wanted was big, round, pear-shaped tones.

Hull: Well, you've got that classic tone . . . but you know how to work it. What screws up guys in this business are those with big, deep voices who let the voice work them . . . instead of them working the voice.

BP&P: What other ingredients make good commercials?

Hull: I think you have to have great production . . . and even guys at the local level who are putting together their own commercials should have good talent with a razor blade. Good production . . . good music . . .

BP&P: Do you think a commercial must have music to be effective?

Hull: Oh, no . . . I think that every commercial . . . whether it's for radio, television, with music, without music, with voice tricks, without tricks, believability, or not . . . it's got to have good writing.



" . . . I've seen guys approach a commercial as if it was a commercial. It's written like a commercial. If they were to approach it like a story . . . a short story of 30-seconds . . . you'd really have a different approach."

That's the first thing you've got to have.

BP&P: How would you define "good" writing?

Hull: A writer is trying to develop a mood and attitude of a story . . . we're really talking about a story. I've seen guys approach a commercial as if it was a commercial. It's written like a commercial . . . and read like a commercial. If they were to approach it like a story . . . a short story of 30-seconds . . . you'd really have a different approach. If something is written as a short story, it can really stimulate me as a voice.

Dark: I've got an example . . . There was a time when the bus drivers in Seattle were not very happy. So we did a radio commercial called, "What is a Seattle Bus Driver?" We compared this guy to a man who flies a 747 jet. He's got to get these people there on time . . . and safe. It was not done humorous, but light-hearted. The bottom line was that the Seattle bus drivers became the happiest men in the whole world. They only ran the commercial for two weeks, but the men felt a sense of responsibility . . . integrity . . . pride.

Hull: See . . . you're talking about words that are going to change somebody's whole opinion about something. You have to establish that in the writing first. That's the whole key.

Dark: Dave, I'm not sure I agree. It seems that it's not what you say . . . it's how you say it.

Hull: Well, that gets back to how you interpret the piece of copy . . . but I'll tell you this much . . . if I have a great writer, I have a tendency to be more interpretive with the copy. But that's okay . . . you don't have to agree with me!

BP&P: Getting back to music in a spot . . . how should voice be used in conjunction with music?

Dark: I'm a very lucky man in that I cut through brass. It's very fortunate.

Hull: See, I don't. My voice is a little bit thinner.

Dark: It's luck . . . pure luck. Thank you, Lord!

BP&P: Should music simply be supportive of the mood you're trying to create with the copy?

Hull: I've seen music become supportive of the voice, and I've seen the music take precedence.

Dark: I think it's bad to do music just for music's sake.

Hull: That's well put. Music shouldn't be done for music's sake. It's got to have a certain purpose. I can remember some stations looking through the instrumental beds to put music behind everything. Some spots just don't call for it.

BP&P: So do it however the spot works better . . . with music or without.

Dark: Yes, definitely.

Hull: Sometimes it's just as important to leave it out as it is to put it in.

BP&P: If music is used, it is best to read with the music, or cut the voice track and add the music later?

Hull: Sometimes I do better by listening to the music and reading along with it. There are other times when I want to hear the music first, and then read without it. But in most cases I like to read with the music.

Dark: Yeah . . . it feels right with the words.

BP&P: Do you try to pace with the music?

Dark: It's not a matter of pacing . . . it's a matter of feel.

Hull: Feel. It helps create the mood . . . the difference between the sparkle or crackle in your voice may come by listening to the music. But let me explain that if you listen to the music, most producers won't lay it down on tape with your voice. They lay the voice tracks down separately as you're listening to the music. It gives you more control in production.

Dark: Y'know . . . speaking of production . . . I really think a production guy should take whatever time it takes to make everything really perfect. I'm picturing a guy in Omaha who's really interested in his career, and really wants to do the best thing. I see him in the studio doing a commercial . . . and it might just be a trade-out for the steak house down the street. But if he takes the extra time and great taste in his effects, his music, and doing the voice just perfect . . . he'll really make the listeners want to go out and eat that trade-out steak.

Hull: That's ironic that you say that . . . because some of the best stuff I did . . . I found out later was a trade-out. Remember when you'd work three hours on a spot and found out later that it was a trade-out? But you can't be disappointed. You're proud that you produced a nice sounding spot. That's what Danny's saying.

BP&P: What can you say about sound effects?



" . . . I really think a production guy should take whatever time it takes to make everything really perfect . . . it might just be a trade-out for the steak house down the street. But if he takes the extra time and great taste in his effects, his music, and doing the voice just perfect . . . he'll really make the listeners want to go out and eat that . . . steak."

Hull: Again, I think it is very important, especially in radio, you've got to paint that picture.

Dark: Think of a crunching potato chip.

Hull: Just that sound can make you taste it in your mouth.

Dark: Yeah . . . but if guys would work at not just recording one crack of a potato chip . . . but twenty cracks . . . and then picking out the one that is just perfect . . . don't settle for one, two, or three. If you've got that kind of guy in your radio station, he becomes a very valuable product.

BP&P: Do either of you miss being on radio?

Hull: I miss it . . . I miss the urgency of radio. There is an urgency in radio like no other thing. You don't have it in TV, or in print. Radio has an immediacy.

Dark: I miss radio . . . I can't tell you how much.

BP&P: If the opportunity came up, would you go back to it?

Hull: Well, I don't think I would . . . I can't afford to stop making this kind of money . . . can you, Danny?

Dark: No. The only way I would consider it would be if Casey Kasem called me and said, "Danny, I've got a huge role in this movie, and I'm going to win an Oscar . . . will you take my show?"

BP&P: His syndicated show, "American Top 40"?

Dark: "American Top 40", on 800 radio stations throughout the world. I would say, "Casey . . . yeah . . . if the money's good!"

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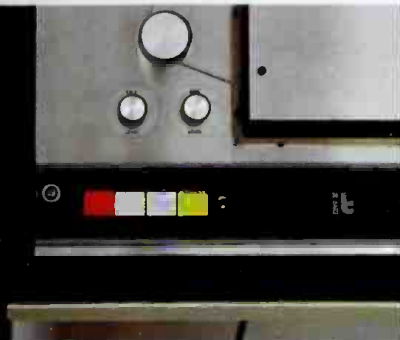
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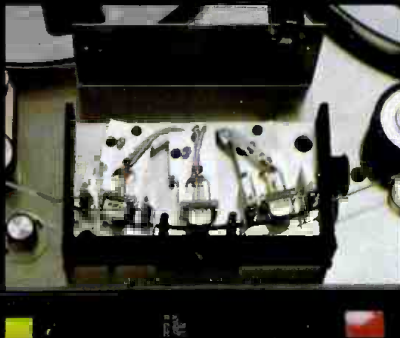
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Producing the Network/Syndicated "Gong Show"

by Michael Carruthers

"The Gong Show" is produced by Chuck Barris Productions, seen daily on the NBC television network, and syndicated as a weekly prime-access show by Firestone Program Syndication.

The show began when Chuck Barris pitched a show of *good* talent to ABC. ABC wanted to strip it five days a week, but the Barris organization realized that there was a possibility of running out of good talent. According to Gene Banks, the show's producer, "Chuck was at a hockey game with Chris Bearde (one of the show's co-creators), and they were kicking around the idea. They came up with using *bad* talent, and that was the birth of The Gong Show. A pilot was then made for ABC syndication (on the O & O's), then Chuck took the pilot and showed it to NBC. They bought it for daytime."

Madeline David, Vice President of daytime programs for the NBC network, explains that the evolution of the daytime

version of The Gong Show began when "I got a call from Chuck Barris before the show went on the ABC owned stations. I knew it would be going on that fall, and he came to me that spring. He said, 'I'd like to show you a pilot of a show we did.' We had a meeting and looked at the cassette together and I said, 'this is really interesting. I think it has possibilities. Can I keep it for a couple of weeks? I'd like to do some testing on it and give it some further thought.' We made what is called a 'holding deal'. In other words, we paid the Chuck Barris organization what we call 'good faith money' to hold the show so that he will not take it elsewhere. Chuck agreed to that because I told him I was interested, and I would not spin his wheels and hold it longer than I had to."

NBC tested the pilot the way they test any game show. They recruit daytime viewers in three different cities to view the pilot, then compile the data they've collected and come up with the test results. According to Madeline, The Gong Show "got probably the worst results of any show we have ever tested in daytime!"

Despite the poor results, both Madeline David and network President Bob Howard believed in the show enough to at least schedule it during summer. They also believed they could overcome the negatives by making some improvements. They started with the look of the show. "We built a brand new set (designed by E. Jay Krause)", says Madeline. "It's the kind of set that gives the show a variety . . . each act looks like it has something else behind it. The pace of the show was increased by reducing the number of celebrity panelists

from four to three." NBC believed that in order for the show to work they had to go for the lightest possible kind of humor . . . "zany rather than guffaw." Selecting a host for the network show was no easy task. Although radio/tv personality Gary Owens had done the pilot and was already selected as the host for the syndicated version, NBC didn't feel he was quite right for the daytime series. "I felt that the host," says Madeline, "should not be somebody who was basically a comedian going for a laugh, but someone who was going to be sympathetic to the contestants. Someone who wouldn't take it all too seriously but could just go with what was happening." John Barbour, critic at large for KNBC-TV, Los Angeles, was selected as the host and MC'd the first week of shows. Both Chuck Barris and Madeline David felt that Barbour was not quite right either. After working closely with Chuck Barris in auditioning other host candidates, and still unsatisfied with the potentials, Madeline David suddenly got



Producer Gene Banks (center) confers with Chuck Barris and stage manager.

Photos by Vince Longo



Barris confers with musical director, Milton DeLugg (2nd from right). Barris writes the theme music for all his shows.

the idea that *Barris* should himself be the host. "His quality was the perfect quality for the show," said Madeline. After some hesitation on his part *Barris* finally agreed. And although Ms. David felt strongly about it, she realized it was pretty risky since *Barris* had no track record as a host.

The primary difference between the daytime and nighttime versions of *The Gong Show* is the host, and even that will change this fall when *Barris* begins hosting the nighttime show as well. Also different, says producer Gene Banks, is that "the nighttime show consists mainly of acts we've used on the daytime. I think that will change this fall . . . we'll probably be introducing new acts on the nighttime show as well as those that come over from daytime."

The syndicated *Gong Show*, now in its second year, is on nearly one hundred fifty stations. In addition to the five ABC O & O's, "we're in the top fifty markets," says Rick Kates, Director of Syndication for Chuck *Barris* Productions, "with maybe a few markets missing."

The results of an A.C. Nielsen prime-time access report were released recently for the period February 3 to March 2, 1977. *The Gong Show*, seen in access time in sixteen of the twenty-five markets surveyed, ranked fifth with an average 15.5 rating and a 27 share. The Show made a substantial leap from the thirteenth position it held just last October. The report listed the top ten prime time access shows as:

- 1 - The Lawrence Welk Show
- 2 - Hee Haw
- 3 - Hollywood Squares
- 4 - Match Game PM
- 5 - *The Gong Show*
- 6 - Wild Kingdom
- 7 - The \$25,000 Pyramid
- 8 - Name That Tune
- 9 - The Price Is Right
- 10 - The \$128,000 Question

The daytime *Gong Show* is seen on the NBC-TV network sometime in the late



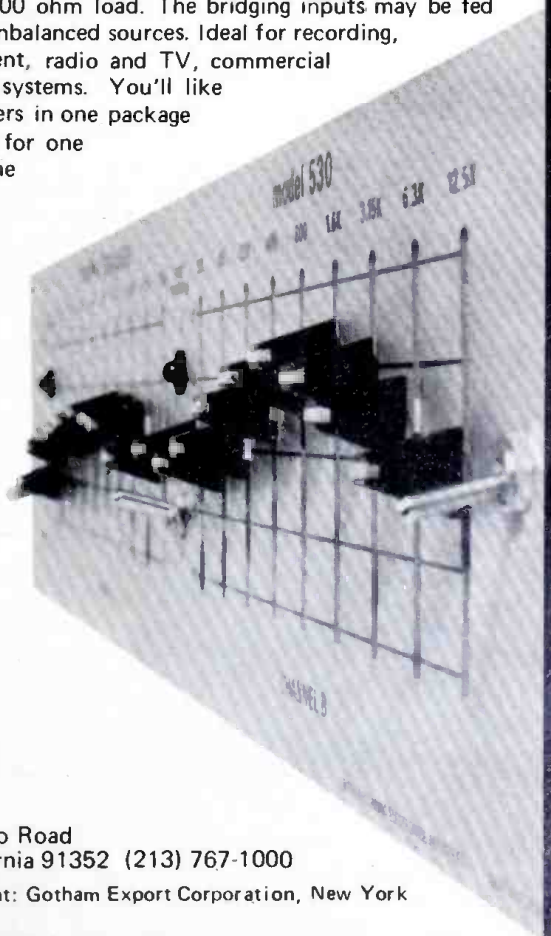
Madline David, Vice President of daytime programs for NBC, whose faith in the concept was instrumental in placing "The Gong Show" on the network.

