

INTRODUCTION AND GENERAL PHILOSOPHY

It is the genuine belief of those of us who make up KSFR Inc., that art communication and the radio industry can be combined. Unfortunately, the radio industry over the past 25 years or less, has become an industry devoted to the most expedient way in which to entertain and derive its livelihood through advertising revenue. As an industry which loses sight of its original intention--communication, radio has become nothing more, than a mere industry!

One of the most important areas of consideration, when thinking in terms of the need for an operation such as KSFR, is to examine the direction which a good 80 to 95% of the broadcast industry is heading. This direction, we believe, is exactly opposite to that which we wish to follow. While KSFR seems to have shunned the commercial aspects of broadcasting, we none the less keep our eye on the one element that is perhaps, more important to commercial success than anything else--our integrity and concern for the listener. As a broadcasting medium, KSFR strives to maintain this liaison between the listener and ourselves. This is obviously more easily said than accomplished, and, in accomplishment, there is a great internal effort necessary and behind the scenes struggle for success.

Many in the radio industry, say that the general public, or even specialized public, would not know the difference between excellent and very good, or at worst, good as opposed to poor. With this we heartily disagree. In the final analysis, it is the public that knows far better than we, what they want. Thousands upon thousands of individuals who make up the listening audience have no predetermined guideposts by which to judge what they hear. However, while they may not demand what they are not getting, they certainly know when they are getting far beyond what they expected!

KSFR operates for the sole purpose of pointing the way, perhaps even of establishing these landmarks. This is not done easily since much of what we do is developmental and admittedly ahead of its time. Our only criterion is our own taste, our own ability to see ahead, and our belief that our listener will be aware of or in some way feel the true effort we are putting forth--in regard to technique as well as the heart and motivations behind KSFR.

While KSFR may appear to be somewhat typical of the so-called concert music radio station devoted to cultural programs, it is far more - for one KSFR operates with a great many rigid details having been purposefully magnified out of proportion to their obvious value. These details, while unreasonably magnified at the outset, have become the very reasons why KSFR is listened to, enjoyed and trusted above all other stations - call it an aura, a feeling. Whatever word you choose to call this something, KSFR possesses a difference which is immediately apparent to the casual and not so casual listener. This difference is based upon techniques of broadcasting and communication, individual taste, attention to detail, personal integrity and discipline.

In launching forth into this standard operating procedure outline the reader will find many small details as well as many broad general panoramic views of what is expected of the KSFR operator, salesman, announcer, engineer or employee. Many of the areas covered by these pages will be covered in greater detail by one of us in a personal explanation of the operations. It is strongly advised that the following procedures be strictly adhered to and understood at the outset.

1. EVERYTHING THAT IS SAID REGARDING OPERATIONAL PROCEDURE MUST BE UNDERSTOOD BY THE READER AS MEANING EXACTLY WHAT HAS BEEN STATED ON THESE PAGES OR IN PERSON.
2. NO ASSUMPTIONS SHOULD EVER BE MADE BY ANYONE READING THESE PAGES THAT ADAPTATIONS, CONDENSATIONS, MODIFICATIONS OR ASSUMPTIONS

SHOULD BE GATHERED FROM THESE PAGES - IF ANY ADDITIONAL INFORMATION IS NECESSARY REGARDING A CERTAIN AREA, THIS INFORMATION WILL BE ADDED TO THE BROCHURE; THEREFORE, THERE IS NEVER ANY NEED FOR ANY INTERPRETATION. NOTES ARE TO BE MADE AND STUDIED. ASK QUESTIONS BEFORE ACTING. BE SURE YOU HAVE IT CORRECT - LISTEN INTENTLY!

3. SINCE MANY DETAILS WILL BE COVERED, IT IS IMPORTANT THAT EACH PERSON READING THESE PAGES MAKE NOTES ON SPECIFICS AND RETAIN THEM IN AN ORDERLY FASHION (THIS IS PERHAPS THE MOST DIFFICULT THING TO ASK ANYONE WHO HAS ABILITY). ITS A BIG POINT AND WILL BE MENTIONED REPEATEDLY HERE.
4. AGAIN, IF THERE IS ANY QUESTION AS TO THE REAL MEANING OF A STATEMENT, A WORD, A PHRASE, OR A TOTAL THOUGHT, QUESTIONS SHOULD BE ASKED WHICH CAN CLARIFY THE SITUATION. THESE SHOULD BE ASKED PRIOR TO THE PRACTICING OF ANYTHING CONTRARY TO WHAT HAS BEEN OUTLINED ON THESE PAGES. BE SURE YOU UNDERSTAND.

(And now a word from our crazy mixed up founder).

KSFR is a disciplined operation, perhaps more disciplined than any other radio station, or at least one would think so from talking to those who have been here. So that you will realize the humor and seriousness of this appeal, let me merely say that I mean exactly what I say here and, although I realize that it sounds stuffy, cold and cumbersome in its detail in some cases, there is no other way in which to put the information contained within this outline. It must of necessity be absolute until proven incorrect.

As an example of what I mean, take the paragraph devoted to back announcements for announcers or forward announcements for announcers in which a specific way to use a grouping of words is employed. The note above says "Be sure and do this without any variations or adaptations" and it means exactly that. Even with this printed in a clear and concise way as a help to an announcer, announcers still manage to twist it up, add words, get sentences out of whack, use information contained on the album cover which does not jibe with the KSFR philosophy and otherwise generally foul up the beauty and simplicity of what has been set down here.

This is perfectly all right for the average Joe-Blow radio station operation; I like to think that KSFR can be precision sounding. (If we may use this example.) Imagine you are working in a factory with a highly dangerous piece of equipment where one wrong move could mean the loss of a limb. We are quite sure that you would not make the wrong move-especially if you were told by the foreman that to make this move would place you in jeopardy of injury! When applied to the loss of life or limb, rules of this sort can be fairly well followed. Unfortunately, where the stakes are not high, individuals find it more convenient to skim over, or less important to adhere to a previously set concept of preparation of specific rules concerning form, style or precision.

It is a hard road all of us have chosen, that of bringing something of a far greater importance to our listeners than could more easily and more quickly be mastered by almost anyone. For this reason, the person who is at KSFR is definitely not to be considered an average radio broadcaster no matter how simple his function may appear. The person who has any function at KSFR is considered an important and vital part of the organization. Who knows why we exist, how we exist and to what goals we aspire.

PROGRAMMING

1. Avoid specialized music in any amount. This includes:
 - String quartets
 - Vocal music
 - Modern music (of an extreme nature)
 - Mood pieces, or somber minor works, during early evening and daytime or weekends
2. KSFR attempts to bring a cross section of all types of interesting music to its listeners during a two hour period. There should be lots of tempo change, melody, rhythm. Remember to keep in mind that the music must accomplish something for the time of day in which it is planned.
3. Daytime: Lots of change, keep it light and melodic, short works mixed with familiar medium-sized works; piano and violin concerti, short pieces of spice, solo piano playing, bright works, classic symphonies, baroque. Keep it bright and up all day; keep it melodic with familiar works and cheerful unfamiliar works. Add lots of spice of a one-track or short nature throughout.
4. Sunday: The 12 noon religious work should be baroque not romantic.
5. Concert by the Bay: First hour should start off with a bang with a bright opener, and continue top versions all the way through. Do not play any doubtful technical recordings or scratchy discs on this part of the program. Second hour - featured symphony or concerto or suite, etc. Third hour, fourth hour and fifth hour can become progressively more introspective, although it is preferred that there be a continuing effort to do creative, pleasant variation programming for as long as possible, avoiding the limited appeal stuff. (Try to remember at all times that the minority, of which we have quite a group, expect us to play their kind of music all the time. But there are countless hundreds of thousands that probably would tune out if we become too ponderous and moody. REMEMBER THIS as a rule of thumb).
6. Specific suggestions: Start hour bright. Short work to begin in a major key. During the two hours that follow, include at least some baroque, classic, romantic, impressionistic, and modern (but not too far out). Contrast between works is important and should be accomplished through tempo, melody, or type. Stick to classic and romantic as the mainstay. Try to get a feature work for each hour.
7. Do not get into the pattern of:
 - a. Too much of one kind of music.
 - b. Starting with an overture always
 - c. Filling or spicing up with a recognizable type of music - (always a waltz or polka - piano guitar - or recorders!)
 - d. Never repeat artist or album on same 8 hr. segment - or during the next day's programs - (When a record has been played PUT IT AWAY.)
 - e. Do not let a record track through - on different selections
 - f. Daytime avoid modern - dull - minor sound - extremes - small quartet - trio - or studied cameo things - KEEP IT BRIGHT!

