

**American Top 40  
Operation Manual  
Circa 1974**

AMERICAN TOP 40 \*

Operations Manual

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## WHO SHOULD READ THIS BOOK

AMERICAN TOP 40 is a completely produced special program package designed for maximum efficiency and total utilization by commercial broadcast facilities around the world. As a subscriber to this weekly program series, your station will get maximum value provided all personnel are familiar with the various aspects of the show. We recommend this manual of operations be studied, in order, by the following station staffmembers:

Station Manager

Program Director

Sales Manager

Board Operator

Chief Engineer

Traffic Director

## THE CONCEPT

### A National Chart:

AMERICAN TOP 40's goal is to present an entertaining and accurate reflection of the national music consciousness every week. The forty hits reported and played in order in each program are those making the biggest impact on the contemporary music market, according to a coast to coast survey of phonograph record stores and distributors and radio stations by BILLBOARD magazine.

AMERICAN TOP 40 is designed to stress pop music fans' similarities, loyalties and common areas of interest. The program is dedicated to find countless new ways every week to enable the fans to make new contact, to visualize more clearly and add new depth to the personalities who make the music.

The producers totally support the wonderful variety of ways that contemporary music is presented by local radio stations everywhere. With this in mind, our concept is founded on the principal that the program must be as flexible and adaptable to a wide range of local formats as possible. In the following pages we cover the methods that will work toward integrating AMERICAN TOP 40 into your station sound.

## HOW AMERICAN TOP 40 WORKS FOR YOUR STATION ON THE INSIDE

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The staff that writes, researches, produces, engineers and packages AMERICAN TOP 40 is about the same size as that employed by the average radio station. But rather than manage up to 168 hours a week of radio programming, the AT40 staff can devote all its energies to the execution of 3 as-near-to-perfect-as-possible hours a week. With AT40, you can rely on 3 worry free, absolutely controlled, well produced and technically perfect broadcast hours.

With this kind of reliability, you now have much greater flexibility in the scheduling of live personalities. A 3 hour block of weekend programming (more if you repeat broadcasts) is covered with a "must-listen" special program.

And with your efforts in scheduling and promotion, AMERICAN TOP 40 can be made to stand out from continuous format programming, thus creating a special sales vehicle for your station.

Because AMERICAN TOP 40 is jammed with facts about the music and personalities who make it, your staffmembers will have an on-hand encyclopedia on contemporary music with which to expand their own knowledge of their most important product.

## HOW AMERICAN TOP 40 WORKS FOR YOUR STATION ON THE OUTSIDE

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AMERICAN TOP 40 is SIGNIFICANCE.

As a special report from the nation's entertainment capitol it makes its regular appearance in your weekly schedule with the importance of a news roundup. The program itself, just by being there, notifies your audience that you're taking another step to bring them an accurate report of the national music scene... a program that is worthy of their special attention.

The right kind of promotion will help you locate a loyal core of listeners who will make it a special point to tune in every week. Our experience with chart programs leads us to believe that certain listeners will anticipate the weekly unveiling of the new official Top 40. This loyal core of AMERICAN TOP 40 supporters will spread the word and develop a larger audience that will grow and keep on growing through the months and years.

And because of the regular broadcast of AMERICAN TOP 40 in so many cities and towns, the sizeable transient audience will search out and listen to the program wherever they go.

If you prepare a regular playlist or chart of the hits in your market, AMERICAN TOP 40 will become the ideal back-promotion. Because it provides a national contrast to the specific musical tastes of your local audience, that audience will be reminded that your station has gone to great lengths to accommodate its own listeners on a round-the-clock format basis.

## HOW AMERICAN TOP 40 IS WRITTEN, PRODUCED AND DIRECTED

Unlike any other radio or television special program, the research for AMERICAN TOP 40 never stops. With reporters based in Los Angeles, New York, Detroit, Nashville and London, and ready contacts available in most other major cities where music news happens, a constant flow of information comes in to the show's writers. Their job is to prepare the material for immediate integration into upcoming programs. Early each week the Chart Department of BILLBOARD magazine, headquartered in Los Angeles, relays the results of the latest "Hot 100" surveys to Watermark... and, by exclusive licensing agreement, only to Watermark. This way, our producers have access to the printed chart almost two weeks in advance of publication date. Then the final writers' conference is held and, based on specific chart positions in the top 40 that week, each AMERICAN TOP 40 hour is finally structured and scripted. Meantime, Casey Kasem has put in the preceding seven days concocting his special material for the upcoming AMERICAN TOP 40 production.

Within 24 hours after receipt of the advance chart information from Billboard, the Watermark studio crew has tracked Casey's narration and production elements, assembled, in 4 track stereo, the musical elements, mixed in post production music and effects, edited and adjusted for split-second timing, and mixed down to 2 track stereo

the three completed program hours. In this same 24 hour period the tape masters will have been transferred through a precision mastering lathe to acetate masters. Within three days, the program goes through all the steps toward manufacturing of the final high quality stereo vinyl transcriptions. Each disc before delivery to subscribers is individually checked in a meticulous quality control procedure. The final product is carefully packaged in protective sleeves, inner set boxes and heavy duty shipping containers before being posted for delivery by air at Los Angeles International Airport. Distribution of each AMERICAN TOP 40 weekly program is timed to coincide with the appearance of BILLBOARD magazine at subscribers each Monday or Tuesday.