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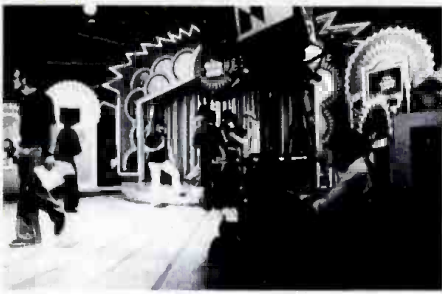


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During a commercial break, production assistants brief Chuck Barris and prepare for the next act.

afternoon depending on the geographical region. In most markets, the head-on competition is *Tattletales* on CBS and *The Edge of Night* on ABC. "In any given week, *The Gong Show* could be number one or *Tattletales* could be number one, but they're usually within one or two shares of each other," according to Ms. David. "It's a time period, though, in which none of the networks have full clearances, and you can't achieve a gigantic number . . . all you can expect is to just be competitive." Madeline estimates that station clearance for *The Gong Show* is about 80%.

THE GONG GAME

Although there are contestants competing for a prize, *The Gong Show* is not really a game show. The format is quite simple. Acts perform their material before a three-member celebrity panel. If any one of the celebrities feels that after forty-five seconds, the act should not continue, he or she will take a large mallet and strike a huge gong which hangs behind them. If all three panelists don't like the act, they can all hit the gong together, and this has become known as a "Gang Gong".

If an act is gonged, they must stop performing. The celebrity says why he or she gonged the act, and the performer must then leave. If the act finishes performing without getting gonged (complete acts run approximately one and a half minutes), the panel must rate them on a scale of one to ten. At the close of the show all of the acts (about six or seven per show) assemble on stage with the host, and the



Host Chuck Barris introducing yet another act on "The Gong Show". After going through several hosts (in pilot stages as well as on the air), Madeline David of NBC daytime programming convinced Barris that he should host the show.

act with the highest score is awarded a trophy and a check for the rather odd amount of \$516.32 (the amount differs on the syndicated version). A midget (Jerry Maren) then sprinkles confetti over everyone, balloons fall from up above, the credits roll and that's the end. In the event of a tie, the celebrities decide on one act to receive the prize. Early in the show's history, and for the entire first season of syndication, an "applause meter" was used. The meter was actually a VU meter superimposed on the screen which would register audience reaction sound levels for each of the acts tied for first place. The applause meter practice was stopped because "it really doesn't work," according to Gene Banks. "You can have one person sitting under the microphone who whistles and it throws the whole thing off."

The studio audience for the show is very important. So important in fact that Chuck Barris Productions has taken over ticket distribution from NBC. Banks says, "Chuck likes a special kind of audience and we weren't getting that from NBC. We like a young swinging audience . . . and what has happened is that Chuck has become kind of a cult. He has followers. These are high school and college kids who come to see Chuck as much as the show. They scream at him from the audience and want his autograph. They've gotten to know all the bits on the show."

The "bits" which Gene Banks refers to are the non-contestant acts which appear as filler material and are not judged. These regulars are actually members of the staff and crew. *Gene Gene The Dancing Machine* (a stage hand), *Phillippe Da Fox*, a concert pianist extraordinaire, (director John Dorsey), *Ruthie The Stripper* (Associate Producer Ruth Goldberg), and other unnamed characters played by just about everyone else who has anything to do with the program. The filler acts were used initially for timing purposes. "If there are three or four acts gonged in a row, you end up a minute and a half short. You have to fill it with something," according to *Gong Show* publicist David Kramer. However, because of the audience acceptance of some of these "regular" acts, they are often planned into the show.

THE GONGED

Potential acts for *The Gong Show* are auditioned in an old restaurant building in Hollywood, about a mile away from the Chuck Barris offices. All acts are videotaped, and the tape is sent over to Gene Banks. He along with Associate Producer Ruth Goldberg watch the tape and select the acts they feel Barris should review at the second audition. From a tape containing approximately sixty acts, about twelve are called back for their second audition. What about the other 48? Says Goldberg, "it's not that they're

good or bad. They're not funny. They're not anything!"

The selection process from the first auditions is not difficult. "When you look at that tape," Ruth says, "they just bounce out at you. Once in a while some of these people come in and sing acapella, which leaves a lot to be desired. But suddenly you realize that this person has a very good voice, and with an orchestra in back of them, they could really come off great. Or sometimes someone will come in and accompany themselves on a guitar or a piano and they're really kind of a crummy piano player or guitar player, but they sing great. So you figure they're not gonna play the instrument on the show, so you have to pick up on things like that."

Once an act appears at the first audition, they must continue performing the same material for the second audition and for the show. However, if an act doesn't make it to the show, that act can come back to the original audition with new material and try all over again.

From the second audition, Barris himself puts the shows together. He tries to balance the show so that, according to Ruth, "It's an interesting show. You don't want a show with all singers, you don't want a show where the acts are all absolutely sensational. You've got to have something funny in it as well as something bad to fit in with the good acts."

In rehearsal, Barris will tell the acts where to stand on stage, and if the material is too long, where a good place might be to cut it. However, Ruth says, "he does not create an act for anybody. In fact sometimes we've had people who we think sing real well, but they're singing something terribly dreary so they are not selected. We never tell anybody what to sing. If that's the song they want to audition with, that's it. We don't change it."

If you watch *The Gong Show*, you will notice on occasion that some contestants who get gonged are on the verge of tears. One contestant was so mad when he got gonged, Gene Banks says he just stormed out of the studio and someone of the staff had to catch up with him to have him sign up for his consolation prizes. "Generally people are good sports, they know they are going on *The Gong Show*, and they're putting themselves up to get gonged . . . but I guess sometimes egos get in the way and some people get their feelings hurt . . . not too often though." Ruth Goldberg says most of the contestants understand the show and don't take it too seriously. In fact, many people create off the wall acts with the intention of being gonged.

Even the acts that really hope to win are not what you might call "fiercely competitive" or snobby toward the other acts. Since all five network shows are rehearsed and taped all in the same day, the acts spend a lot of time together. Ruth has observed that they "get very friendly

with each other and compare notes."

You have to wonder if someday there just might not be enough gongable talent to sustain *The Gong Show*. Might the well run dry? That's apparently not a big concern right now. Gene Banks says, "we worry . . . but when we start to get desperate, suddenly there is a spurt of talent . . . I don't see any end to it." Of course, if worse came to worse, Banks says they could take the show on the road. "NBC wants us to take the show to New York for a couple of weeks, but we haven't had time to do that. We have to be five weeks ahead in order to go to New York and last time we planned the trip it got cancelled in order for us to prepare *The Gong Show Special* for NBC. It seems that something always comes up to prevent the New York trip. But we may eventually get there. It would also give us a chance to build up talent out here because we would continue auditions on the west coast." The reason NBC wants the show to go to New York, says Madeline David, is because "I would like to give the east coast 'talent' a shot at the show. I think New York has its own brand of zaniness."

THE GONGERS

As Associate Producer, Ruth Goldberg is also responsible for booking the celebrities for the panel. In the first weeks of the show, the panelists were much more scrutinous of the acts in their judging than they are now. For the most part, the judging is now much more lenient probably as a result of the panelists not taking the show quite so seriously. "Some of the panelists have been very hard on the acts, and, frankly, we haven't had some of them back because there is a fine line where the judging can become cruel."

The celebrities arrive at the studio an hour before the taping for make-up and a briefing. At the briefing Ruth explains to them that "we really don't have many rules for the show, but they have to wait forty-five seconds to hit the gong. That's to give the act a chance to get at least part of their act over. They are given a list of names of the acts that are going to be on the show. If the celebrity happens to know any of these people, that person (the act) can't be on that show," or any show on which that celebrity is a judge.

For the daytime version, there is what Producer Gene Banks calls a "stock company" of panelists: Jaye P. Morgan, Arte Johnson and Jamie Farr. They've become "more-or-less regulars mainly because Chuck likes to work with them, he thinks they are good for the show. Once in a while we try someone new . . . we look for somebody witty and outgoing and who won't take the show too seriously . . . and has fun with it." Ruth Goldberg agreed that the three regular panelists "play so well, they know the show, they've become identified with it . . . it's

like a family."

Suggestions for new panelists sometimes come from NBC's VP, Madeline David. "If I saw a particularly talented comedian," she said, "I might call and recommend him to Chuck. We're always looking for new faces who can be on the panel." The July appearance of comedian David Letterman as a panelist came about just that way.

The network shows are taped five at a time (one week's worth) usually on a Sunday. Rehearsal takes place all day with the band (directed by Milton DeLugg), then beginning about five o'clock, three shows are taped virtually back-to-back, followed by a dinner break then the final two shows. Earlier in the summer the network shows were taped far enough in advance so they could tape the entire next season of syndicated shows in four consecutive weekends.

The shows are all taped at NBC in Burbank, usually in Studio 3 which is director John Dorsey's favorite "only because I can look to my left (in the booth) and there is a huge 12 x 6 window in which I can see Chuck at all times, even though his back is to me when he's performing. I can see the celebrities and to some extent I can see the acts . . . so I'm not always saying to a stage manager, 'hey what's the hold up?' or 'hey what are we doing next?'"

May, 1977 marked the twelfth year that Dorsey has been directing for Chuck Barris. It has also been twelve years that the two have known each other. John says most people think they've been associated longer than twelve years because back in the fifties they were "both at NBC in New York at the same time. But I was a page at NBC and he was in the mailroom. He went into executive training . . . I went into gophering on shows . . . I never even met him then." For the Barris organization, John has directed nine years of *The Newlywed Game* (of which a new version is coming back this fall in syndication), nine years of *The Dating Game*, daytime and nighttime . . . *The Game Game*, *Dream Girl*, and four years of *Treasure Hunt*. We have done more television shows than any other producer/director team in the history of the business. And that's said with pride because I really dig him (Chuck)."

Although Dorsey did not direct the first thirty or so network Gong Shows (due to another commitment), he's done all of them since as well as the syndicated shows, the special, and the pilot. The original pilot was made for ABC and was taped at KGO-TV, their O & O station in San Francisco. That involved flying all the people including the acts from Los Angeles to San Francisco and back home again. The shooting of the pilot posed some particular problems . . . there was no PA system for the talent on the floor



The grand finale at the end of each "Gong Show" often involves much of the show's staff.

to hear themselves. The show had to be shot in one day, and because it was done in KGO's news studio, John says "we had to break twice during the day for the news. We had to stop, they would tear our set down and do the news, put ours back up and we had another hour and a half . . . then we had to break for the late news . . . and it snowed in San Francisco on top of that . . . it was like icing on the cake."

Since the show is taped at NBC, the network supplies the engineers and stage hands. However, Dorsey is particular about who works on his shows with him. In dealing with the network scheduling office, "we make known our preferences and those we prefer *not* to have on our crew." John says that as a director, he is only as good as his team. "If I have someone who is confused about what's going on, it affects my performance . . . I'm performing like anyone else and all I hope to do is build up a performance level on the PL (Private Line). The PL is the most important means of communication between the director and the crew."

"We were the first network television show" says Dorsey, "to ever have all four cameras being operated by ladies." The reason that came about was, "I had been told that a couple of them were dynamite camera people from out of town who were being tried as summer replacements at NBC. As a matter of fact, I'd heard that one of them had done sports, and having done a lot of sports myself, I really respect sports camera people." In sports, unlike in most studio situations, John says "there is a certain amount of 'wing' around the standard operating procedure."



Director John Dorsey and Associate Director Eileen Carhart.



Director's view of stage area from control room.

Prior to the taping, the cameras see the acts only once during music rehearsal. "If

we looked at it any more than one time, we would lose what that act is by trying to polish it instinctively, unconsciously . . . without even being aware of it." John says that with *The Gong Show*, his directing involves very few dissolves and very little production in terms of camera work. When asked if he tries to make the acts look as good as possible, John says, "Oh, no, if anything we are X-rays. There are urges I get to dissolve and put something in the lower right frame but I don't. It's not a director's show. I can't do for one act what I don't do for another."

The *Gong Show* uses four cameras,



Associate Producer, Ruth Goldberg on stage as "Ruthie the Stripper", a "*Gong Show*" regular act. Many of the show's crew members have created non-contestant acts which appear as filler material.

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and John describes their assignments as: " . . . one, two, and three are always directed toward the performer and four is directed toward the celebrities as well as the performer. Three is basically head-on, two being just off to three's left, which is really a release camera, then one is the close-up from that side, or the wide shot over the panel's shoulder. Four then gets that marvelous close-up or medium shot from the other side or the full shot of the panel."

Besides hosting the show, Barris controls the show from the floor as well. There is a lot of juggling around of acts due to timing problems. Says Dorsey, "we will let him know if we're over or under and keep him informed of that from the first commercial break on. He is constantly juggling during the commercial breaks with the production people on the floor who communicate with us in the booth as to what is going to change from the original plan. In that way it's essentially live."

It looks as if *The Gong Show* will be around for awhile in both syndication and on NBC . . . at least as long as there are enough loony acts to keep it going. Of course everyone involved with the show works hard but it seems much of the credit must go to Chuck Barris himself. Says NBC Vice President Madeline David, "I think Chuck has an incredible instinct for what works on television and I have enormous respect for his ability." The people who work with him in his company also have a great deal of respect and loyalty to Chuck Barris. Gene Banks, Ruth Goldberg and John Dorsey have all been with him for years. The consensus opinion was best stated by Dorsey who said: "It's really such a privilege to work on a show with Chuck and it's been that way from the beginning. Now that sounds like a statement that would be made by someone because it's expected to be made, but I'm saying that because more people should know it."