NOTES ABOUT PROGRAMMING

During the evening hours, the kind of music chosen for the program should be chosen with an eye toward varying the content of each hour not only with openers but in regard to the major works, the minor works and the "pepper" and spice that is to be inserted. It is important to scout the library to find unusual items, either mono or stereo. Of necessity, since the major works will be mostly stereo in the evening hours, it is not necessary to play everything heard at night in stereo. Many times little gems can be found in mono albums of an unusual nature. Use these inserts as means of breaking up the larger segments of music such as little harp interludes, harpsichord, piano (but piano and harpsichord and guitar and recorder music can be overdone, especially if a pattern is set for using them whenever something else could be used in their place.

There has been a tendency at stations and at KSFR to easily pick a piano record or a harp record or a guitar record or a recorder record and throw this in as a little filler or a little spice between.

There are other things that can be used such as orchestral records of a short duration, motion picture music, little known-little heard things, segments of works that can be broken up, and wierd instrumental things, true gems that are chosen for their unusual quality at the time they are used. This is hard to describe and must be talked about. Needless to say, it is important that the choice of these little segments make a difference between just filling or putting something in for the moment as opposed to actual creating of an unusual feeling with an unusual choice of music. There is a tendency to be lazy and not want to find these little segments; but, it is these little segments that are thrown in that the average listener at home could not do with his record changer. To be very frank, it would be simple at home to stack a changer with an overture and when the overture is finished to play a symphony and then to follow with a concerto and then to follow with a suite and then to follow with a sonata by just hitting the reject button on the changer. But, it would be impossible to play the following order of things on a record changer - for an example, a dance movement from a suite or work followed immediately by a work that highlights a solo instrument such as a cello with guitar or piano accompaniment, then to a major work which might last anywhere from 15 to 20 minutes, then to a short orchestral work such as a little known ballet which lasts only five or ten minutes, then to be followed with a solo instrument such as an oboe and harpsichord, then to another larger piece of music which would feature perhaps a concerto of a keyboard instrument similar to the harpsichord or piano and then perhaps to close the hour with filler material such as a harp selection.

HOW TO PICK A PROGRAM FROM RECORD LIBRARY

Broad, general categories are to be picked in one fell swoop - that is, pick all Major Works, all Openers, all Intermediate Works, etc., for each of the 8 hours. Example:

1. Major Works - (Concerts, Symphonies, Suites and Ballets)
2. Openers - (Dances, Overtures, Quick Bright should go with major works)
3. Intermediate - Works which are orchestral and occupy more than 10 minutes.
4. Spice - Short items of no more than 3 minutes
5. Solos or 1 shot selection - Duo or orchestral with solo
6. Filler Selections - Items from which parts can be played

NOTE:

Never track through selections from record;

Never repeat an Artist-Orchestra or Composer on your 8 hour shift. It goes without

saying - never plan two works following each other by same Composer, Artist or Conductor or Orchestra!

Avoid repetition of same Record Company - one after another.

Avoid repetition of same Record - within 30 day period.

Altogether during the evening hour there are five spots usually that are called for. This does not, however, necessarily mean that five hunks of music have to be played in the evening; more than five can be played effectively and the pauses between these selections can be taken up with spots so that you get ahead of yourself on the board and are well into the next hour perhaps as far as spots are concerned. If this is the case, then the next hour can be devoted to a less chopped up grouping of selections such as playing a two-sided symphony which would not be possible if you adhered to the five selections per hour formula. Do not allow the board to rule you in your choice of the direction for the program but be more concerned with the way you sound and the variations you are able to put into your choice of music. The only exception to this would be absolute guaranteed time for a spot and those only happen on the hour marks unless specified and even then it is doubtful whether I would allow a spot to govern me; the only thing we have to consider is that we time out on the hour so that each hour begins anew.

A suggestion at this point to the announcer in order to get to know the library is to spend some time looking at all the albums in the library, checking some of the things out that you are not familiar with, even some of the modern things that might have movements in them that are interesting and some of the baroque things that you are not at all familiar with.

You'll find that there are real gems in the library that are hidden behind that record that you play quite often. I would tend to avoid the really familiar things at night such as the Hollywood Bowl Symphony Orchestra which doesn't fit in the evening programming at all, things by Gershwin, Andre Kostelanetz, and what might be termed as "schmaltz" music. Keep the evening high class. If you don't understand, ask.

The page just preceding this is merely an example of how to think of programming the daytime KSFR in regard to musical selection. It is not necessary for instance to have a symphony every morning at 9 o'clock. In fact, at times this might be undesirable, but 9 o'clock serves to be a distinct departure from the early morning programming and so of necessity must start out with a bang with something of major importance, remembering, of course, that the morning is not to be heavy - by this we don't mean to imply that it could be frivolous and light, but at the same time it could be unponderous or thought provoking music like a light piano concerto, a light symphony, a light suite, ballet music perhaps in the morning. Any number of things can happen at the 9 o'clock period to change the pacing, but it should be pleasant, melodious and interesting, not thought-provoking in any way, shape or form. As a matter of fact, the entire daytime as outlined earlier should be lighthearted and humble: if we may use that word.

MUSICAL OMNIBUS - MAJOR WORK FORMAT

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9	Symphony	Tone Poem	Symphony		Symphony		Symphony
	Concert	Concert	Concert	Concert	Concert	Concert	Concert
10	Piano	Violin	Harpsichord	Piano	Misc. Instr.	Clar., Oboe, Bassoon	Flute, Cello, Vio., Piano
	Suite	Suite	Suite	Suite	Suite	Suite	Suite
11	Romantic	Classic	Mod. Roman.	Class. Baro.	Romantic	Classic	Mod. Impress.

GENERAL RULES AND REGULATIONS FOR THE ANNOUNCER

1. When an announcer is on duty at KSFR, he is solely responsible for the content of the program material on the air, i.e., quality of record, material used, preparation of announcements, double-checking his timing and production.

2. No visitors are allowed in the control room at any time during an eight hour shift. If employees or interruptions are confusing the announcer on duty, he is to order the people out of the control room, NO MATTER WHO THEY ARE!

3. Telephone calls during the day or during the evening which interrupt the normal operation are to be handled in the following way: If it is from a listener and the announcer is in the midst of preparing his next operational procedure, the following is to be said to the listener, "Thank you very much for calling. I am in the midst of a program change and about to go on the air. Would you mind calling me back in just a little bit" - or words to that effect. If necessary, put the person off by saying, "Will you hold on just a moment, please. I will be right with you", and proceed to cue up all tapes and records, then disposing of the person calling in as quick a manner as possible. NOTE: If the announcer encourages the caller to continue the conversation, he is courting trouble from the standpoint of losing his rhythm and placing an undue strain on himself emotionally.

4. Technical difficulties which are encountered by the announcer are to be immediately reported in the discrepancy report, no matter how slight they are. In the case of problems, a call is to be made to the KQED transmitter, our transmitter (see number), or to our chief engineer, or to station manager if all else fails.

5. Records which appear to be defective are to be placed in the defective bin. A note is to be put inside the record (not on the jacket) indicating what seems to be the problem with the record.

6. Monitor is to be maintained at a louder than normal level at all times.

7. It is advised that each announcer audition all the material that he is to play on the air before programming it - there is nothing worse than picking a record at the last minute and finding out that it is defective, scratched, etc. A spot check of the record prior to programming can solve all this.

The KSFR announcer is to consider himself part of the musical tapestry of the station, that is, at the conclusion of a musical work, the announcer is to come in musically, in key or in the tone of voice fitting the music just heard. This is particularly important in regard to coming in at the end of the commercial where the note or tonality of the commercial sets the mood for the announcer's own voice, i.e., he is to match the sound of the commercials and then modulate into the program announcing style slowly or as rapidly as he feels is in good taste.

METHODS OF ANNOUNCING

Here are several methods of announcing; they work for before and after; no deviation from the illustrations is to be made. (The following are examples using actual names so that the form will be understood).