#### SHIPPING AND SCHEDULING

##### Production Schedule:

Each program master tape is "in the can" by 12Noon Thursdays. Information deadline for insertion in each program is 48 hours before that, namely 12Noon Tuesdays. Program packages are shipped, air parcel post, to stations in North America and Hawaii... air freight to stations elsewhere... by 3PM Fridays from Los Angeles International Airport. All shipping schedules are arranged for a target delivery to subscribers by the following Tuesday at the latest.



## HOW TO HANDLE LATE OR DAMAGED SHIPMENTS

Wednesday is official "trouble-shooting" day at Watermark. Any shipping methods, domestic mail, international mail, truck or air freight is fallible. Because Watermark has no way of knowing when packages arrive or controlling damage in transit, our subscribers must assure responsibility for reporting lateness of arrival or damage. Every Wednesday, our Operations Department is prepared to handle incoming reports of late program arrivals or damage. Emergency program packages are stored at the airport offices of a leading air freight forwarder, and, if on Wednesday a station calls in to report damage or non-receipt of a program, Watermark immediately calls the air freight office and a replacement package is on the way within 12 hours... with a guarantee of 48 hour delivery. In other words, with your cooperation, if we miss our Wednesday deadline, you'll still get the show by Friday.

We suggest this standard operating procedure. Assign one individual the job of (1) checking every Wednesday to be sure the AMERICAN TOP 40 program has arrived, and (2) opening the package and examining each program disc for warpage or breakage. If there's trouble on Wednesday, immediately place a person-to-person collect call to "The Operations Department" at (213) 980-9490. If we get that call by Wednesday, we'll have a replacement package on the next plane.

If any emergency calls are placed later than Wednesday, we'll do our best to get that replacement package to you, but we make no guarantees. Under the terms of your licensing agreement, you are responsible for payment for shows not reported late by Wednesday, even if they don't arrive. Watermark pays the cost of all emergency air freight shipments.

### STATION AIR SCHEDULE

Contrary to the commonly accepted theory of format programming, each AMERICAN TOP 40 program has a definite beginning and end. Like a beauty contest, each program builds toward an exciting conclusion, and the program is deliberately paced to set the stage for the presentation of the Number One Song. Additionally, every program is liberally sprinkled with "plug-aheads" and "teasers" designed to hold the attention of the audience from record to record, set to set and hour to hour. For these reasons, you can expect much longer than usual listener duration. Once a fan tunes in to AMERICAN TOP 40, he's more likely to stay to the end.

Stations who want to take advantage of this expectable longer duration of listening are well advised to avoid scheduling AMERICAN TOP 40 in time periods where the listener is at his most active. Times to avoid include the usual drive-to-work (and back) hours as well as

times of peak social activity, such as Friday and Saturday nights.

Years of audience research through the American Research Bureau's regularly published reports have lead Watermark to conclude that the ideal periods in which to schedule AMERICAN TOP 40 are Saturday afternoons and Sundays from 9AM until 9PM.

Many exceptions to this rule are in common practice right now, and we'll naturally leave the analysis of your market up to you. Keep in mind competitive programming and take advantage of it as well as what program would precede AT40. As a subscriber, you'll want to get the most for your investment, and this means giving the program a time slot that is most easily accessible for the listener likely to become actively involved in a three hour presentation.

And although the format of AMERICAN TOP 40 is expandable, subscribers to similar product have reported that long and frequent departures from the program are highly damaging. Examples of such departures include 3-10 minute "packages" such as prepared programs or live event feeds such as sporting events, shopping center remotes, etc. Five minute newscasts, on the other hand, because they are of content and length familiar to most listeners, do not necessarily lose audience. In general, try to avoid the insertion of frequent distractions and disruptions of program continuity.

The program is designed for two minute commercial clusters  
and/or hourly five minutes newscasts. . but that's it!

## AMERICAN TOP 40 FORMAT

### List of Regular Elements in Each Hour:

1. OPENING: After a few seconds of the AMERICAN TOP 40 identifying theme, Casey Kasem welcomes the audience, and briefly explains the format of the program, mentions the upcoming special features in the hour and introduces the first record. Openings run 20-30 seconds and always lead up to a vocal "number logo", e. g., "Number Forty", that sets the countdown in motion.

2. MUSIC BLOCKS: The AMERICAN TOP 40 format hours (see "clock" diagrams on the following pages) are constructed to hold two blocks of three records each, at the start of each hour and half-hour, and four blocks of two records each. The blocks are separated by commercial positions. With variations anticipated, Hour I usually contains records #40 through #28; Hour II #27 through #15; Hour III #14 through #1.