Marathon Radio Telephone Talk Show

Radio station KPOL-AM, Los Angeles, recently canceled its normal music programming to devote an entire broadcast day to a marathon telephone-talk discussion on the subject of school desegregation. The eighteen-hour non-stop program involved thirty-six guests, the entire KPOL staff, and a challenging production/logistics situation. The following is an account of how KPOL carried out the project. By L. Sherstein

There have been and still are many telephone-talk shows on the air throughout the United States. It is one of the most popular formats in broadcasting with some stations achieving very high ratings positions utilizing this form of entertainment. The usual procedure is to have a line-up of telephone-talk hosts, sometimes called communicators, who run shifts similar to that of disc jockeys — three to four hours each day. Normally they take calls from listeners on the broad topics for the day or under a general umbrella such as sports, entertainment, or politics. Sometimes these telephone-talk hosts take on a *point-of-view* coloration because of the attitudes they express as they field the calls. It is also not unusual for them to be associated with a general advocacy position such as *liberal* or *conservative*. The preceding is a fair, general summary of telephone-talk broadcast philosophy as is currently being practiced on the air.

One would assume there could not be a new or different approach to this form. Yet, just a few months ago, Radio Station KPOL in Los Angeles canceled its normal music programming to devote an entire broadcast day to a marathon telephone-talk discussion on the subject of

Newscaster Jody Hammond (left) faces a panel of experts on the subject of Los Angeles School Desegregation. Note that each panelist is equipped with an individual ear piece to hear incoming listener calls.



school desegregation. The show ran non-stop from 6 a.m. to midnight for a total of eighteen straight hours. The subject was chosen because Los Angeles is under court order to desegregate its schools, and the question of forced school busing has inflamed the community.

KPOL Operations Manager Al Herskovitz, who conceived the idea for the broadcast, said he was motivated because of the incredible amount of interest in the topic by the city's residents. School desegregation will have a wide ranging impact on the city touching almost everyone's life in some manner beyond even those people who have school aged children who will be directly affected. It was the station's hope that by presenting the issue in this kind of public forum that all aspects of the problem could be talked-out and mass emotional tensions eased.

Thirty-six of the key figures most directly involved in the highly controversial issue participated in the day long event. They represented such sources and groups as the Los Angeles Board of Education, the California Teachers Association, the Los Angeles Police Department, NAACP, the American Civil Liberties Union, the Urban League, the Los Angeles County Bar Association, the Hispanic Urban Center, the California State Department of Education, the Mexican-American Education Association, various student groups, civic and political figures. These representatives were grouped into panels of four which changed every two hours. In addition an attempt was made to balance each panel so that all points of view would be expressed in any given two hour period. The two hour time span was chosen because it was felt that it gave each participant adequate time to express his point of view fully and still hold audience interest. Changing the panels throughout the day also gave the impression of bringing in a *fresh team* periodically.

To this was added the element of aud-

ience participation by use of the on-the-air telephone call. Through the cooperation of the telephone company an easy to remember phone number was specifically assigned to the broadcast: *510-KPOL*. The number was simple to promote and highly memorable. Listeners who called in were encouraged to more than just ask a question. They were encouraged to express their own point of view and engage the panelists in discussion. It had become very obvious over the weeks preceding the program that there was tremendous frustration among area residents about the question of school desegregation and the possibility of forced busing. This was their opportunity to air their views fully and to gain direct contact with the critically involved public figures.

The production of the marathon broadcast involved almost every member on the staff of KPOL. The basic broadcast fare normally offered by the station is a broad variety of popular music along with the usual services such as news, traffic reports, weather reports, commentary, public affairs, etc. The station has never run a telephone-talk show; however, individual members of the staff had previous exper-

Paul Johnson (right) handles the in-studio control board as moderator Jody Hammond consults her notes. The elaborate board was needed to control five individual mike positions and incoming phone calls.





News Director B. R. Bradbury makes a point to his panel mid-broadcast as moderator. Bradbury coordinated a month of planning for the eighteen hour show. In the background it's Paul Johnson at the controls.

ience in the telephone-talk broadcast form in other jobs. They were not totally unfamiliar with the form.

The planning for the broadcast under the guidance of News Director B. R. Bradbury took exactly one month. Each two hour segment was hosted by a different member of the KPOL News Department. The moderators assigned were Bradbury and newscasters Jody Hammond, Jack Popejoy, Clif Kirk and Gene Ferguson. Bradbury, Popejoy, Kirk and Ferguson each handled two different panels. Hammond handled one. In this way the eighteen hour stretch was covered. Those newscasters moderating two panels split their chores between the early and later parts of the day.

The only other normal functions that occurred during the day of the broadcast were commercials and newscasts. The newscasts at the top of the hour were used as *stretch* breaks and alternately as the opportunity to change panels and moderators. The commercials were aired in clusters every twenty minutes in order to allow as much uninterrupted program flow as possible.

A one hundred page briefing book was

Serving as a Production Assistant KPOL Sales Manager Paul LaGasse "pre-mikes" panelist Roberta Lynn Weintraub in the briefing room. All panelists were pre-miked to save time and confusion in the studio as panels changed during news breaks. All station staff members pitched-in in a variety of functions outside of their normal jobs.



prepared for each of the moderators and for the three staff people who were to act as producers. The book contained a compilation of material on the subject of school desegregation in Los Angeles and other cities who had faced a similar problem. There was also a biographical sketch and background material on each of the guest panelists and other related matter pertaining to the issue. This was to insure the fact that the news people acting as moderators and producers were prepared as well as possible.

Jody Hammond took on the assignment of putting together the briefing book. Since it was a story in which developments were occurring steadily Jody found herself updating the material almost daily right up to broadcast time, but it was vital that the moderators stay current.

Producing duties were handled by Bradbury, Herskovitz and the station's production supervisor Mike Sakellerides. All three had previous telephone-talk experience. Each one took a six hour producing shift to cover the day. Other staff members took on other unusual duties. There were rotating reception committees to welcome and brief guest panelists upon their arrival at the studios. The station's conference room was converted into a reception area where associates of the panel members could wait and listen to the show. Refreshments were provided throughout the day and evening. A careful flow plan was designed to prevent traffic congestion in the station's hallways because of the great number of people involved. Program panelists were put into a special room fifteen minutes before they were scheduled to go on the air. There they received a last minute briefing as to the mechanics of the program, and they were also pre-miked with ECM-50 Sony Electret Condenser Lavalier microphones. Pre-miking allowed for a smoother transition between changing panels. The concluding group simply unplugged, and the new panel just plugged in.

The station attempted to cover every conceivable detail including the providing of parking attendants to take away and return the cars of the program's guests. Because of the volatility of the subject to be covered and the prominence of the guests special security guards were hired to protect KPOL's Hollywood studios. In addition local police authorities provided patrols in the area of the station's transmitter. Fortunately there were no incidents.

An unorthodox technical set-up had to be put together for the broadcast. Like most contemporary stations there is little call for live broadcasts with many participants, so KPOL has no studio large enough for the endeavor. An over-sized sales office was converted into a studio and a smaller office across the hall was turned into a control room. The entire technical arrangement was specially designed and

constructed by KPOL's studio engineering supervisor John Huntley. For mixing the show Huntly installed a Yamaha 12-input P.A. mixer with three-band equalization on inputs, pre and post-fade monitor feed and two output channels. The on-the-air telephone system was a standard keyset with five lines through a high traffic exchange set aside by the telephone company for such uses as talk-shows, request lines and similar broadcast purposes. A *program on hold* option was added. A standard speakerphone was not used as it was designed but was used for its control features only. Its output was routed through the console and received its audio from the console. Huntley set up a dual redundant tape cartridge delay system utilizing an ITC *RPD* (Record-Playback-Delay) and a Sparta delay cart machine. The system had the capability of switching from one tape delay machine to the other during a brief pause in the broadcast with no audience awareness that a change had taken place. It was necessary to change tape delay cartridges every four hours because of tape wear. As is normal for telephone-talk broadcasts the entire event on tape-delay allowed the producer on duty to maintain control over the possibility of "kook" calls. Although there were several close calls, no telephoner had to be cut off the air. In addition to the discussion and debate among the panel members the program was able to field about ten to fifteen listener calls per hour. The listener questions were far-ranging representing the points of view of concerned parents of all races, educators, teachers, school administrators, taxpayers and just interested citizens. Despite the fact that desegregation of Los Angeles schools is a legal *must*, the weight of public opinion aired was strongly against forced school busing. The concept of the neighborhood school was generally endorsed by the majority of the callers most of whom voiced no opposition to voluntary desegregation.

In order to gain attention to the program the station utilized its own airwaves to promote it with a series of promotional

Moderator Gene Ferguson goes to the phones to take a listener call. The show handled ten to fifteen calls per hour in addition to debate by the panelists.





Serving as Producer, Operations Manager Al Herskovlitz (right) maintains control over the show as Production Assistant Frank Proctor pre-screens a listener call. A sales office was converted into the control room for one day.

announcements that ran for a period of two weeks prior to the actual air date. In addition KPOL advertised the event with two newspaper ads in the *Los Angeles Times* which included the names and affiliations of the guest panelists. One ad ran the day before the broadcast. The second one appeared the morning the show.

Public reaction to the broadcast was so enormous that the program itself became a news event. This caused wide-spread Los Angeles media coverage. KNXT (CBS) did a live mini-cam report from the KPOL studios for its early evening newscast and a film report for its 11 p.m. news show. KNBC did a film piece for its early and late news and KTTV (Metromedia) and KTLA (Golden West) also did film reports. News Director Bradbury was interviewed by KNXT's Ken Jones and KPOL's general manager Peter C. Newell was interviewed by KTTV's Barbara Simpson. Excerpts of the actual discussions and phone calls on the program were telecast also.

There were some side effects from the program that did give KPOL some problems. The show was scheduled about a week before a local election. Several of the panelists who were important to the discussion were also candidates for public office. Because of the timeliness of the subject the program could not be delayed until after the election; therefore, the station was open to claims for equal time under the provisions of the Communications Act. KPOL Manager Newell, nevertheless, gave the go ahead to the project. Newell felt that delay would not be in the best interest of the listening audience. The station did receive and subsequently did grant equal time to political candidates who were not invited to participate as panelists. The remarks of those candidates who were on the marathon broadcast were timed. Then equal time both in length and comparable day-part was given their opposition candidates in the few days remaining before the election.

Key to the execution of the broadcast was a dry-run the day before the show with all the station personnel involved.

Moderators, technicians, producers and assistants went through their paces until they were thoroughly familiar with the mechanics.

The panel moderators all agreed that the most difficult element of the assignment was keeping all aspects of their portions of the show under control. Each moderator was dealing with four anxious, sometimes argumentative panelists plus five incoming lines of listener calls. Quick decisions had to be made to maintain the pace of the program. It was the producers' responsibility to call these shots in order to keep a balance between audience needs and the desires of the callers and panelists. With the large number of people in the studio at one time it was imperative that the moderator reintroduce each speaker almost every time one of them spoke. Keeping order also was somewhat of a problem. When the arguments became heated there was the tendency for panelists to talk at the same time or try to shout each other down. Fortunately each panelist had his own microphone which was individually controlled by a station control operator and could be technically silenced. Whenever this occurred the moderator would take the opportunity to restore order and remind the in-studio guests of the ground rules. This kind of situation did, however, give the program a sense of high drama.

Newell acknowledged the fact that



Newsreader Jack Popejoy at the studio door gets some last minute information from Production Assistant Denise Galvin prior to taking over as moderator. Moderators rotated every two hours to cover the day long talk-fest.

scheduling this kind of feature was a radical departure for KPOL. "There hasn't been an issue of such widespread importance affecting Los Angeles in recent memory," Newell said. "We feel that we participated in doing something really meaningful for the community in which we live."

When Herskovlitz was asked if he planned to do another show like it, he said, "Sure, if a subject of this magnitude bobbed to the surface. But not for awhile. You just don't climb Mt. Everest two days in a row."

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The Grammy Awards

by Howard Cummings

Excitement and anticipation reigned again this year as the 19th annual Grammy Awards presentation was televised live from the Hollywood Palladium in Los Angeles. Host Andy Williams again presented the awards to those members of the record industry (performers, writers, and production/technical personnel) that the National Academy of Recording Arts & Sciences (NARAS) judged to have made outstanding contributions during the past year.

This was the seventh year that the ceremony was televised. In previous years the event originated in New York, however, the producers have been pitching the Academy on the idea of rooting the show in Los Angeles. By keeping the ceremony in one consistent location, the producers feel they can increase its prestige, and build up the ratings by being able to include more artist guest appearances.

The February 19th telecast featured a satellite hook-up with Lagos, Nigeria (where it was 5 a.m.) to present a live performance by Stevie Wonder. Also appearing on the show (in Los Angeles) were Ella Fitzgerald, Paul Simon, Chet Atkins, Les Paul, and Ringo Starr . . . not exactly your everyday TV performers. And not exactly your everyday TV audio situation.