(NO VARIATION FROM FOLLOWING METHODS) (NOTE: Point #3 next page shows connecting words to be said out of spot into these four styles - it is to always be used)

1. Eugene Ormandy directs the Philadelphia Orchestra in the Symphony No. 5 by Beethoven.
(Stereo-Mono)

The Beethoven Symphony No. 5, Eugene Ormandy directing the Philadelphia Orchestra, Columbia ML-43-25.

2. To continue (Name of Program), Eugene Liszt is soloist with the Philadelphia Orchestra under the direction of Eugene Ormandy in the Beethoven Piano Concerto No. 2. (Stereo-Mono)
3. Next our (Name of Program) continues with Bernard Jones, oboe, Sidney Smith, bassoon, Daniel Wecksburg, clarinet, and Jane Jones, harpsichord, in the Vivaldi Trio Sonata No. 17, Opus 12. (Stereo-Mono)

The Antonio Vivaldi Trio Sonata No. 17, Opus 12, as played by Bernard Jones, Sidney Smith, Daniel Wecksburg and Jane Jones, Victor LM-2372.

4. And now (Name of Program continues with the Symphony No. 5 by Dvorak. Arthur Fiedler directs the Boston Symphony Orchestra.

The Boston Symphony Orchestra under the direction of Arthur Fiedler with the Symphony No. 5 by Dvorak, Victor LM-2375.

NOTE: Never use possessives like "Beethoven's" or "Ravel's", etc.

Common Variations on the Forms Used Above are as Follows:

- a. Our program continues with the Mozart Piano Concerto No. 25 as played by Byron Janis, Eugene Ormandy conducts the Philadelphia Orchestra. (Stereo-Mono)
- b. Byron Janis was soloist with the Philadelphia Orchestra under the direction of Eugene Ormandy in a performance of the Mozart Piano Concerto No. 25, Victor LS-7392.

THINGS TO REMEMBER:

1. Never ad lib any announcements from the record jackets without writing down basically what is to be said before and after. (Use the forms).
2. Avoid using "We hear...", "We have heard...", "That was...", or anything superfluous. Stick to the announce forms outlined here.
3. Always give the station identification in the following way:
"THIS IS PART I OF (program title) FROM (Station ID in current style)".
"AND OUR PROGRAM CONTINUES WITH....."

The word "PORTION" is to be forgotten!

4. It is a general rule that a much smoother, more competent job will be done by any announcer if he will take the time to write down what to say rather than ad lib it off the jacket. This includes weather forecasts, etc., as well as the pertinent announcement information.
5. How to follow a pitch announcement, (that is, for magazines, for mail response, for some sort of reaction from the listeners such as a telephone call or a letter). At the conclusion of a pitch for response from the audience, particularly one using the phone, attempt to employ the following method of music choice: Be sure the music is of a martial nature and is up-tempo bright, what might be referred to as "action music". Do not goof around with any information concerning the weather or the time following a pitch but get immediately to the music so as not to confuse the mind of the listener the importance of obeying the order, that is to call or to write. This is most important.

6. Never position a pitch for mail response or telephone response before a double spot as the first spot in the cluster, as it is to be the last spot heard in a series of double or triple spots so that the next thing that is heard is the music or the program content of the next hour or the next program.
The reasons for this are obvious - AVOID LISTENER CONFUSION!
7. When playing a spot announcement, try to visualize how you sound coming in after the spot announcement, whether it be your own voice or the voice of one of the other announcers. It is important to try to come in on the same note, on a harmonious note and in a complimentary rhythm to that which was employed on the spot. That is, not to come in back to "your standard pacing" for announcing but rather to pick up the emotions or the sound of the spot just prior to your entry as the next element. The best way to describe what should be done here is to say that you are in effect a musical instrument which is playing in rhythm and in harmony with the musical instrument you have just heard, for, in effect, this is what the human voice is. If the voice preceding you on the spot announcement is major, positive, lively and vital, your first few words should be on a par with those uttered by the last announcer, during which time you quickly, if you wish, modulate from this vitality back down or up to the vitality you usually employ in making announcements. This same vitality heard in spot announcements need not, however, necessarily apply to everything you do prior to and after the spot.
8. Speaking under theme music or under commercials - the art of musically using your voice with music background such as in the case of hourly themes, weather forecasts or any application where music is run in the background is to be done in the following way:
 - a. The voice is to be used as a musical instrument again. Think of your voice as having a tonality which fits with the actual tonality or key of the musical selection with which you wish to combine your voice. The voice under music is to be used in the following way -
 - b. Harmoniously with the music on key and with a respect for the rhythm employed by the music. An example of what not to do is to use your normal speaking rate and voice or perhaps even the KSFR rate when no music is present to announce the opening of a new hour of a program, or a new program - instead of using the undramatic and unembellished approach which is desirable at other times, KSFR announcer becomes flexible at this point and sings or projects his opening announcement for the next hour or his announcement under the music. The best way to think of this is to imagine oneself being in front of an orchestra playing and employing a voice similar to that which would be necessary to be heard over the musicians playing -
 - c. Certain modifications of this technique are obviously necessary in order to make the KSFR announcer sound stable. IT CAN EASILY BE OVERDONE! This is an item that must be practiced and criticized before full realization of how to do it can be achieved.

Always "top" the spot announcement just heard, particularly if it is an up-tempo announcement. In other words, musically meet the tempo and pitch of the announcer just heard on the spot when you go back in the music. Conversely, in back announcing music, get out of the mood of the music into a more commercial approach using plenty of inflection before the spot, so that the audience understands that we are communicating with enthusiasm. All announcing should be bright, cheerful, and on the ball - "Announcers are men who announce they have pep, they have zip, they have bounce".
(Norman Corwin)

ANNOUNCING

Back announcement of record number is to be done in the following way:

1. Group record numbers in easily remembered clusters such as:

ML 43-23 or OL 50-4-73

DO NOT READ (0) as zero but as "oh".

DO NOT READ (/) as slant or slash, but ignore it in giving record numbers.

2. In order to give an example of the pause and timing necessary for a back announcement, here is a typical back announcement:

"The Symphony No. 5, by Beethoven, played by the Philadelphia Orchestra, Eugene Ormandy conducting... (Pause) Columbia ML 43-25.

AVOID SAYING "ON COLUMBIA - ON VICTOR - ON LONDON, etc."

USE MERELY THE NAME OF THE COMPANY AND THE NUMBER. IT OBVIOUSLY WAS ON SOMETHING. - THE SAME HOLDS TRUE FOR THE USE OF THE WORD RECORD, "COLUMBIA RECORD" OR "COLUMBIA STEREO", AS OPPOSED TO THE SIMPLE "COLUMBIA ML 43-25".

3. In pre-announcing a record, before the record is to be let go the words Mono and Stereo are to be used. There is to be a pause after the title or composer or you have finished the information on the record jacket which is important to the listener. There is to be a pause inserted and the word "Mono" or "Stereo" then said. (For your information, this is a service to those who wish to record any information from KSFR and indicates to them whether we are about to play a stereo or mono record. It also gives the curious listener a chance to know beforehand why, if it's a mono record, it doesn't have any separation; or if it's a poor stereo record that it was at least announced as stereo.)

The Following Form is to be used in regard to most all Hourly and Half Hour Programs sponsored by Firm:

1. The end of the previous program is to be concluded in the following way "On Columbia ML 43-25
 - a. Station break on tape
 - b. Spot for the hour or half hour
 - c. Beginning of hourly theme for new program.
2. "This is the (name of sponsor) part of (program)."
Use the format supplied for the hour and finish theme. Never double spot at the end of the theme for this program as in the unsponsored program segment, realizing that when a sponsor pays for an hour there is not to be a double spot in his section of the program for one of our participating sponsors.

When the copy says "our opening selection in just a moment, "when the theme ends-this is to be the spot for the announcer to come in and read or play the first commercial for the program which would either be done live or on tape.

Having completed the first commercial, the announcer then says:

"To open (the sponsor's name) part of (program title...)

At the end of the work, the announcer gives the title of the selection, gives the record number, pauses and says:

"This is the (sponsor's name) part of (title of program) from the (station break in typical style as given throughout our broadcast day) which will continue in just a moment with our featured work."

Immediately into commercial number two. At the conclusion of the commercial, the announcer then says:

"And now the (sponsor) part of (program title) continues with our feature work, the...."

3. It is to be remembered that a program for a sponsor is to always be identified as: the sponsor's name, the station break and to continue his part of the program, mentioning the sponsor everytime you mention the name of the program.