Trying to mesh a multi-track sound recording set-up with a music presentation and a simultaneous satellite hook-up originating from a "less developed" country is enough to tax anyone's patience. But doing it all live, full-forward, for a national audience presents even more of a strain for all personnel concerned.

Chief audio mixer for the presentation was Ed Greene. Ed's background goes back to early jazz dates with Stan Getz and Charlie Byrd in Washington, D.C., and the works of Lou Rawls, the Osmonds, and Frank Sinatra while at MGM Studios in Hollywood.

Record producer Bones Howe provided audio production guidance for the proceedings. His experience includes the Elvis TV special (1968), and a long string of hit records with the Mamas & Papas, The Fifth Dimension, The Association, among many others.

Pierre Cossette, as Executive Producer, was in charge of packaging and selling the show to the network while Producer/Director Marty Pasetta's responsibilities included program concepts and presentation.

Throughout this article, these people comment on their observations and feelings about the broadcast, but first the general set-up.

The broadcast was transmitted from the Hollywood Palladium to CBS via local lines. The primary line was capable of 15 kHz. The secondary line was a Vandaloop accompanying the video signal and was of a 5 kHz frequency response capability. As of this broadcast, the cross-country network line could only handle 5 kHz, but this may be expanded to 15 kHz by the end of 1977.

Bones Howe: "Also, one thing we had this year was *one* set-up. Last year we had two pods (stages) out in the audience — three performances on each pod — that were completely different. This meant that during the course of the show (Paul Simon, Janis Ian, Ray Stevens, Natalie Cole, Barry Manilow, and the Muppets), those pods were torn down and set up twice."

The sound recording was handled by the Filmways/Wally Heider organization, which is well-noted for providing multi-track recording facilities on remote music and TV dates. Since the production was centered on one large stage area, the 90-odd microphones (as opposed to last year's 140) were roughly divided between music mikes for the band and production mikes for the podium, announcers, and performers, both being run through a splitting device for P.A. and the Heider truck. Mikes for the orchestra were also fed to the Heider truck where buss feeds were provided for P.A., performer fold-back, and TV broadcast.

With 90-odd mikes to contend with, proper coordination was critical in making the production come together smoothly. Although Ed Greene was in charge of the audio, Ray Thompson (of the Heider crew) was familiar with the audio system's structure. In addition, Gordon Klimuck (of the studio crew) or Bones Howe were capable of handling the audio production in case of an emergency. This was done since Ed Greene was out of town for the first day of rehearsals.

P.A. mixer Bruce Berns not only provided sound to the Palladium audience, but also made sure that the TV audience and performers didn't receive squealing feedback . . . a difficult problem to contend with when so many mikes are involved. The P.A. equipment included a

series of Yamaha consoles and a White octave band equalizer for the house.

In the past, Ed Greene has done the audio for Don Kirshner's "Rock Concert" TV series, plus a number of other music oriented shows. Ed has developed a formula for recording a television performance of a record. Days, and sometimes weeks before the broadcast, he takes the records home and listens to them, noting where all the breaks appear and getting a *feel* for the way the group has put the record together . . . the type of drum sound, bass sound, etc. This is then translated into TV parameters. Ed says, "There are certain techniques I try to use. A lot of artists are petrified of TV sound and with absolutely good reason. They just get destroyed time-and-time again. If we haven't done our homework by the time we get here, it's too late — that's where the show is."

The production road map of the Grammy Awards show is often laid out before the script is prepared. It is in this area that director Marty Pasetta stresses the idea of thoroughness. It is from this documentation that the crew learns the intent of each section and who will work where on the floor. A very complete list of video playbacks is also prepared in advance. Two VTR's are often used: either a main machine with a back-up, or an A-B set-up for dissolves and segues.

Since the show was broadcast live (with a one-hour delay for the west coast) there was no post-production involved (other than the slapping of backs, hand shaking, and a celebration party). This dictated that pre-production be efficient, precise, and complete. Numerous meetings and rehearsals were conducted section-by-section in order to familiarize everyone with their part during the actual broadcast. Camera blockings, commercial breaks, introductions, performances, and voice-overs were provided to members in scripted form. Long run-throughs, including time break-downs, were also provided in order for the crew to know how much time they would have to set-up for the next segment.

Video was handled by TransAmerican Video. Audio was provided from the Heider truck to the TransAmerican Video truck, and was also supplied to the network directly through separate buss assignments.

The board used in the Heider mobile unit was an API 40 x 16 with four cue

sends, four studio sends, four echo sends, and eight directs for 24-track capability and 24-track monitoring. In addition, the board was set up to handle two completely different miking arrangements, and two tape machines for two simultaneous stage set-ups. With the flip of a switch, one stage or the other could be monitored.

The console equalization consisted of API 550A modules using 15-frequency, 3-knob peaking or shelving for the low and high frequencies, and peaking only for the mid-range. High and low-pass filtering was also available.

The EQ that was used, as on bass, was employed as if one were making a record. It was not treated with less attention just because it was TV sound. This concept proved itself out while the band was playing — its sound being fat and full.

Four of the console's modules featured inboard limiting. Also available were eight UREI 1176's and four LA 2A's in modular form, which were two to a box in interlocking stacks.

Power was provided by McIntosh 2100's rated at 105 watts into 16 ohms which normally powered Mastering Lab speakers with special mid-range cross-over units. In this instance, though, the single speaker was a 1/3 octave JBL 4311 Soni-Pulsed to flatten control room sound.

Choosing the right mike for the right item was the philosophy of this show, and all mikes were checked for phase prior to being put in use. This prevented undesirable frequency cancellation.

One miking problem common to many TV music shows is leakage. When an orchestra is seated together for something that looks great on camera, it's not necessarily the most ideal set-up for taking advantage of the directional characteristics of microphones in recording. In this particular case, during the initial configuration, the brass section was playing right into the open fronts of the string section mikes. This didn't provide the kind of control that was necessary in obtaining the proper balance of the instruments. Consequently, a method was devised of using Sony ECM 50 mikes (omni-directional) attached to the violin tail-pieces. Initially, some resistance was encountered from the violin players, because some of their instruments are worth over \$200,000, and they are unhappy about having *anything* clipped to it, no matter how light or small. In the end, no damage took place, and the audio crew was happy with the resulting sound. In addition to the six violins, two violas and two cellos were involved in the string section, however, they were miked in a more traditional fashion. A couple of other omni-directional mikes were used for the tympani drums. Ed Greene also likes omni's for hand mike situations, where it is practical to use them without encountering excessive leakage.

Twelve performance positions were

used on the console for the various talents that were to appear throughout the course of the evening. Beyer 500's were used as vocal mikes for Sarah Vaughn and Natalie Cole, while two AKG 451's were used on the podium. These were Y'd and closed-capsuled to prevent acoustic phasing and since there were as many as 4 or 5 people around the podium at one time, weak voices were compensated for on each mike fader.

Early in the show, a tap dancing sequence took place. To capture the sound, an AKG 451 (encapsulated in foam to prevent rumble) was placed flat on the stage with an additional cover over the top in the hope that nobody would step on it.

One of the few problems that arose during the broadcast occurred as Sarah Vaughn went out on stage. It was discovered that the acoustic bass mike had been lost. That information was relayed by PL to the audio man on stage, along with suggestions for a replacement mike. This was accomplished within the first eight bars of the song, and a convenient place was found to fade in the bass.

For ambience-reverberation, live mikes in the hall and a chamber for certain orchestral sections were preferred, but during a dress rehearsal just prior to air-time, it was noticed that the reverb of the room dried up considerably. This could have been attributed to the fact that more



In this view of the stage used in the Grammy Awards broadcast, participants take direction during a rehearsal.

Photos by Howard Cummings.

people were seated than on prior occasions (Palladium seating for the Grammys on this occasion was 1,500 people, as opposed to normal seating of 700 - 1,000). To simulate a live feeling and to make the TV audience feel as if they were really there, a few audience mikes were opened up in addition to enhancing the sound with an AKG BX20 plate reverb chamber. All-in-all, judicious selection of mikes and placement lent itself well to ambience and minimal leakage. In short, it was a good mono mix that matched what you were looking at.

Eight sub-mixing consoles were used to help in the mixing of audio tape, audio on video tape, and audio tape playbacks. These sub-mixers were also routed to the

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Minneapolis distributor: Sound 80, Inc.



To gain more control over the mix of the string section, Sony ECM 50 mikes were attached to the violin tailpieces.

API console, then to the network feeds. The audio was received by the network's local coordinating studio (where commercials were inserted), then sent via Western Union Telstar (16 kHz capability) cross country to CBS in New York. At the same time New York was fed, CBS in Los Angeles recorded the proceedings on quad tape for the one-hour delayed broadcast to west coast audiences.

Audio cassettes were used to play sample portions of nominations for "Song of the Year" and some of the selections were marred by the hiss and wow inherent in the cassette medium. Consequently, for handling and quality, the audio crew will ask for a cartridge format next year,

feeling that the cart system is more suitable for broadcast purposes. The cassette decks that were used were Nakamichi 500, one Sony, and four Tandbergs under the operation of Gordon Klimuck.

Dynamic range of the broadcast was altered to a degree, with a minimal number of protective devices on location. A limiter was used on the performing vocals buss, and the bass in the orchestra, amongst other things, was limited in an outboard fashion using the UREI 1176's or Teletronix 3A's. On the whole, though, dynamic range was controlled through the manipulation of faders at appropriate times.

Ed Greene and Bones Howe both seemed to agree that CBS does a particularly good job of *not* limiting or running *everything* through a "squeeze box" for the TV audience at home. Also, compression may take place at the local stations as opposed to the network, so theoretically it may sound different from city-to-city.

After considering all the care and precautions taken in capturing, processing, recording, and mixing the sound for the Grammys, one might wonder if all this is necessary since the audio reproduction quality of the average TV set is so limited. Bones Howe offered his comments: "There's an on-going pressure in the Academy (NARAS) about the sound of the show because it's a *record business* show . . . a record Academy show. There's a

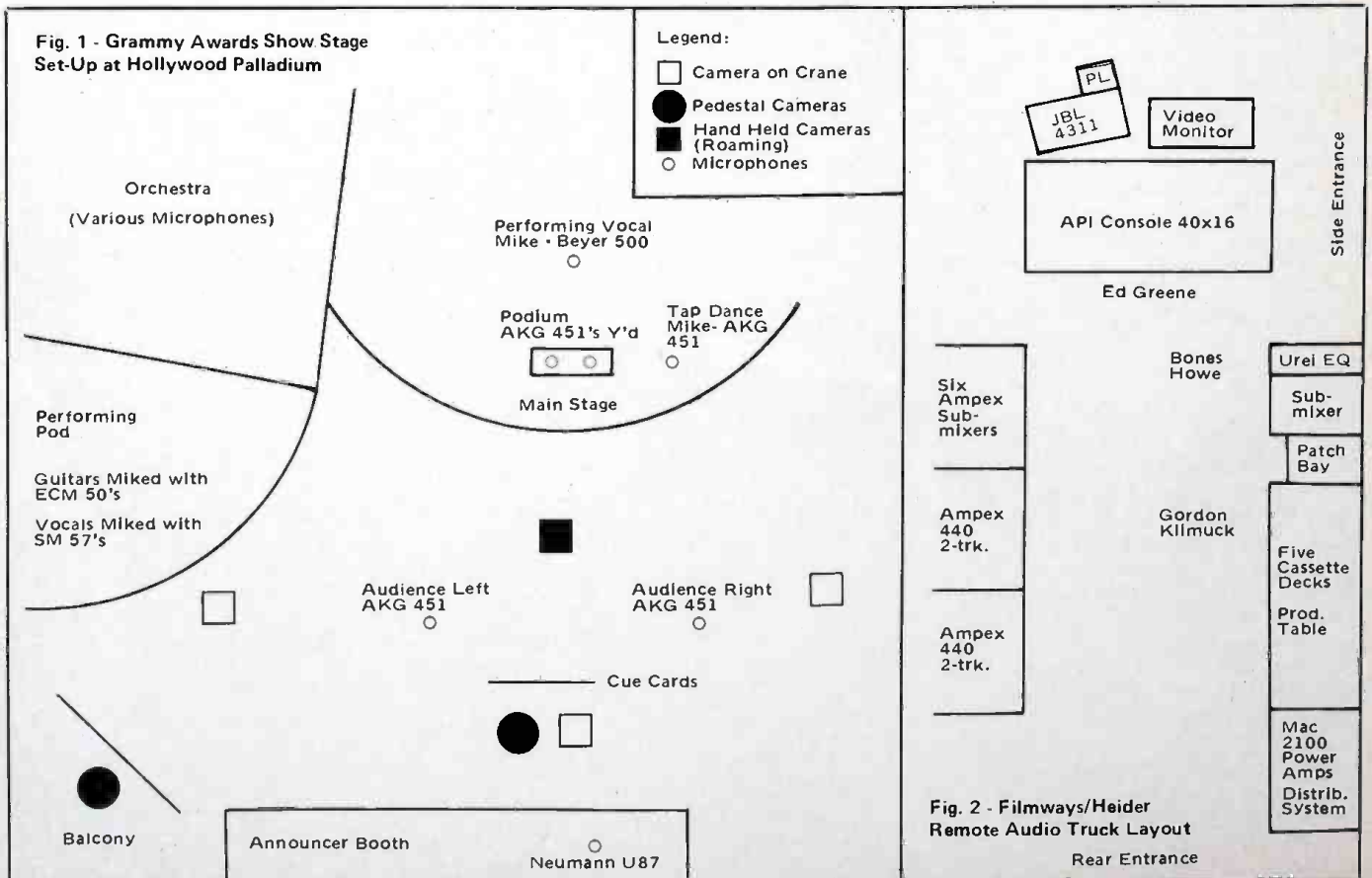
tremendous amount of anxiety and tension with the board of trustees that the sound be some sort of super-sound over a two- or three-inch oval speaker. But every year I fight the same battle that it's not a *music* show . . . it's an *awards* show. It's done live, it's not rehearsed, it's not on tape, there's no preparation for mixes, you have a rough idea of what's going to happen, and that's really about it. I cringe whenever someone walks into the (sound) truck to talk about a 2½-minute balance when *they've* spent 40 hours in a studio producing a side (record)."

At this point, the functions of "Executive Producer" and "Producer" should be covered. Pierre Cossette and Marty Pasetta explain:

Cossette: "We package the show and make it happen in terms of sales to the network, employing the producers, employing directors, writers, etc. The show starts out, as any show does, with one man at one desk.

"Years ago, 'Best On Record', which is what the Grammy show used to be known as, used to present the winners months *after* the awards were given. When that deal expired, and they (NARAS) were looking for a new direction, they came to me because of my musical background with ABC-Dunhill Records.

"Marty Pasetta (producer) sits down





Audio cassette decks were used to play sample portions of nominations for 'Song of the Year.' Due to wow & flutter and hiss inherent in cassettes, 7 1/2 ips, 1/4" cartridges may be used next year.

weeks before the show and puts it together for the first act, second act, etc. He is the creative end of the show. However, he is working for the production company, so before he gets into the creative end, his ideas are formed, agreed upon, and set forth in the original meetings with the production company and mutual consultation exists. Then he moves on to his next project. My job is a year-round one . . . in negotiating with the network, advertisers, Grammy committees, etc. I'm not in a 'line producing' function."

Pasetta: "I'm the producer and director of the show, which means creatively coming up with the concepts and presentation of the show. That starts with the booking of the show, talent, performers, presenters, what they do, how they do it, visual ideas, then executing it and making it all happen.

"I've been associated with the show for seven years . . . as long as it's been on live TV. Production value is excellent . . . every year it gets better. This show is probably more contemporary because a person can become a star in a year in the music business. They can really relate to it, because it is very 'today.'"

Cossette: "We don't get the (5) nominations until 6 weeks before air-date so it becomes very exciting.

The biggest star in the world can't perform if they're not nominated. So that gives us a lot of credibility.

Pasetta: "We go for the live performances. We have a lot of entertainment on the show which we use to educate home viewers to the various music categories. This show becomes an *entertainment* awards show. It's a lot different from other awards shows which are very pompous and pedantic in the sense that they rattle off acceptance speeches forever."

The satellite broadcast was considered to be somewhat of a coup: persuading Stevie Wonder to appear, and being able to span 3/4 of the world in one live tele-

cast lent great prestige to the event. But technical problems marred these efforts.

Pasetta: "We had gorgeous pictures up to 10 seconds before we went on the air, and when they switched on the last 300 miles on the ground from the television up-station (up-station: transmitter; down-station: receiver), that's where it all went to hell. The video signals were just awful.

"For the satellite, we had to get government clearances. It wasn't decided until three days before the show that this would go ahead. He (Stevie Wonder) was in Africa on a concert tour and we had to get the right kind of cameras and conversion because it was a European PAL system (625 scan lines as opposed to U.S. 525). We had a language problem, we had to fly a director down there, we flew down a lot of musicians from Duke Ellington's band, dancers, wardrobe, etc.

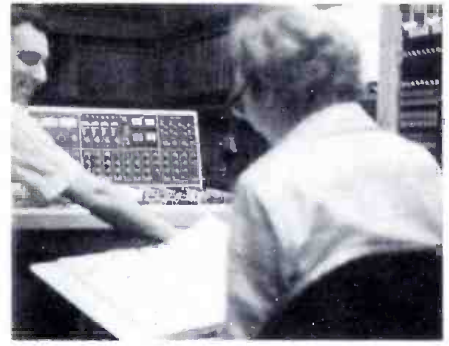
"We also had to get time-zone satellite clearance from CBS traffic coordinators in New York for the ComSat to Western Union to the down-station in San Francisco . . . through the land-line to switching central in downtown Los Angeles . . . to a separate microwave dish . . . to the Hollywood Palladium."

Howe: "We had no idea what we were going to see . . . no communication. Only lines and bars. If we would have had five minutes with them before the show, we could have cleaned it up or told them to patch into a phone line."

Pasetta: "They were over-modulating the video circuit and it got into the audio. Every time the pulse went through it, it distorted the picture and sound at the same time because it was the video piece going into the audio circuit. There was no satellite problem at all.

"The signal went from Lagos to the up-station (300 miles north of Lagos) to two satellites, then dropped down to us. Africa to L.A. was perfect, but on the ground . . . that's where it got screwed up. The horrible decision running through your mind is, 'Do you cut to it . . . or is it going to clear up?' It was such a monumental important thing because we were also feeding the satellite live to Hong Kong and Australia . . . spanning 3/4 of the earth and expanding the Grammys show. So I went with it. We talked to transmission engineers in New York and Africa trying to clear it up."

Howe: "We were in the middle of a commercial prior to that segment and we still did not have Nigeria. We had (alignment) tones on the line from New York and (color key) bars. Marty was saying, 'I gotta make a decision. I gotta make a decision', while we were in the commercial. Then the Nigeria picture came up and it was rolling and the sound was just . . . wiped out. So he decided, 'It's too exciting . . .



Ed Greene (L), and Bones Howe (R) in the Filmways/Heider audio truck.

I'm going to go with it.' Everytime Stevie would talk, it would just bang the meters. What I think happened was, there was someone in Nigeria that was told — with some big guy standing over him with an axe — 'When Stevie goes on the air . . . don't you dare lose him.' So the audio guy just turned the pot all the way up to 10 because every time Stevie stopped talking, you could hear the audience clearly. He was overloading whatever chain of units were down the line."

Greene: "There were two problems as it appeared to home viewers. When they picked up the Nigeria feed, they genlocked the video to Nigeria. So everytime they lost that, they would lose the genlock here (L.A.) and the video tape was just fluttering and rolling. All the video time codes and synchronizers from Nigeria were shot."

Director Marty Pasetta's only communication to Nigeria was the long distance telephone line. Through him, Nigeria was told to back-off the level, and as a result the sound began to clear up. Then Hollywood became loaded down with hum, because apparently Lagos only backed-down their master. The gain distribution in the chain may have been totally wrong. It was probably overloading and clipping in the early stages of the chain. There is speculation that it occurred in the conversion from the European to the U.S. TV format. It had to be decoded, converted, and reprocessed before it went to the satellite.

Greene: "If they would have patched into our telephone line, we would have been okay. It would have sounded like a telephone, but we would have had something."

So, Pasetta was faced with a problem . . . do you cut away and risk upsetting the viewing audience . . . or do you present the sloppy picture. "I felt they would be more upset cutting away," says Pasetta, "so we went back to it twice trying to make it happen. We gave it every shot in the world. It proved itself out in the ratings that no one turned away. It proved that the decision was the right one to make."

NEW PRODUCTS & SERVICES

HARRIS MAXIMUM SIGNAL PROCESSOR

The Broadcast Products Division of Harris Corporation has recently expanded its MSP-100 (Maximum Signal Processor) FM Audio Processor for use with AM. This processor increases station modulation while maintaining minimum signal distortion.

The Harris MSP-100 is an extremely flexible audio control package offering new concepts and versatility. It is specially designed for ease of adjustment, enabling stations to tailor sound to individual formats.



This single unit incorporates a tri-band AGC which processes separate segments of the audio spectrum independently. Operational parameters, including frequency bandwidths, thresholds and shapes, and attack/recovery times, are variable to user tastes in each band.

The AGC module may be quickly set for use as a gentle AGC, spectral equalizer, fast parallel split-band compressor, or anything in between.

The limiter module, when in the automatic setting, analyzes program content and selects the optimum attack/recovery constants. The signal within the protection module, which follows the limiter, is split into two frequency bands to optimize the limiting of the high frequency signal content.

The modular construction of the MSP-100 assures broadcasters great flexibility during the initial installation, as well as in future additions.

The only change necessary in converting from FM to AM is to replace the FM Protection Module with an AM Protection Module.

The AM Protection Module contains a fast broadband peak limiter featuring low distortion and low noise. Asymmetrical limiting of the signal is achieved through the use of innovative circuitry to allow 125% positive peak modulation. Noiseless switching is achieved through zero crossing phase reversal.

In the FM version of the MSP-100, pre-emphasis is selectable at 25 microsecond intervals from 0 to 75 microseconds.

Both AM and FM employ active input and output for the best frequency and transient response. In addition, a peak reading output meter is provided.

HARRIS CORPORATION
BROADCAST PRODUCTS DIVISION
 P. O. BOX 290
 QUINCY, IL 62301
 PHONE: (217) 222-8200

Want more details?
 Circle No. 13 on Product Info. Card.

TOYOTA MOTOR SALES, USA TO SPONSOR NEW SYNDICATED RADIO SERIES FROM WATERMARK PROFILING TOP MUSIC SUPERSTARS

Under the sponsorship of Toyota Motor Sales, USA thirteen contemporary music superstars—including Abba, Steve Miller and The Bee Gees—will be profiled

in a unique new syndicated radio series from Watermark, Inc.

The series, hosted by popular Los Angeles radio-television personality Robert W. Morgan, will be made available on a barter basis to radio stations in the 142 Arbitron (ARB) markets. Stations outside those markets will be permitted to purchase "The Robert W. Morgan Special of the Week" from Watermark for local sponsorship.



Stations carrying the programs, which were written and produced for Watermark by George A. Burns, will not only air commercials with the broadcasts, but will also carry a weekly schedule of promotional spots for the program piggy-backed with another thirty-seconds of advertising for series sponsors.

A strong lineup of radio stations across the country has already been established. Among the many major markets in which the specials will be aired are: Detroit (CKLW), Chicago (WBBM), Seattle (KJR), Phoenix (KRIZ), Washington, D.C. (WASH), Dallas/Ft. Worth (KFJZ), Houston (KULF), St. Louis (KMOX), Denver (KHOW), Portland (KEX), Pittsburgh (WTAE), and San Diego (KGB).

The 13 programs feature exclusive in-depth interviews with some of the world's top recording artists and groups, plus members of their families, their friends and business associates. The series of one-hour profiles will feature: Abba, The Temptations, Paul Williams, Steve Miller, Kenny Rogers, Electric Light Orchestra, Frankie Valli, Lou Rawls, The Bee Gees, Judy Collins, Leo Sayer, Natalie Cole and Bread.

WATERMARK, INC.
 10700 VENTURA BOULEVARD
 NORTH HOLLYWOOD, CA 91604
 PHONE: (213) 980-9490

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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

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NEW FUJI COLOR VIDEO TAPE OFFERS HIGH FIDELITY, LONGER LIFE, FOR SUPERIOR QUALITY MASTERS

Fuji H-701-E Color Video Tape, a 2" polyester tape with outstanding low noise, high band characteristics for superior masters has been introduced by the Video Tape Division, Fuji Photo Film U.S.A.



The new tape is one of four new magnetic tapes introduced and is available for immediate delivery.

H-701-E has a color signal-to-noise ratio of +5 dB and a video S/N (B&W) of +1 dB. Tape life is estimated at 2,000 passes before failure, with a dropout rate of less than 10 per minute average.

Audio sensitivity is within ± 1.0 dB with an audio and control track level conformity of ± 1.0 dB.

**VIDEO TAPE DIVISION
FUJI PHOTO FILM U.S.A., INC.
350 FIFTH AVENUE
NEW YORK, NY 10001**

*Want more details?
Circle No. 16 on Product Info. Card.*

VALENTINO MUSIC LIBRARY AND SOUND EFFECTS SERIES EXPANDS

The New York-based, Thomas J. Valentino, Inc., "Major" production music and sound effect libraries have recently announced a further expansion of both services to broadcasters and producers in all fields of television, radio, and related industries.

The "Major" production music library now contains 151 albums with over 3,000 selections of openings, closings, titles, bridges, themes, and backgrounds in 32 different categories of music ranging from classical to rock and touching on everything in between. Specially produced and tailor-made for the professional, the library offers the very latest in contemporary sounds and has recently instituted a new pricing structure that makes it more convenient than ever before for producers to use the library on whatever basis they choose. In addition to a new low needle-drop rate, the producer may elect to take



out an annual agreement which eliminates "needle-drops"; or a third and even more popular option offered by "Major" is a three-year plan which for one fee gives the producer not only unlimited use of the entire library in all his productions, but also provides for free placement of the library at his studios and free updating of the library during the three-year period. These purchase plans are much more popular than the European and British Music Library plans which call for only needle-drop fees based on timing and individual use of music.