SCHEDULING BOARD TRAFFIC PROCEDURE

KSFR's scheduling board has place for a maximum of five spot insertions per hour as follows: On the hour, after the theme, at the quarter hour, at the half hour, at the 45 minute mark. Exceptions to the rule are as follows: At the end of a program (before a closing theme is to be played), an extra spot can be put in prior to the theme.

At no time is a spot to be put in at the beginning of a new program, that is, at the very beginning of a program format (notwithstanding hourly segments of that same program which can have a spot following the hourly theme).

At the half hour mark, a double spot separated by a transcribed station break can be put in provided one of the spots is either a public service 30 second spot, a station promo of shorter than one minute or something of that nature. Never is there to be scheduled two 60 second spots at the half hour break, or a long 60 second spot combined with a 30 second promo or public service announcement.

The board is divided into hour, quarter hour, half hour and 45 minute divisions. There is space on either side of the hour for three spots to be indicated. The order of these spots must be followed in performance of the spots. When writing spots on the board, a margin is to be maintained at the left so that the eye follows logically down the board from 6 in the morning until midnight and encounters an even margin

When entering a spot on the board, care should be taken to block the letters in carefully, maintaining neat relationships between the code indications. At no time is a spot to be placed on the board which mars the visibility of another one, or in any way is smeared or sloppily applied (this is simply from the standpoint of legibility and quick identification - it is for the good of all). When changes are made to the board, they are to be made carefully following the rules outlined above.

A typical entry of a time segment for the board would be as follows:

Jones Furniture T-6-30 (TT)

To explain what this means, Jones Furniture is the account (this can be abbreviated, by the way); T stands for tape; the next letter is the track number of the tape; the next is the actual time - 30 or 60 seconds; the next is tag (there are two types of tags, (LT) - Live Tag - to be read by the announcer at the conclusion of the spot - and (TT) - Taped Tag - which has been put on the tape following the actual announcement.) Whenever additions, deletions, or rescheduling is entered on the board, the following procedure must be adhered to no matter who accomplishes the change or addition - The spot subject to change is to be removed and another spot is to be put in its place immediately before the person making the change is to go on the board (in other words, no changes are to be made to the board allowing the board to have empty spaces).

If juggling of spots must be accomplished, that is, moving a spot from Sunday at 7 o'clock to Tuesday at 6 o'clock in the afternoon or something of that sort, again no empty spaces are to be left while the juggling is occurring (for the person involved in making these changes is apt to be distracted from his job and leave these spaces on the board). (NOTE: Never leave a schedule job half finished.)

Any operator, whether announcer or engineer, who notices empty spaces on the board, inconsistencies on the board, or other abnormalities with the board is to either make the corrections (providing he knows how) or report these inconsistencies to someone who can expedite their change.

ROTATION AND SEPARATION PHILOSOPHY

1. If an account has more than one spot which is to be rotated in an orderly fashion on the board, the following rule must apply to the first application of that spot to the board:
 - a. It must be separated with at least a half an hour to three-quarters of an hour from

any similar account of a competitive nature. The spots must be entered vertically, that is, from early morning to late evening, so that there is a number of rotations, i.e., 1 - 2 - 3 - 4, etc., running from early morning to late evening. There must also be a lateral change, i.e., Monday, Tuesday, Wednesday, Thursday, Friday, so that the same numbers do not appear in the same time segments laterally on the board - as an example, on Monday - Spot #2 in the afternoon, on Tuesday - Spot #4 in the afternoon, on Wednesday - Spot #1 in the afternoon, and so on. The philosophy behind this is simple to understand; anyone listening to the station for a prolonged period of time from early morning to evening on one day should not hear the same spot for the same account repeated (provided there are enough spots) and, too, anyone listening to the radio station at a specific time period every day of the week, that is, morning, afternoon or evening on a Monday through Friday basis - Saturdays and Sundays included - should not hear the same spots at that time segment.

- b. Regular rotation of spots should be accomplished in the following way, by selecting an account each week and changing its numbers (do not allow more than a week to elapse before this is accomplished).
- c. By moving the spot out of its specific time slot to another time slot within the same time period (this is only to be done with accounts that have been on the station for a period of at least a month).
- d. A new account to KSFR is to be given specific time on the board as indicated from the scheduling order; these times are to immediately be put on a sheet of paper for the office to use to supply the information to the account.
- e. Any new account that has been added to the board is to remain in that time segment for at least a 30 day period unless formal notice is given to move or adapt that time schedule (if problems occur where that spot must be moved, attention must be brought to the office in this regard).
- f. In order to facilitate a constantly fresh week-to-week sound for KSFR (in order to avoid the hearing of the same spot at the same hour every day for a month or two (unless it's a new account)), a simple rotation schedule is to be devised so that an account can be moved around in "A" time and "B" time. This means that accounts that are scheduled for week end can be moved to week night "A" time, or week end to early morning prime time, or early morning to evening and evening to week end (certain accounts, however, are exceptions to this rule and they will be noted as guaranteed time or do not move spots).
- g. Listing a program is done in the following way, a line is drawn around the entire time segment occupied by the program so that it forms a box. Within this, the sponsor of the program is to be listed. At either end of the box, that is, the hour or half mark depending on the length of the program, the spots for the station break are to be listed above and below the box but outside of the box (when logging program time on the program log, it is to be logged as the sponsor for the hour only and no listing of spots read is to be indicated in the log - this is taken for granted).
- h. Any operator in the control room who notices a predominance of one account within a short period of time on the board vertically is to report this to the person responsible for maintaining the board, or leave a note to this effect. (As an example - five spots for Jones Furniture appearing within a five hour period of time at the exclusion of other spots which could easily be rotated at this time).

- i. At no time is any one spot or account to dominate the board for frequency, regardless of the number of spots designated unless specific times have been chosen.

On week-end time all spots that have class "A" indications on the board should get a fair shake and be heard at least once during the week-end; since there are two days on the week-end and some 30 to 50 accounts on the station broadcasting from 9 AM. Until 12 midnight, it seems conceivable that everyone of the accounts that is on the station that is paying for class "A" time could be heard rather than hearing too many spots from one account on Saturday and Sunday and never hearing other class "A" spots which are heard at night on Saturday and Sunday.

If an emergency change is made which necessitates putting a schedule into effect immediately and which does not allow time for changes to be made on the board right away by qualified personnel, then a note should be typed regarding the change and the specific instructions and placed in the spot key file (it is every announcer's and engineer's duty to look in this file before coming on duty to see what changes might have been effected).

Spots on the board that have the indication L-3-60 means simply that the spot is live and is kept in the live copy file. (The L is the designation for live as opposed to T) This could easily apply to public service announcements and program commercials within hour blocks which are to be read by the announcer on duty rather than played on tape.

REMOVAL OF AN ACCOUNT FROM THE BOARD - REMOVAL OF COPY - NEW COMMERCIAL COPY ON TAPE

In the event that an account is removed from the board, the copy for that account should be taken from the live copy file where all copy is kept, marked dead and placed in the dead copy file alphabetically under that account name.

The tape is to be taken out of the tape rack and left with a note for the front office. When the tape is returned to the control room, it is to be erased on the bulk eraser and placed back in the tape file. The account name is to be erased from the key card file so that the number can be used again for any new account.

A new account on KSFR is to have a card in the card file indicating the music played, the track and the album so that anyone calling regarding theme music will be able to have this information supplied them from the man on duty. If the sponsor changed and new music is used, the card is to be changed accordingly with the date for the new music, retaining the old music that was used just in case anybody calls on it.

Public service spots are to be rotated and changed, a tape is to be made on them by any number of announcers who wish to have this responsibility so as to keep an ever-fresh grouping of public service announcements on hand. When the announcements are no longer usable, they are to be pulled from the public service file kept with the copy file and dispensed with.

In maintaining the board-making changes or spot rotation inserts of any kind - follow these rules:

1. Maintain the left hand border next to the line.
2. Write very neat, clean CAPITOL LETTERS.
3. Do not space the tape track number and time info away from the spot.
4. Keep the right hand open for extra information, especially on 3/4 and 1/4 hr. marks - where weather and time will be noted, as well as another spot.
5. If irregularities of print mess or deterioration are noted - CHANGE IT, CLEAN IT UP IMMEDIATELY. Do not wait for the next man!