The "Major" production sound effects library now has 18 albums containing over 600 different effects for production use. These records contain single-band, individual effects, not general sounds of a variety of situations that typically include many unnecessary sounds of an extraneous nature that so many times frustrate the professional producer. And, again, unlike foreign libraries, this sound effects series does not charge for "needle drops" or license fees for using its sound effects on films, or videotapes.

**THOMAS J. VALENTINO, INC.
151 WEST 46TH STREET
NEW YORK, NY 10036
PHONE: (212) 246-4675**

*Want more details?
Circle No. 17 on Product Info. Card.*

CONRAC MODEL DZB MONITOR MOUNTS IN A TAPE BRIDGE

A newly-styled 14V professional monochrome monitor for VTR over-console mounting in a tape bridge is available from Conrac.

Called the Model DZB, the new unit offers the broadcast engineer a dependable, performance-stabilized picture. Modular design and quick-disconnect circuit boards permit rapid replacement of circuits.



The all solid-state, ultra-rectangular 15-inch D6500 phosphor CRT monitor features horizontal and vertical delay switches, linearity within $\pm 1\%$ picture height and modular high voltage supply. A front panel selector switch, optionally remote, allows either of two matched video inputs to be viewed for picture comparison.

Since the Model DZB utilizes a keyed back-porch clamp, the black level will not

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Record Report brings your listeners all the facts behind the most intriguing headlines about the hottest hitmakers.

Record Report is a twice-daily 2½-minute newscast devoted to the world of pop music. . . news about the artists whose hits you play all day. Record Report reveals the inside stories. And so do the stars themselves, as each show contains an exclusive actuality.

Record Report is free and exclusive to one station per market, and is currently successfully programmed on over 175 stations nationwide (including 47 out of the top 50 cities).

If Record Report is not yet heard in your city, it will be soon.

Why don't you contact Mary White at Filmways Radio and reserve Record Report for your station . . . before your competition reserves it for theirs.



FILMWAYS RADIO INC.

1610 N. Cahuenga Blvd. / Hollywood, CA 90028
Telephone: (213) 462-6421

Want more details? Circle No. 18 on Product Info. Card.

vary more than 1fL as the duty cycle is changed from 10% to 90% APL over a temperature range of 20°C to 55°C. The unit will display hum, noise and spurious signals on the incoming line. DC restoration can be cut in or out by a switch on the chassis deck. Sync signal analysis is accomplished through a front panel control which permits the operator to shift the picture one-half line, while simultaneously increasing the oscillator horizontal time-constant to display tape recorder jitter.

**CONRAC DIVISION
CONRAC CORPORATION
600 N. RIMSDALE AVENUE
COVINA, CA 91722
PHONE: (213) 966-3511**

*Want more details?
Circle No. 19 on Product Info. Card.*

STUDER TAKES OVER REVOX DISTRIBUTION IN USA

Willi Studer's takeover of USA distribution on Revox brand tape recorders

and other high end consumer audio components is announced by Raymond Updike, Vice President and General Manager for Studer, in Nashville, Tennessee.

The name of the domestic operation has been changed from Willi Studer America to Studer Revox America, Inc., to reflect the addition of the Revox products to the company's direct responsibility.

The move, effective July 1, brings the marketing of Willi Studer's consumer audiophile products under Studer control for the first time since ELPA Marketing Industries introduced Revox tape recorders to the USA market in 1965.

Designed to provide Revox dealers and owners the same service presently enjoyed by Studer professional users, the changes include the setting up of regional service centers at 155 Avenue of the Americas in New York City, and at 14046 Burbank Boulevard, Van Nuys, California. Warehousing and major service on Revox will be handled in Nashville, where the firm's facilities have recently been doubled in size to accommodate the increased volume.

STUDER REVOX AMERICA, INC.

**1819 BROADWAY
NASHVILLE, TN 37203
PHONE: (615) 329-9576**

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We have a limited number of used RCA AVQ-10 Weather Radar Systems at a fraction of new cost. These systems are overhauled by an FAA approved repair station and are guaranteed for 90 days. Repair service and exchange units also available.

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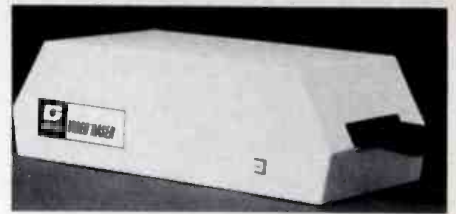
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Production Music

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151 W. 46 St., New York 10036 (212) 246-4675

Sound Effects

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time-consuming multiple pass operation found in many video erasing units. Tapes are erased fast and clean in one pass on a continuous belt over four high flux coils.

The operator simply inserts the video cassette into the Video'Raser opening and a cleanly erased tape is automatically ejected at the end of the machine. The Video'Raser unit will handle up to 7" video reels, cassettes and cartridges.

For added safety and reliability, the Video'Raser unit features an automatic cutoff switch to prevent overheating.

**GARNER INDUSTRIES
4200 NORTH 48TH STREET
LINCOLN, NB 68504
PHONE: (402) 464-5911**

*Want more details?
Circle No. 24 on Product Info. Card.*

RKO AND O'CONNOR OFFER BEATLE SPECIAL

RKO Radio and O'Connor Creative Services have joined forces to make a new 15-hour Beatles Special available to radio stations worldwide.

Premiered on KHJ - Los Angeles, KFRC - San Francisco, WRKO - Boston, CHUM - Toronto, WHBQ - Memphis, 99X - New York, KLIF - Dallas and WFYR - Chicago recently, the musical special was originally produced by the RKO team as a 14-hour feature, the Beatles Special was modified when the O'Connor organization became involved. Expanded to 15-hours, it now includes the recently released Hamburg Tapes, as well as the Hollywood Bowl Concert LP.

O'Connor, a production and syndication firm, will offer exclusive airing rights for the Beatles Special through its Hollywood and Sydney offices. Stations licensed to air the syndication version of the special will receive special programming and promotional materials and tools which can be used for local print and on-air merchandising and advertising of this all-new musical documentary. The program will be supplied in disc form, and is in production now. Special airfreight shipments are planned for stations throughout Australia, South Africa and Europe.

This is the second cooperative effort between RKO Radio and O'Connor. A collection of 27 hour-long musical artist profiles, produced by various RKO outlets, is also being offered by O'Connor. The package includes profiles on Elton John, Neil Diamond, John Denver, The Rolling Stones, Stevie Wonder and others.

KODAK ANNOUNCES FREE RADIO PROGRAM SERVICE ON PICTURE-TAKING—"PHOTO TIP OF THE WEEK"

A versatile new radio program service on picture-taking, "Photo Tip of the Week", is now available without charge from Eastman Kodak Company.

Suitable for a wide variety of programming uses, the service will be distributed in 13-week packages. The one-page scripts can be scheduled regularly, used as filler material on music and talk shows, or used in connection with commercials for photographic equipment, supplies and services.

**"PHOTO TIP OF THE WEEK"
CORPORATE INFORMATION DEPT.
EASTMAN KODAK COMPANY
ROCHESTER, NY 14650**

*Want more details?
Circle No. 23 on Product Info. Card.*

GARNER'S NEW VIDEO'RASER ERASES VIDEO CASSETTES IN LESS THAN FIVE SECONDS

Garner Industries' expanding line of audio and video production equipment now includes the new Video'Raser, designed exclusively for providing professional video tape cassette erasures in less than 5 seconds.

The compact Video'Raser unit completely automates studio or station video cassette erasing jobs by eliminating the

Titled "The RKO Superstars", these features are unique in that the only sound elements used in the programs are the voices of the record stars and their music. Special program host scripts were created by O'Connor to enable stations to feature their own personalities on these specials.

**O'CONNOR CREATIVE SERVICES
BOX 8888**

**UNIVERSAL CITY, CA 91608
PHONE: (213) 769-3500**

Want more details?

Circle No. 25 on Product Info. Card.

FREE VIDEO EDITING GUIDE

A new eight-page guide to "Editing & Duplicating Better Video Tapes and Cassettes" with half-inch and videocassette equipment is offered free by Adwar Video Corporation.

Starting with basic tips on preventing quality losses and editorial confusion, the guide goes on to deal with scene edits, search and review, insert editing, and quality-enhancing modifications to VTR's and special effects generators. Attention is given to new video processing and portable field editing equipment. Listed also are the rates for editing, duplicating and equipment rental services available from Adwar.

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

Want more details?

Circle No. 26 on Product Info. Card.

NEW COMPOSITOR I LITERATURE RELEASED BY TELEMATION

TeleMation, Inc., has released new literature on the Compositor I Graphics System.

The new 12-page brochure describes the features of the software-based graphics system such as the graphic quality of the characters, its 999-page memory and one-button call-up of sequence pages, the three edge styles (each with four luminance levels), three spacing modes, 28 character/background colors, on-air additions and deletions, the use of single and dual character generators, roll/crawl, election reporting, system installation and expansion, custom logotypes, specifications, and ordering information. The brochure is highlighted by monitor photographs depicting the various styles of characters, edges, spacing, and also step-by-step examples of the communications between the computer and the operator keyboard.

**TELEMATION, INC.
P. O. BOX 15068
SALT LAKE CITY, UT 84115
PHONE: (801) 972-8000**

Want more details?

Circle No. 27 on Product Info. Card.

AUDIO-TECHNICA INTRODUCES RUGGED NEW PHONO CARTRIDGES

Audio-Technica U.S., Inc., has introduced its first professional phono cartridge for broadcasters.

The new stereo series, called the Professionals, fills the need for high fidelity phono cartridges sturdy enough to stand rough handling and constant use.

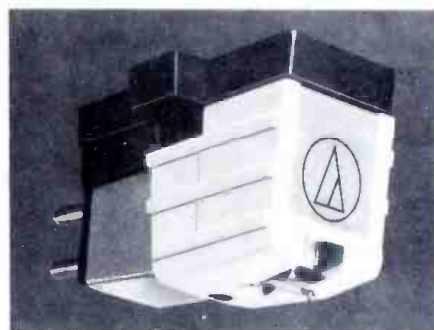
The Professionals all employ the "dual magnet" system unique to Audio-Technica cartridges. This gives each stereo channel a separate generating system, resulting in superior channel separation and low moving mass that means lower record and stylus wear, less distortion and extended high frequency response.

Stylus cantilevers are designed to insure problem-free backcueing and eliminate stylus "sag" at the higher tracking forces required by some records and studio conditions. All models come with tapered cantilevers for rigidity with low mass.

Several features make record-cueing easier. A highly visible coating on the cantilever tip allows cueing under low lighting. In addition, cartridge bodies are designed so that the stylus tip is readily visible from typical working angles.

Stylus replacement is simple, and the design insures accurate alignment and indexing.

The stylus damping mechanisms are individually hand-tuned to compensate



for any variations in materials or dimensions.

The Professionals series debuts with three models: The ATP-3, ATP-2 and ATP-1. The top-of-the-line cartridge is the ATP-3. Frequency response is listed as 15-25,000 Hz. Tracking force is 2-3 grams. Channel balance is 1.5 dB. Stereo separation is 23 dB, minimum, at 1 kHz and 17 dB, minimum, at 10 kHz. The output at 5 cm/sec. is 5.3 mV. The stylus tip is a .3 x .7-mil nude-mounted elliptical diamond. Suggested retail price is \$40.00.

Specifications for the ATP-2 list a frequency response of 15-22,000 Hz. Tracking force is 3-5 grams. Channel balance is 1.5 dB. Stereo separation is 23 dB, minimum, at 1 kHz and 17 dB, minimum, at 10 kHz. The output at 5 cm/sec. is 5.3 mV. The stylus tip is a .4 x .7-mil elliptical diamond. Suggested retail price is \$30.00.

THE AMERICAN DISCO RADIO NETWORK

Currently heard in 22 countries and 13 U.S. territories, AMERICAN DISCO is now available in the United States.

—5 exciting 1/2-hour shows per week.

—Spot avails for local sale.

—Non-stop disco dance music.

—Weekly telephone surveys of the most requested music in the nation's biggest discos.

—Guest stars . . . and More!

Hosted by
KRIS ERIK STEVENS



Reserve in your market now: (213) 981-8255



Krishane Enterprises, Inc.
4601 Willis Avenue, Suite 309
Sherman Oaks, CA 91403

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

Listing at \$25.00, the ATP-1 provides a frequency response of 20-20,000 Hz. Tracking force is 3-5 grams. Channel balance is 1.5 dB. Stereo separation is 21 dB, minimum, at 1 kHz, and 16 dB, minimum, at 10 kHz. The output at 5 cm/sec. is 5.3 mV. The stylus is a .6-mil spherical diamond.

While some state-of-the-art radio stations are successfully using the current lineup of A-T phono cartridges, such as the top-flight AT15Sa, stations with announcer-engineers and heavy production schedules will be especially interested in the new, extra-sturdy cartridges, adds Audio-Technica's Kelly.

Complementing the new phono cartridges are A-T's new professional tone arms, both listing for \$120.00. The ATP-12T is for use with 12-inch records, the ATP-16T for 16-inch records. Adjustments are made with screws that engineers can set and lock into place. Described by Audio-Technica as "sturdy yet high precision tone arms," they are designed for durability and easy maintenance.