PHILOSOPHY OF LEVELS

If the record has many variations throughout which make it impossible to "ride gain", set it for the hottest spot watching it carefully and generally keep an eye on it throughout. By the time you have gone a quarter of the way through the record, if it is heavily modulated, you should have fairly well determined its level.

Notes in passing on live voice versus tape - In speaking into the microphone, several rules are to be remembered. The high frequency component of the voice is far greater than it is at its very best on tape so that the live voice should be modulated on the VU meter somewhat lower than tape voice to compensate for this richer high frequency component.

When back announcing a record that has faded out to almost nothing in modulation, remember to "ease in", working the voice back to normal for the first few words. Conversely, if the music ends in a dynamic crescendo, the voice can be modulated normally to meet this, depending on how high the level was at the conclusion of the work.

It is best to work experimentally with this problem mentioned above because voice proximity to the microphone in the control room is in no way to be considered as similar to microphone placement on a full symphony orchestra, i.e., a full symphony orchestra is picked up 50-100 feet away, whereas our voice announcements are made 12 inches away from the microphone - electronically there is a proximity co-efficient to be considered here which transcends merely observing a VU meter.

Remember, your voice will, of course, be louder-sounding than the full symphony orchestra in radio broadcasting simply because it is closer to the microphone.

When going from live or tape voice intro to music, music must always start higher than the voice, no matter what the source of music happens to be - in this way the proper relationship will always be maintained in the listener's mind, i.e., music is always louder than the voice.

A brief note now about order in the control room - It goes without saying that physical neatness leads to efficiency. Never allow the control room area or the immediate work area to become cluttered. Every element contributes to the finished product and order is of primary importance.

About Tape Spots - If setting is correct, music will average 100 on tape and voice will be at 80 average.

If not, and you have played tape back properly at the mark, inform person to re-do spot at the right Levels.

There should be no need to ride gain on tapes if they are recorded properly.

Set pot for tape play just prior to end of music. (Do not set pots far in advance.)

NOTE:

Always turn fan off prior to opening mike. Make this the first step prior to beginning a routine.

SPOT TAPES AND LEVELS

1. Each tape contains a number - and settings and Stereo-Mono indications.
2. STEREO is Red dot.
3. MONO is NO MARK AT ALL - (Switch on machine is then to be placed in MONO MODE)

4. Do not play MONO - or full track tape (made outside studio) on STEREO machine - or in Stereo Mode - very important, because of signal deterioration in Mono Sets, which YOU WILL NOT HEAR!
5. Each spot has tape level set marks such as "(+1)" or "(-2)", etc. If these are found to be incorrect REMARK them immediately.
6. If YOU are FIRST to play a new tape and must set level - mark tape on voice ONLY 80%.
7. Provide a level setting for each track on tape, since announcer may have varied his approach from spot to spot.

BALANCE CONTROL OPERATION

Immediately after starting a record, keep one hand on pot and the other is to go to the balance control on the preamp.

1. During a solid orchestral passage, where everyone is playing,
2. Turn control to left or right to adjust the VU meters for stereo balance (ONLY ON TOTAL ORCHESTRA NOT LIGHT FRAGMENTS)
3. Both left and right meters should read about the same

DETERMINE LEVEL OF RECORD

Before putting record on, look at it and determine if it is going to start loud or soft and for how long this will continue. There are several types of records to look for. They are:

1. Very low all the way through with light peaks
2. Very loud all the way through with short low passages
3. Records with great variations in dynamics in big hunks
4. Records with mostly medium to low and a hot spot well into the disc, or records with mostly hot modulation with low passage well into disc, or variations thereof.

HOW TO RIDE EACH OF THE ABOVE

1. Crank it up as far as you can so that the meter is giving you a studio reading of close to 100; do not be too concerned about slight over-modulation as long as the overall level is up
2. Set this record for the loud passages and leave it alone
3. Set this record for the loud passages and leave it alone. Watch it for any over-modulation that you may not have expected
4. Low records with hot spots should be brought up to 100 on the low end and, after about two minutes of establishing a relationship, take the record down to a point where the hot spot will not over-modulate. The opposite is true of hot records with large low passages later. Bring them up for the low passages. (THESE ARE THE ONLY TWO TYPES THAT WE MUST RIDE GAIN ON IN ORDER TO GET OUT MORE EFFECTIVELY.)

RECORD LEVELS AND TAPE LEVELS

In both the words "average peak" must be defined as the peak that registers more often times than not. A peak of 80 means that the needle will hit 80 more often than not, even though it may hit above slightly at times, and below at times. But if the average peak is on 80, it is consistent.

Voice is to average peak at 80 (tape and live)

Music to average peak at 100 (on tape and disc)

Use the modulation meter (middle one) for music levels, since this is a combination of left and right channels.

RIDING GAIN ON VARIOUS TYPES OF RECORDS

1. Flowing music (no breaks or much rhythm) - In time with music in quick little movements, advance pot or decrease pot setting staying as much with the music as a conductor might.
2. Percussive music (breaks and pauses) - Use a quick positive movement up or down rhythmically during the breaks to adjust level. (Never cut level on high passage during the passage.)
3. Never be surprised by level changes on records. If you observe the record, you will know where the heavy modulation is.
4. Things to watch for: Bells, muted trumpets, cymbals, high-pitched voices, Mercury records and similarly peaked raspy recordings. Sometimes that runs very low on the meter at EH, the studio can over-modulate the transmitter if it is of a high frequency nature. Be sensitive to this and make quick adjustments. These elements do not show up sometimes on the record as hot spots.

PRODUCTION

Preface to Production Operation at KSFR: All production cues should be tight against each other (except for the beginning and end of music). At the beginning of the music announce the selection and allow a brief pause (actually starting the record while saying the last word or two) and bringing it up under you so that, by the time you are finished, the music will just about be ready to start. Conversely, at the end of a selection, have mike opened first and wait for all of the acoustical sound to die away, and finish off the announcement over the top of the record scratch as you are fading the pot, doing it as rapidly as possible when you know there is no more music left.

TIME SIGNALS AND WEATHER FORECASTS

If a time signal or weather forecast is to be given, it must be given before the spot is played, and the method for giving the time or weather would be as follows: (Record No.) into production tape for sequence outlined below.

New format tape now contains the following elements which supersede other rules given here - the elements on the tape for the hour are as follows:

1. ID, on the hour.
2. Hour theme and voice intro.
3. Time signal effect (to be followed by live announcer).
4. Weather EFFECT (as BG for announcer, live).
5. 1/2 way (ID)
6. Time signal effect (for announcer).
7. Weather effect (as BG for announcer, live).
8. ID for new hour and then introduce new hour theme.

NOTE: This tape is on thin myzar - it is to be handled with KIDGLOVES - never Backward or Fast Forwarded - there are automatic stops on this tape so that it is set to start the minute the start button is pressed. If an element is to be skipped or avoided, such as a weather or time effect - merely press "START" and let the tape run through to the next Spot - fix the order of events above firmly in your mind. Each hour from 6 AM to midnight has this 7-step order. (Program blocks either sponsored or unsponsored do not require use of any of the elements except open music and closing ID). (Skip 15 and 45 minute production).

The elements are self cueing and start instantly on the pressing of start button; the format machine is to be left operating from 6 AM to Midnight - NEVER CUE IT BY HAND OR WITH "FF ORREWIND". It is Automatic.

The board will indicate weather and time as: (W & T) or only (W) for weather or (T) for time. Look for spots between - as double spot or - place for NCSA following -

The time and weather production happens only at 15 and 45 spots - and would be indicated this way on board:

- 515 - HOUSE "T-3-60 (W) NCSA" or spot or nothing, or
- 545 - NANNY "T-2-60 (T) NCSA" or spot or nothing.

Primarily the 15 and 45 minute areas are used for P.S. and all must be logged as weather and time and NATURE OF NCSA. Sometimes the listing will be like this:

545 - MUSIC SF T-4-60 (T) - (ID) (W) - in this case the (ID) is to be done live by announcer and then he is to push on "weather" effect. When returning to music, he merely says "(NAME OF PROGRAM) continued with..."

There is no need to identify station - if (ID) is not indicated on board, however, he is to use standard return by identifying station and program upon returning to music.

ORDER OF PROGRAM ELEMENTS

"NORMAL" ON THE HOUR:

1. Back announce record number
2. Tape SI
3. Spot
4. Hourly theme
5. Live intro for hour under theme
6. Second Spot, if necessary, immediately after theme
7. Record intro (exception - the beginning of NEW program: no spot after theme).
 - a. Some spots are to be run in before hourly (ID) - they are indicated at the very end of last hour before beginning of New (ID) and Hourly Spot - The Board would look like this for such a spot:

6:00 - RECORD CITY T-1-60
 JONES T-7-60
 BENNETT T-1-60

6:15 - GIANINI T-3-30 (etc.)

"Record City" can either be run JUST before tape (ID) and followed with "Jones" on the hour - the hourly theme is next run and followed with Bennett.

Alternate Idea: "Record City" can be run before Closing Theme for Program just ending, if such is the case - then the (ID) and then the hourly spot.

ON THE HOUR:

1. Back announcements and record number
2. SI Tape
3. Spot
4. "(Program) continues with..." or "To continue (Program) (conductor) directs the (orchestra) in..."

TOTAL ORDER:

1. Removing Records
2. Start Motor
3. Clean Stylus
4. Clean Records
5. Lower Arm

6. Assume prepared attitude
7. Stop record with hand way from arm
8. Turn off motor
9. Wait for turntable to stop
10. Back cue beyond the sound
11. Make one complete turn from back of table using two half turns
12. Out of cue
13. Cue up SI tape
14. Rewind spot tape out of heads (leave motor on) remove tape and holder
15. Consult board for next spot and T number
16. Consult spot log for number
17. Return used tape
18. Select next tape
19. Place it on spindle
20. Secure it with holder
21. With one hand pull the leader down through the head gap, between the capstan and the stand off - pull the tape over top of take up reel and allow it to drop down.
22. Using the left reel, take up slack on the right reel
23. Grasp the right reel tape with your finger and make one turn holding the tape to the hub.
24. Pull finger out
25. Engage motor level on machine and use play mode to find spot for FF if long leader.
26. Turn motor lever off and hand cue in tape
27. Turn tape one quarter back with the left reel from the corner of the tape head as a reference point stopping at the "9 o'clock"

28. Engage capstan to "ready"
29. Near the end of the record turn off blower motor
30. Assume "ready position"
 - a. Tape R and L pots up to mark
 - b. Hand on mike switch opened
 - c. Hand on TT pot on the air
 - d. Hand on tape about to be used
31. At end of music, start back announcement
32. Fade pot under talking
33. Gently press motor off

34. After record number, gently press SI tape on
35. Mike off (unless live spot follows)
36. At end of SI, feather in right spot tape - and
37. Slowly fade SI tape under
38. Turn left SI tape motor off
39. At end of spot- mike on
40. Speak over end at the same time
41. Turn pot down and -
42. Gently push motor off
43. Immediately assume ready position to play next record
44. READY POSITIONS -
 - a. Hand off tape motor button to turntable pot
 - b. Other hand to slip start position (away from cartridge)
 - c. Gently push motor on
 - d. Let record go...
 - e. Bring up pot

TAPE CUE PROCEDURE BROAD CONCEPT

FORMAT TAPE

1. Engage cue position
2. Push on motor switch on board
3. Advance tape with play mode to next track
4. Stop tape with tape play-stop switch
5. Back tape up to beginning of sound
6. Back tape up exactly 1/4 turn from a point on the left reel at the bottom of the reel to a point relating to 9 o'clock
7. Turn board motor button off
8. Engage capstan drive

SPOT TAPE (Removal and Tape)

1. Next, disengage spot tape machine (right machine)
2. Motor on, pot in cue
3. Pull tape out of the head gate
4. Take up slack between supply and take-up reel
5. Engage rewind mode on tape machine
6. When tape rewinds, disengage rewind

7. Remove tape from machine, hold rubber "Push Hold" in hand
8. (Do not push motor off until next spot is selected)

TO CUE A TAPE FOLLOWING THIS PROCEDURE

1. Place reel on 600
2. Place rubber hold on reel
3. Pull loose end of tape down about 5 inches and
4. Guide it into the head gap (do not use two hands)
5. Then guide it carefully between the motor and rubber pressure wheel
6. Then around the outside of the tape post and
7. Pulling it from supply reel up over the take-up reel, so that it
8. Flops down with a slight excess of tape over the hub
9. Slowly rewind by hand this tape on the left reel until it is neat
10. Place your finger on top of the take-up reel hub and pull it around once
11. Pull finger out and tighten up slack
12. Engage cue spot
13. Engage forward control on tape machine
14. When proper track is found, stop tape with control
15. Back tape up to beginning of sound
16. Turn the tape back exactly 1/4 turn from a point at the bottom of the left reel to the 9 o'clock position
17. Turn motor switch off at the board
18. Engage capstan drive
19. Take tape machine pot out of cue

TO CUE UP RACK-MOUNTED 354

Check the following first:

1. Reel size switch
2. Speed switch
3. Fail safe switch
4. Playback mode switches
 - a. Place tape on left reel
 - b. Place black reel hold on
 - c. Pull tape down between and around the left tension idler post
 - d. Open the head gate GENTLY
 - e. Pass tape through head

- f. Through capstan and pressure roller
- g. Engage the tension arm and
- h. Hook looped tape through - reel center and
- i. Close head gate

IN CASE OF DOUBLE SPOT

1. Double spots are always to be separated by an SI
2. Be sure to cue up one of the extra tape machines and 600 well in advance of such a break
3. Write a note to yourself regarding the double spot
4. Indicate the exact order of events, i.e., (1) 600, (2) SI, (3) extra tape deck

METHODS TO USE FOR THE FOLLOWING:

End of record, announcement, SI, spot, back to record

1. Look at all elements to be used and pre-set pots for performance
2. Do not pre-set turntables
3. Go over in your mind the movement of your hands for the entire operation, repeating the ON-OFF motions to make sure you have the timing down.
4. At end of record, mike on prior to end .. Hand on turntable pot
5. When last note sounds, feather in voice on top of record surface
6. Turn pot down quickly while speaking and push motor button off
7. Left hand should be on left tape motor button; after record number push this button on for SI. Turn control mike off
8. Place right hand at the tape button for spot and at end of SI
9. Push on tape spot and
10. Turn down pot of SI tape and push motor off
11. At end of spot tape on right turn, mike in just before end, and
12. Place hand near right tape pot and motor switch
13. At end fade pot and push motor immediately off after fading
14. Announcer should be speaking intro to next record during (13)
15. Place hand on up-coming record and other hand on motor switch for TT, start turntable, and when announcing record
16. Let record go and count "One" and
17. Bring pot up to about 2 or 3 o'clock. Turn mike switch immediately off

WHAT TO DO AFTER FINISHING THE LAST OF THE SET-UPS IN PROPER ORDER

1. After cueing the last tape and checking all balance and levels, type in the time of the last spot on the log and mark the up-coming spot or program on the log, all the way through to the indication of actual performance time.

USE OF THE CLOSING FORMAT TAPE

The programs on KSFR have closing themes kept on closing theme tape. This tape is to be kept ready for the next program close, so that it can be put on machine with the two reels at the spot where it begins.

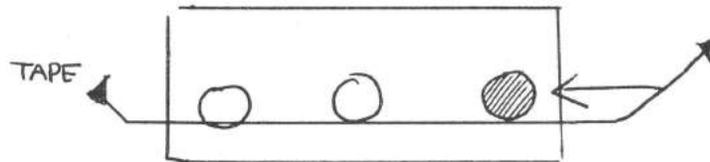
HOW TO SPLICE TAPE

Splicing any tape is to be done in the following way:

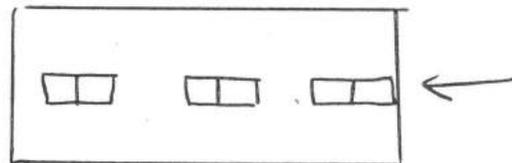
1. Always use the Editall tape splicer.
2. Use precision and care in joining ends.
3. Cut tape in slot at an angle rather than straight.
4. Remove all miscellaneous pieces before joining.
5. Use sufficient adhesive tape to hold tape together.
6. Inspect back side of tape to see how it looks.
7. Use grease pencil with caution—do not smear mark on heads.