AUDIO-TECHNICA U.S., INC.
33 SHIAWASSEE AVENUE
FAIRLAWN, OHIO 44313
PHONE: (216) 836-0246

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

TV/Radio Jingles

Are you still undecided as to how to promote your new season shows? Stop worrying. The Innovation Organization has your station's new fall image ready for you now.

Sixty, thirty, and ten second audio TV or radio jingles promote your new season now and identify your station all year long. A bright, contemporary sound your viewers will remember.

Use this package for self promotion, spotlighting new shows, or special events. Package also contains station ID's and a news intro.

Instant delivery - one station per coverage area. Entire package: \$599.00!

Write for a free demo on your station's letterhead.



The
Innovation
Organization

Box 3133 / N. Hollywood, CA 91609
(213) 882-0177

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

MELLOW ROCK JINGLE PACKAGE

Tuesday Productions, of San Diego, California, has announced the release of "The Mellow Sound".

This easy rock station jingle package, originally created for KNX-FM in Los Angeles, is now also on the air with WBBM-FM, Chicago, and KEZR-FM in San Jose.

The package contains fifty (50) cuts and is available in full stereo.

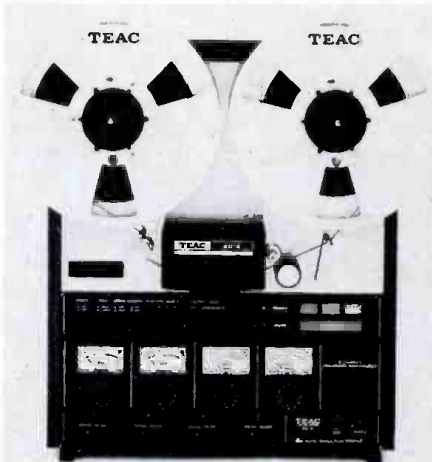
TUESDAY PRODUCTIONS, INC.
4901 MORENA BLVD., SUITE 112
SAN IDEGO, CA 92117
PHONE: (714) 272-7660

Want more details?
Circle No. 31 on Product Info. Card.

NEW TEAC FOUR-TRACK RECORDER FOR RADIO PRODUCTION

TEAC Tascam Series is introducing a rugged ¼-inch four-track recorder/reproducer, called the 40-4, which features the same transport and chassis as the eight-track 80-8 unit.

The three-head 40-4 features full integrated circuit logic with motion sensing and a memory stop function.



According to Bill Cawfield, TEAC's director of product development, the new unit has a nationally advertised value of less than \$1,600 and will be available in quantity for national distribution in August.

The 40-4 joins Tascam's line-up of four recorder/reproducers in 2, 4, 8 and 16-track versions: the 25-2, 40-4, 80-8 and 90-16.

Cawfield said the 40-4 has a combination record/reproduce head, and erase and monitor heads, function and output select buttons, LED overload indicators, accessible calibration controls and a flip-up head cover. The unit has optional four-channel dbx (DX-4), remote control (RC-170) and mike preamp module (MA-4).

The unit takes up to 10½" reels and records at 15 and 7½ ips. It has dual-speed, hysteresis synchronous capstan motor

and two eddy current induction reel motors. Wow and flutter is 0.05% (NAB WTD) at 15 ips and 0.07% at 7½ ips, frequency response of 50 to 20,000 Hz at 15 ips and 50 to 15,000 Hz at 7½ ips, a signal-to-noise ratio of 65 dB weighted, and distortion of 1% at 1,000 Hz.

TEAC CORPORATION OF AMERICA
7733 TELEGRAPH ROAD
MONTEBELLO, CA 90640
PHONE: (213) 726-0303

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

TWO RADIO DRAMA SERIES IN SYNDICATION

Two of the most famous CBS Radio Network Drama Series of all time are now being readied for re-release to all radio stations across the country on a local basis.

The project which includes the original CBS Radio Award winning series, "Suspense", also "The Whistler", is being prepared for a return to the air as the result of negotiations between the principals over the past several months.

The first "Suspense" episode will star Agnes Morehead in her best remembered role, "Sorry, Wrong Number". There will be 52 programs in each of the series. Both will be available for airing starting in September.

CHARLES MICHELSON, INC.
9350 WILSHIRE BOULEVARD
BEVERLY HILLS, CA 90212
PHONE: (213) 278-4546

Want more details?
Circle No. 33 on Product Info. Card.

MAP INTRODUCES NEW SERIES OF MODULAR BROADCAST CONSOLES

A new series of high quality Integrated Modular Professional Audio Consoles, marketed under the tradename: MAP "IMPAC" Series, are designed and engineered for versatile applications in AM/FM radio or television broadcast/production, and available from Modular Audio Products, a unit of Modular Devices, Inc., Bohemia, N.Y.

Three standard mainframes, with shielded metal cabinet construction, accept the desired complement of associated plug-in mike and line input modules, featuring full-size controls and the most-wanted broadcast switching/control capabilities. Performance specifications will exceed typical broadcast/FCC requirements. 15 watt Monitor amplifiers, Cue, Talkback, Muting/On-The-Air Light control relays, and machine Remote Control provisions are built-in.

The "Dayton" - Model 6012, 12 Channel AM/FM Stereo/Mono Control Center features dual Stereo, plus Monaural mix outputs.

The "Springfield" - Model 6022, and The "Burbank" - Model 6032 are 16

Channel Monaural TV Audio Control Centers, featuring illuminated push-button switching throughout. Model 6022 offers two Program outputs, plus Foldback. The more elaborate Model 6032, has four outputs, including two assignable submasters and two Program outputs, plus Foldback and Echo Send, with Equalizers available on every channel.

MAP "IMPAC" Series consoles come made to order, either wired or in "kit" form. Modules are available separately for custom applications, and expansion purposes. Delivery is from 90 to 120 days ARO for a complete package.

MODULAR AUDIO PRODUCTS
50 ORVILLE DRIVE
AIRPORT INTERNATIONAL PLAZA
BOHEMIA, NY 11716
PHONE: (516) 567-9620

Want more details?
Circle No. 34 on Product Info. Card.

WEEKLY CRAWDADDY ROCK REVUE OFFERED FOR RADIO SYNDICATION

A weekly rock entertainment radio program modeled after Crawdaddy magazine is being syndicated on a bartered/no cash basis, it was announced by Len Dugow, associate publisher, Crawdaddy. A pilot of the program - The Crawdaddy Rock Revue - currently is available from the producer/syndicator, Cinema Sound, Ltd., New York.

The program, which is sponsored nationally by Discwasher, is hosted by Pete Fornatale, noted personality on WNEW-FM, New York. It features a mix of music, original interviews with rock superstars and rising stars, comedy, reviews and non-sense news.

"Crawdaddy's name and association spell instant awareness for a large segment of the nation's rock audience," explains Dugow. "The weekly radio package contains the same sense of excitement and novelty found in the pages of the monthly magazine." The program is being offered to radio stations on an exclusive basis in each market.

The Crawdaddy Rock Revue is produced in self-contained units, allowing it to be broadcast as one weekly show or in shorter, daily segments. Each 52 minutes of entertainment programming is accompanied by two minutes of national advertising and six local availabilities. The program is being produced in 13-week flights.

The pilot can be ordered free-of-charge from:

CINEMA SOUND, INC.
311 WEST 77TH STREET
NEW YORK, NY 10023
PHONE: (212) 799-4800

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

AMPEX OFFERS NEW EECO
A/V SYNCHRONIZER
 EECO's new, microprocessor-based



Broadcast Programming & Production
Back Issues

The following back issues of "BP&P" are available for \$2.00 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
 "Robt. W. Morgan and Don Imus," "More basics of competitive production," "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."
- L. Vol. 3 / No. 2; Mar/Apr 1977
 "3/4-Inch—the Videotape Format of the Future?," "How Bad Weather Snoballed into Good Programming," "Surviving the AM/FM Split," "Market Profile of Escondido, California," "The 1934 Shadow No Longer Lurks."
- M. Vol. 3 / No. 3; May/June 1977
 "The Mellow Sound - Getting a rocking share the 'easy' way - Part 1, Ron Nickell," "The Mellow Sound - Part 2 - How 4 locally-programmed soft rock stations are taking it easy," "Radio station public relations," "A Look at Local TV Programming."

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

Please send me the back issue of "BP&P" circled below. I have enclosed \$2.00 for each back issue (sorry, no billing).

A B C D E F G H I J K L M

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BP&P BOOKS

GUIDE TO PROFESSIONAL RADIO & TV NEWSCASTING By Robert Siller
 A practical guide covering all aspects of broadcast journalism.
 Order No. 535 Hardbound \$9.95

RADIO PROGRAM IDEA BOOK by Hal Fisher. All the programming ideas you need to build and hold an audience. A virtual thesaurus of ideas on radio showmanship to help boost ratings.
 Order No. 268 Hardbound \$12.95

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.
 Order No. 213 Complete set \$29.95

MODERN RADIO PROGRAMMING By J. Gaines. Every aspect of radio programming, from format layout to selecting DJs, is detailed in this comprehensive book. Applies to all radio formats.
 Order No. 623 Hardbound \$9.95

RADIO PROMOTION HANDBOOK by William Peck. Jam packed with hundreds of ideas, and complete with factual examples of new ways of promoting a station, both on and off the air.
 Order No. 267 Comb-bound \$9.95

RADIO PRODUCTION TECHNIQUES By Jay Hoffer. Covers every phase of radio production from announcements to the overall station 'sound'. Special emphasis on sales and production expertise.
 Order No. 661 Hardbound \$12.95

HANDBOOK OF MULTICHANNEL RECORDING by F. Alton Everest. 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.
 Order No. 781 Hardbound \$10.95

RADIO ADVERTISING-- HOW TO WRITE AND SELL IT. By Sol Robinson
 This comprehensive volume presents an extremely practical approach to radio advertising sales- to obtain better results for the salesman, station, and sponsor.
 Order No. 565 Hardbound \$12.95

CASSETTE RADIO SALES TRAINING PROGRAM from Audio Sellers, Inc. 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.
 Order No. B100 Complete set \$69.95

BP&P BOOKS / PO Box 2449
Hollywood, CA 90028

Please send me books circled below:

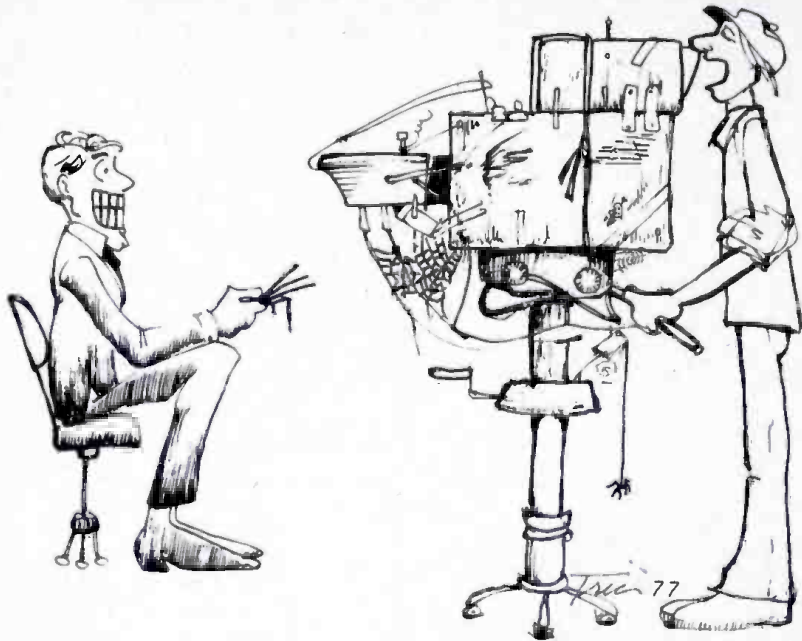
213 267 268 533 535 565
 587 623 646 661 781 B100

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.

Name _____
 Address _____
 City _____
 State _____ Zip _____

Broadcast Buffoonery

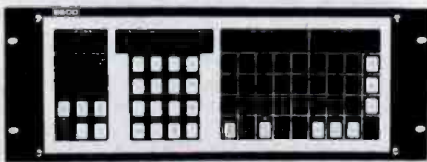


"This aint exactly your state-of-the-art camera, pal. If you want a close-up shot, you're just going to have to move your chair forward."

MQS-100 series synchronizing system can cue and synchronize any three mag tape transports including video, audio and mag film simultaneously. The SMPTE/EBU Edit Code, used for indexing of the tapes, need not be identical and tapes with drop-frame and non-drop-frame formats can be intermixed.

System modes include High Speed Search and Cue, follow the leader or "Chase Mode," Synchronized Play Back, Fast and Slow Re-synchronization and Roll-Back with automatic re-synchronization. Operational efficiency is demonstrated by control simplicity. One button actuates all transports to roll back, start forward and synchronize automatically.

Time code readings for all tapes can be "captured on the fly," individually or simultaneously. A plus or minus offset of any selected time increment can be preset for each slave transport.



The "Chase Feature" of the MQS directs the slave transports to follow all master transport actions. This permits the operator to control cueing and synchronizing at the front panel of the master transport.