ILLUSTRATIONS

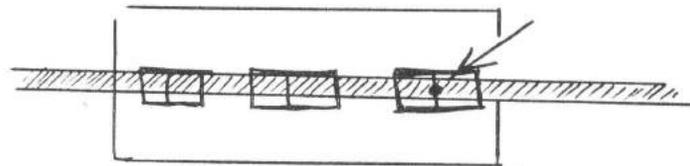
1. Playback head



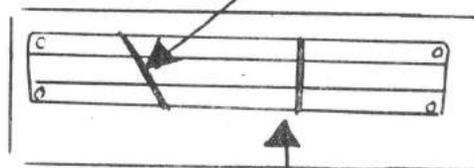
2. Playback showing center gap (inside view of head gate)



3. Expanded View of Tape-contacting heads and where to mark it.
Mark tape with a light dot at exact point where heads come together.

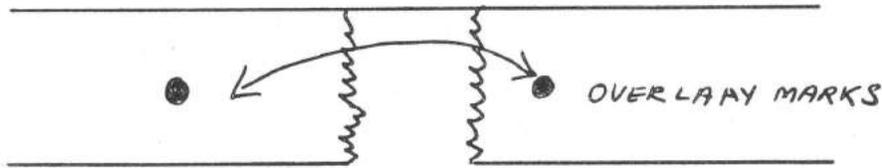


4. For splicing with music behind

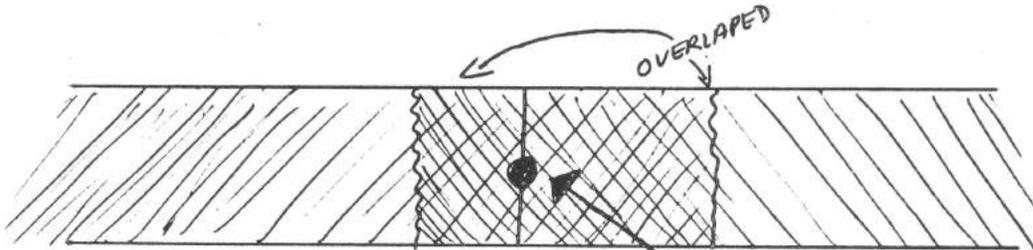


For splicing with voice only

5. How to line up tape marks on the splicer is shown here:



Pencil marks on tape at end splice and join splice end at right-join at left.

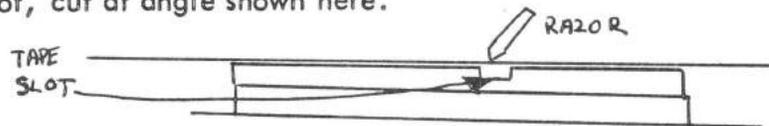


6. How to over lay tape on the editall.

Line up grease pencil marks even with the slot-jagged edges overlapping one another.

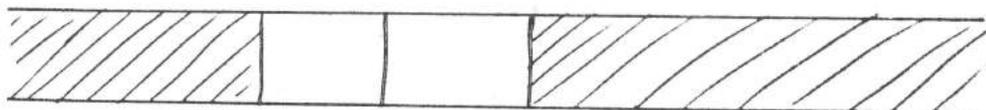
Grease pencil marks on top of each other.

When tapes are lined up, splice should be made quickly moving razor from top to bottom of slot, cut at angle shown here.



Use the tip of razor instead of flat cutting edge—either right or left angle can be used but an angle is necessary to make a neat clean splice—approximately 30° to right or left.

7. After splice, pull ends of tape apart along slot and remove excess tape as illustrated.

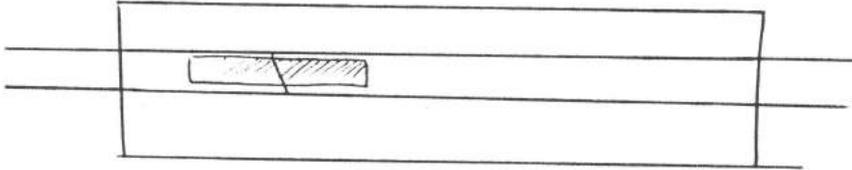


Remember, slot is curved and holds tape in place—slot looks like this:



When tape is placed in slot, it should be coaxed into the holding ridges with one finger.

8. After removing the excess tape particles, place ends together snugly. (They should meet exactly.) Do not leave a slight gap or push them together, too hard. When ends are together, lay splicing tape over the center of joined spot and extend it at least one-quarter to one half inch beyond center splice. To hold tape, make sure adhesive does not pull splice apart.



First, place one end on the tape at right of left and let it snap in place, then press it on tape with finger until it adheres firmly. (Note: check back side of tape to see if splice is neat—press tape firmly in place.)

CONTROL ROOM ORDER, NEATNESS & PROCEDURE

To review briefly several of the methods that have been discussed heretofore, we would say that at all times there has been emphasis placed on over learning the way in which to do a particular function, "Over preparation" for performing a function, is also important and so it goes without saying that the necessity for maintaining order in the work area precludes any other activity that may seem more important at the time.

KSFR has been created as a special "musical instrument" which can easily, although hardly likely, be compared with a Steinway or a Stradivarius. In either case, the instrument is useless unless the performer is adept at handling the subtle intricacies of the instrument - knows how to bring out the total beauty that has been built in and is thoroughly aware as with some musicians, of the construction and technicalities which make the instrument function best. In this latter case, the KSFR engineer-announcer must know what has gone into the instrument he is playing and how to maintain it, why it is different and perhaps how to prevent its deterioration from improper performance or handling.

The entire control room set-up at KSFR is entirely different from any other radio station in that it was designed around proper movements - proper spacing - correct application of equipment to the function - precise placement of equipment or componentry - lighting - color scheme - tactile design - texture - height and orientation and concern for its proper maintenance through use of equipment reports etc.

Under the heading of order, neatness and cleanliness, as well as maintenance of the control area, the following broad general rules must be followed: Anyone who operates KSFR'S control equipment and control room componentry, whether it be a file drawer, a tape, slot, or a turntable or a tape machine, must do it in a specific, well thought out way and when finished with his performance (shift) must return the equipment to its original immaculate condition. Since the KSFR console has been carefully designed, certain techniques are to be employed in its upkeep by each operator who works with it.

First, let us talk about setting the control room equipment back in order at the end of the broadcast day. 1) After all records have been filed away, the following procedure is to be checked out.

- 1) A lightly damp cloth or paper towel is to be used to go over all surfaces, removing fingerprints, grease marks and other marks of use. This includes all surfaces such as tabletops and flat areas around equipment.
2. All metal surfaces, including turntable rims, protrusions which might catch dust or accumulated dirt around all equipment (as the ridges and plateaus of an Ampex tape recorder do). These must be cleaned and carefully observed for any accumulation of dust or dirt.
3. All volume controls and associated equipment should be cleaned and left in "brand new" condition.
4. The tape heads on all Ampex machines in the control room should be demagnetized as per previous instructions (by turning off the tape machine and applying the head demagnetizer),

AS A TOTAL AND ALL-INCLUSIVE REMINDER, ALL OF THE CAREFUL PREPARATION REGARDING ANY ELEMENT OF THE OPERATION OF THE STATION MUST BE CARRIED OUT DOWN THROUGH THE LAST DETAIL OR ELSE THE SYSTEM OF COMMUNICATION, ORDER, AND PERFORMANCE IS INVALID. (IN OTHER WORDS, ONE MUST STRIVE FOR ORDER AND PERFECTION IN EVERYTHING THAT IS DONE AT THE STATION FROM THE MOMENT ONE ENTERS TO THE MOMENT ONE LEAVES.)

It is not enough to know how to perform, although this, in many instances, is adequate. An artist who is true to his art form must know his tools and materials, must know their application and must strive constantly to improve in their use.

AN ORDERLY MIND IN REGARD TO PHYSICAL MOVEMENTS AND PLACEMENT OF OPERATING TOOLS OR ACCESSORIES WITHIN THE CONTROL ROOM OR INDEED ANY PART OF THE BROADCASTING OPERATION IS EXCEEDINGLY IMPORTANT TO THE FINAL SUCCESS AND WELL BEING OF THE OPERATOR.

With orderly work habits, that is, premeditated movements and placement of components, the operator can think clearly of all eventualities, the board, the spots for the next break, logging and choice of music as well as efficiently handled distractions such as telephones or extra duties. Without close attention to details, pre-planning the next operation and thinking ahead for at least a period of an hour, it would be impossible to achieve peace of mind and ease of operations with what is required from the KSFR operator. If at any time an operator is faced with an entirely different set of circumstances which require quick thinking, he will be prepared for them if he handles himself in a pre-programmed way regarding the obviously mechanical movements, order and set-up of the control room. Logic - seems to cover it! Confusion and emotion lead to error and then watch out for "Big Dome" he's listening-!

For the last 15 or so years in observing operators, it has been oversights, hurry and carelessness that have resulted in less than perfect performance. The one important missing element has been a lack of routine which has contributed mostly to loss of contact with the audience, mistakes on the air, and equipment error. It seems as if disorder of a physical nature goes hand in hand with mental disorder; the consequence: "fatigue" and inconsistent performance. It is to be understood that until a KSFR operator-announcer can learn to have concern for himself and for others by utmost attention to details, order, cleanliness and premeditated though processes can he hope to achieve the ideals set forth for the sort of operation he is involved in.

The sign-on announcer is responsible for the following checks - (those with asterisks refer to the evening announcer as well):

1. Check the total system for noise, hum and malfunction.
 - *a. Open all pots wide open during the warm up period to see which pots gives you the greater amount of noise level.
 - *b. When the transmitter is put on the air, AB the studio against the transmitter noise with the pots wide open and make a report in this regard. If any phone line clicks are heard, cross talk or spurious noises, they are to be reported each day.
 - c. The log for the previous evening, both transmitter and studio, is to be checked for any discrepancies or omissions and these are to be reported to the person responsible for rectification.

It is suggested that, when making complex tape switches, i.e. double spots, the announcer type cues with many tape machines involved, chain breaks, voice tracks, or tape spots, etc., or that when more than three tape recorders are involved, the announcer should fix his mind on a set pattern or routine for using certain machines for spots and rehearsing the order of their performance in a cycle - NEVER VARYING THIS ROUTINE. Write order down.

As an example, always place the 6:55 PM spot on the same machine - the S1 and following spot on another machine - and always follow this order. In this way the set-up of tapes prior to air time will always be the same, and consequently the order will be correct if the announcer understands the order in which he set up the various machines for rotation. NEVER change machine order in a complex operation.

Each announcer is to be thoroughly aware of all formats, timing, and relative fade levels for their particular voice over the music. Timing is a very important element of successful operation at KSFR and must be adhered to without fail. Each announcer at KSFR should know all shifts and the intricacies of operation for each so that he can function in any time period if need be.

A cardinal rule to remember concerning good operational practice is to make notes on everything that is about to happen. In the case of changes in spots, technique, etc., notes are to be placed in the Spot Log beside the typewriter so that anyone may read changes that have taken place at the station. (These instructions are listed under the spot schedule for easy reference.)

Remember always to think well ahead as to the number of events that are to take place. Prepare for them by setting up in advance; never set up at the last minute, run into the control room at the last minute, or be caught without the next elements ready to go.

Discipline yourself into a defensive type of operation at KSFR which never assumes that you will have the ability to correct an error. Rather avoid errors by thinking out all your moves, preparing yourself by writing your announcements and rehearsing them as well as all live commercials or p.s. spots that are to be read.

A cardinal rule to remember in being prepared to operate is to be seated at least 3 minutes before the end of a record or a track, to sit calmly reviewing the elements and their order in your mind and perhaps rehearsing out loud what is to be said. Remember it is much better to be over prepared and over-rehearsed than over-confident and unsure.

THE BEST ADVICE THAT CAN BE GIVEN TO ANY ANNOUNCER AT KSFR OR ANY PLACE FOR THAT MATTER IS TO BE STRICTLY IN CONTROL OF HIS SITUATION AND AWARE OF THE IMPORTANCE OF FLUFF-FREE PERFORMANCE AND ERRORLESS TECHNICAL OPERATION ANYTHING LESS THAN THIS IS AMATEUR AND INEXCUSABLE.

Indicate the record, number, title, etc., on the master record sheet kept in the books under the title of the program. Also mark the back of the record album - just completed with the date, the program title, and the composition played.

If time permits, take transmitter readings at the remote control in the hallway.

ENGINEERING OPERATIONS

Levels are important most often when an immediate comparison between one element and another can be made, as in the case of a live intro to a taped spot, or tape to tape. The immediate point where the first sound source ends and the other begins is the point where the listener makes a subconscious A-B comparison. Two things can change at this point: level or quality, and possibly both, which is the most undesirable change.

Correcting an error of level must be accomplished immediately (within the first two seconds) before the listener has been aware there has been any change. IT SHOULD NOT BE NECESSARY TO CORRECT LEVELS IF TAPES ARE PROPERLY RECORDED ORIGINALLY. Do not attempt to correct a tape recording beyond this point, i.e., do not attempt to reduce or increase the level after having started a tape. (Make a note, however, of the defect and pass it on to the person involved.)

Always be prepared to correct for individual discrepancies and certainly never trust to chance, particularly on new spots.

In correcting voice, either up or down, use the "tiger stroke" approach, i.e., quick, positive movements of the potentiometer during breath pause on the announcement (never while there is modulation). That is why quick movement is necessary.

For riding any kind of gain in music or speech, the easiest thing to remember is to be rhythmic or in time with the music, correspondingly making corrections in time or in a crescendo or diminuendo. These are never noticed.

About record levels - Glance at a record in the light prior to playing it to determine roughly where to advance the potentiometer. If the modulation is obviously light throughout with occasional peaks of a minor and brief nature, run a healthy 80% level on the music or more if possible. Sporadic over-modulation is permissible if the general level is down.

On the other hand, if the record indicates varying dynamics at brief intervals, set the level for the greatest of these passages and ignore the others, remembering to keep an eye on it at all times.

If the record has a long period of low level modulation and a medium period of high modulation, make mental note to adjust for the higher level modulation when the stylus gets to it and "fudge" a little by bringing up the low level modulation prior to the peak period. Then gradually diminish the level to prepare for peak material.

Never put a record on the air until you have thoroughly determined what you will have to do to it during the course of its playing.

If an inferior record is placed on the air, the filter switch on the pre-amp on each turntable is to be used. There are two filter switches and extreme caution should be used in employing these switches. The criterion for determining whether a record is to be filtered in any way is the following:

1. High, hiss or scratch level (not to be confused with intermittent distortion or popping and crackling). High hiss level can best be described as a steady constant discernible frequency of annoying characteristics which are most often associated with the term usually called surface on a record.
2. The upper position of the high frequency cut-off filter rolls off this surface noise at 9,000 cycles, limiting the frequency response of the pickup. The lower position rolls off at 5,000 cycles and is more drastic in its obvious application. At all times, these filters

are not to be used for the entirety of the record unless absolutely necessary. If a filter is applied, it is to be checked occasionally, remembering that surface noise may lessen as the record progresses to inner grooves - this, however, is not always true!

3. (If a persistent rumble or hum level in the range of 60, 100 or 50 cycles seem to be inherent in the recording) - due to electronically induced hum, mechanical hum or rumble - the next filter located near the high frequency filter is to be used. This is a rumble filter. The upper position is the most drastic. The lower position the least drastic of the cut-off of low frequency response. The best way to determine how to use the rumble filter is to apply the filter in the least critical position, that is the lower position, in order to determine whether the rumble has been effectively eliminated. If not, the upper position is to be used.

PLEASE REMEMBER THAT THE FILTERS INTRODUCE A LESS EFFICIENT HANDLING OF THE SIGNAL, THAT IS, THEY CUT THE SIGNAL BY APPROXIMATELY 30% AND, THEREFORE, IT IS NECESSARY TO INCREASE THE LEVEL WHEN APPLYING THE FILTERS. THIS, HOWEVER, DOES NOT APPLY TO THE LOW FREQUENCY RUMBLE FILTER, ONLY THE HIGH FREQUENCY FILTER.

STARTING AND STOPPING TAPE MACHINES

Always start a tape machine following another tape over the tape playing before turning pot down. The method to remember in this case is:

1. Up-coming tape motor on (pot pre-set)
2. Tape just completed pot down
3. Motor off

VOICE TRACK OPERATION OR LIVE PLACEMENT OF SPOTS AND FORMAT TAPE

When playing a voice track, show where the voice has been recorded in advance. The following is to be remembered:

1. Place voice track on the left 600
2. Spots on the right 600
3. Station breaks or format tape on 354 in rack