The MQS is 7" high with standard 19"

wide Retma Mounting.
AMPEX AUDIO-VIDEO SYSTEMS DIV.
 401 BROADWAY
 REDWOOD CITY, CA 94063
 PHONE: (415) 367-2011

Want more details?
 Circle No. 36 on Product Info. Card.

MUTUAL RADIO INTRODUCES A DAILY 2½-MINUTE "CONSUMER'S BUYER GUIDE"

The Mutual Broadcasting System has added a new consumer-oriented program, produced in cooperation with the Better Business Bureau, to its daily schedule of 2½-minute mini-features. Entitled "Consumer's Buyer Guide", the program features prominent people in various fields of consumer interest who give advice to help the listening audience in making important consumer decisions. Each week, the programs devote themselves to different aspects of a single subject with the same guest speaking 90 seconds each day, Monday through Friday, for the entire week.

Scheduled guests include: Ray Daley, National Manager of Gas Watchers, a voluntary program sponsored by the American Automobile Association, who gives tips on car care and spring and summer driving; Neil Offen, President of the Direct Selling Association, who tells people how to cope with door-to-door salesmen; Dr. Malcolm O'Hagan, President of the American National Metric Council, who

offers information on the metric system which is going to be in common usage in this country sooner than you think; and Bob Gibson, President of the National Foundation for Consumer Credit, who discusses the costs of buying on time and effective family budgeting.

Hosting the program is Gene King, Director of Broadcasting and Consumer Education for the Council of Better Business Bureaus.

MUTUAL BROADCASTING SYSTEM
 1755 S. JEFFERSON DAVIS HWY.
 ARLINGTON, VA 22202
 PHONE (703) 685-2048

Want more details?
 Circle No. 37 on Product Info. Card.

AUDIO MARKETING LTD. INTRODUCES NEW A&H MIXER

Audio Marketing Ltd., exclusive U.S. distributor for Allen & Heath audio equipment, has announced the introduction of a new A&H stereo mixing console. Designated the SD-12-2, this compact unit is perfect for permanent or portable audio applications.



Features include 12 low impedance microphone and line inputs; direct channel outputs; mike trim; four band equalizer; cue (or stage monitor) and echo sends; pan pot and solo on each input. The output section contains a headphone monitor circuit, and illuminated VU meters. All this comes attractively packaged in a European styled 20" x 17" x 3½" cabinet, priced under \$1,000.

AUDIO MARKETING LTD.
 142 HAMILTON AVENUE
 STAMFORD, CT 06902
 PHONE: (203) 359-2312

Want more details?
 Circle No. 38 on Product Info. Card.

"U-DO-IT" KITS PERMIT ON SITE REBUILDING OF VIDEOCASSETTES

On-site rebuilding of U-Matic videocassettes, with cost savings of up to one-third, is possible with the new "Scotch" brand "U-Do-It" Reload Kits introduced by 3M Company's Magnetic Audio/Video Products Division at the American Society for Training and Development convention in Atlanta.

"U-Do-It" Reload Kits supply new



reels of tape to be inserted in any existing U-Matic shells. They require no tools beyond a Philips-type screwdriver and a pencil; illustrated instructions allow the job to be done in a few minutes by non-technical personnel.

Cost savings range from 26 to 33 per cent, based on suggested list price comparisons between complete U-Matic videocassettes and the "U-Do-It" Reload Kits. Besides these savings, 3M says, program lengths can be changed, and the quality of tape upgraded.

Kits for 60-minute videocassettes use the same "Scotch" brand high-energy tape as is found in "Scotch" brand U-Matic cassettes. Those for 30-minute (regular) and 15-minute (mini) cassettes use the new, tougher "Scotch" brand "MBU" tape, developed for more rugged field applications such as electronic news gathering. "MBU" tape is especially suited for the repeated start-and-stop movements of electronic editing and educational training. The tape used in all kits has stop-motion capability.

Suggested list prices for Reload Kits are: \$17.50 for the 15-minute mini, \$21.00 for the 30-minute standard, and \$27.50 for the 60-minute standard.

**PUBLIC RELATIONS DEPARTMENT
3M COMPANY**

**P. O. BOX 33600
ST. PAUL, MINN. 55133
PHONE: (612) 733-9853**

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

LIGHT QUICK PRECISION TRIPOD

Based on precision-made Swiss components, the new IDI Super Stix Tripod features lightweight, weatherproof aluminum construction (8½ lb.) of unusual steadiness with a maximum height of 6' 7½" and a minimum height of 2' 2". It is supplied with either a Miller F head at \$695, a Ronford F-1 head at \$995, or an O'Connor 30 head at \$960.

Other features of advantage include: Removable leg wedges for low angles, adjustable leg friction, hanger hooks for paraphernalia, a reversible rising column, a balanced carrying handle, a D-ring for included leather shoulder strap, adjustable telescopic legs with rubber feet and steel spikes.

Subscribe to



Receive your own personal subscription to BP&P, and start a useful reference library of radio and television production techniques, programming concepts and market profiles, audio, video, equipment, services, promotion, automation, syndication, and more. A complete information source on successful broadcasting.

Check or Money Order must be included with your subscription order (sorry, no billing). Your subscription will begin with the next-published issue (we cannot start with back issues). Since BP&P is published six times per year, please allow ample time to receive your first issue. Clip coupon below and mail to: Broadcast Programming & Production, Subscriptions / P.O. Box 2449 / Hollywood, CA 90028.

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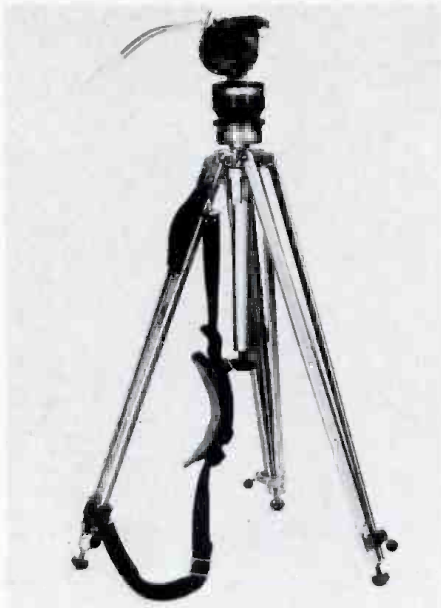


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Address	<input type="checkbox"/> Home <input type="checkbox"/> Office
City	State/Province/Country Zip



For present owners of similar Swiss tripods, IDI will modernize the units with the addition of leather shoulder strap, balanced carrying handle, hanger hooks, Velcro tieups, and extra D-ring; Price, \$35.
IMAGE DEVICES, INCORPORATED
 1825 N.E. 149TH STREET

P. O. BOX 61-0606
 MIAMI, FL 33181
 TOLL FREE NUMBER: (800) 327-5181

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

**NEW PAL/SECAM DIGITAL TIME
 BASE CORRECTOR HAS OPTIONAL
 STANDARDS CONVERSION**

Consolidated Video Systems has introduced a new PAL/SECAM Digital Time Base Corrector that, with a plug-in SECAM option, also provides bi-directional PAL/SECAM standards conversion.

Called the CVS-517, the new instrument accepts monochrome and color video signals from PAL or SECAM helical video tape recorders. For PAL, the output is time base corrected composite video; for SECAM it is stable, synchronized RGB outputs that can be routed to an RGB switching system. A composite SECAM video signal out can also be produced by feeding RGB to an external, customer-supplied SECAM encoder.

Since the CVS-517, with the SECAM option, also has bi-directional PAL/SECAM standards conversion, video output can be switched to either a composite PAL signal or to SECAM stable, syn-



chronous RGB outputs. It makes no difference whether the incoming signal is PAL or SECAM. As a result, programs can be easily interchanged between these standards.

The CVS-517 is a complete video signal processor. Among the standard features are: a one cable gen lock sync generator with outputs, correct color dropout compensation, line-by-line velocity compensation, digital color averaging, a video processing amplifier and a 2 line correction window. Special processing techniques allow correction of tapes which actually exceed the 2 line window, without losing color lock.

CONSOLIDATED VIDEO SYSTEMS
 1255 E. ARQUES AVENUE
 SUNNYVALE, CA 94086
 PHONE: (408) 737-2100

Want more details?
 Circle No. 41 on Product Info. Card.

ORDER FORM



Classified Ads

Fill out this form, clip and mail with check or money order to: BP&P Classified, P.O. Box 2449, Hollywood, CA 90028

Grid of 10 rows and 20 columns for writing the advertisement text.

Please print clearly. One box is provided for each letter, number, punctuation mark, and/or space between words. Ten word minimum. If additional space is required, use another piece of paper.

Name _____ Address _____
 City _____ State _____ Zip _____
 Total Number of Words _____ X \$ _____ Per Word = Total Amount Per Ad: \$ _____
 X Number of Issues in which Ad is to Appear _____ = Total Amount Enclosed: \$ _____

CLASSIFIED RATES:

Regular: \$.55 per word.
 Employment Ads: Positions Open, \$.50 per word; Positions Wanted, \$.35 per word.
 Ten word minimum on all classified ads.

Classified display rates: \$27.50 per column inch (1/2 column inch, \$20.00).

Classified ads do not guarantee Product Info. Card numbers (numbers are assigned on a space available basis).

BP&P blind box number, add \$2.00

Classified ads must be submitted in writing with payment enclosed (check or money order made payable to "Broadcast Programming & Production"). No billing. Agency commission only payable on display classified ads.

Inquiries to classified ads with blind box number should be addressed to indicated box number, c/o BP&P, P.O. Box 2449, Hollywood, CA 90028.

Maximum word length: 15 letters (over 15 letters counts as two words). Abbreviations or initials count as one word. Telephone numbers or

zip codes each count as one word. Split city or state names (such as Los Angeles), or hyphenated words count as two words.

Ads will be placed in the next available issue after order is received. Please indicate under which classification you would like your ad to appear:

- Radio Programming, Television Programming, Equipment For Sale, Equipment Wanted, Station Services, Comedy Material, Positions Open, Positions Wanted, Schools and Instruction, Miscellaneous

INFORMATION SERVICE

Interested in any products or services advertised in this issue of BP&P? For more information, circle the numbers on the enclosed "PRODUCT INFORMATION CARD" that correspond to the advertisements that interest you.

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

EQUIPMENT

UREI, Sennheiser, Crown
Emilar, Cetec, Yamaha, Otari,
Shure, AKG, etc.

electro-acoustic
systems

P.O. Drawer 1923 150 N. Hull St.
Athens, Ga. 30601 (404) 353-1283

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

FREE CATALOG & AUDIO APPLICATIONS



CONSOLES
KITS & WIRED
AMPLIFIERS
MIC., EQ, ACN,
LINE, TAPE, DISC,
POWER
OSCILLATORS
AUDIO
TAPE BIAS
POWER SUPPLIES

OPAMP LABS, INC.
1033 N. Sycamore Ave.
Los Angeles, Calif. 90038
(915) 934-3566

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

LA SALLE AUDIO

We cater exclusively to the professional broadcast, recording, and production engineer.

We represent the major professional audio manufacturers, such as Scully, Tascam, JBL, Neumann, AKG, UREI, 3M, Inovonics, Crown, Electro-Voice, Nortronic, Audtronic, Cetec, and many, many more.
Call us for all your professional audio needs!

Competitive prices. Most items in stock.

740 Rush St., Chicago, IL 60611
(312) 266-7500

Want more details?
Circle No. 44 on Product Info. Card.

FOR SALE: FM transmitter - Gates 250B
in excellent condition. Contact Jack Baker.
WTTT RADIO
Towanda, PA (717) 265-2165

TWO G. E. KLYSTRONS
GL-6239 - Channel 34 through Channel 44.
Low hours - Little use - Make offer.
CALL (209) 299-9753

RADIO PROGRAMMING

ROCK REFLECTIONS

Hosted by Jim Pewter
Featuring the greatest golden hits of all time, plus the superstars who made them famous. Daily or weekly special. Contact Krishane Enterprises, 4601 Willis Ave., Sherman Oaks, CA 91403 (213) 981-8255



KRISHANE
ENTERPRISES INC.

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

Want more details?
Circle No. 45 on Product Info. Card.

PROGRAM INFORMATION

Air check of Detroit radio. Complete package \$25.00. Air check \$7.95.
Apt. 1-B, 3025 Navarre Oregon, Ohio

12 HOUR RADIO SPECIAL!



"GLENN MILLER:
MEMORY MAKER"
1926-1944

-a 12-hour remembrance of America's
Favorite Band Leader.

- Over 100 memorable records
- Samples of concerts, broadcasts, and films
- 133 voice tracks from musicians, singers and arrangers who made records with Glenn Miller
- Audio and graphic promotion aids
- Available in mono or stereo
- 25 cycle tones for automation.

Hosted by Chuck Cecil, radio's foremost authority on big bands - producer of "Swingin' Years" and "Big Band Count-Down."

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

Want more details?
Circle No. 46 on Product Info. Card.

AIRCHECKS WANTED

Trade or buy. Airchecks of KFWB, KRLA, KHJ, 1966 and earlier.
Bob Maslen
814 N. Ogden Dr. Los Angeles, CA 90046
(213) 651-4619

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