3. FEATURE RECORDS: When the aggregate running time of the Top 40 is less than necessary to fill 3 hours with the greatest musical continuity, AMERICAN TOP 40 will present feature records. Usually accompanied by special script material, these selections will relate to current music news or chart happenings. They will be spaced within the hours to pose a minimal interruption to the countdown.

4. COMMERCIAL POSITIONS: There are 5 two-minute commercial positions within each hour and an extra one minute at :59:00. The 5 within the hour are set forth by the AMERICAN TOP 40 split logo (see below), and the sixth follows the close of each hour at :59:00. The remaining commercial positions are located symmetrically at approximately :10:00, :20:00, :30:00, :40:00 and :50:00.

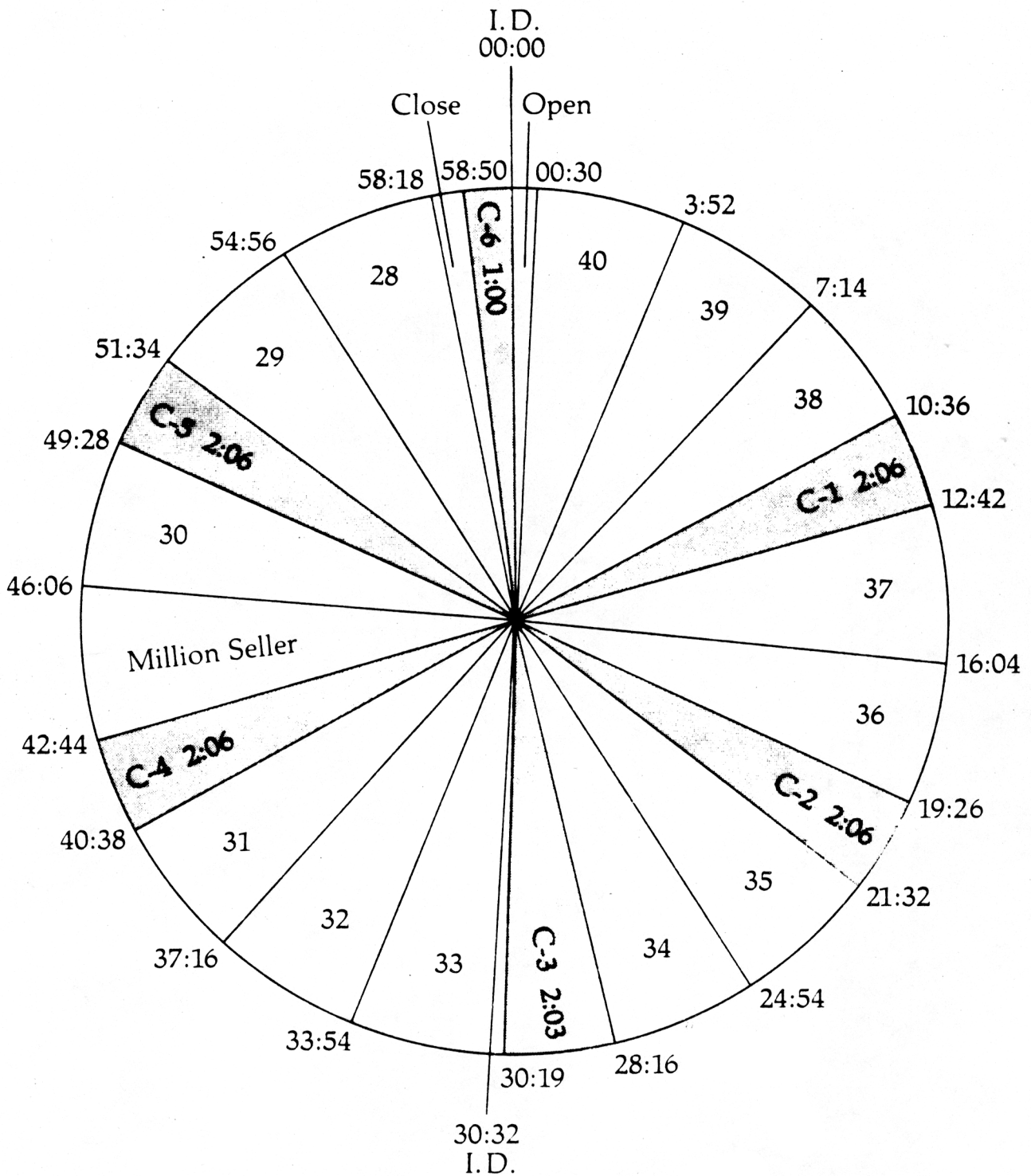
5. CLOSING: The closing theme shortly follows the end of the last record. Casey Kasem briefly plugs ahead to the next hour. After end of voice, the closing theme runs another one minute, and should be considered for use only as emergency fill.

To illustrate the AMERICAN TOP 40 format hours, consult the following three "clock" diagrams:



# Sample Hour 1

Average Music and Talk Unit 3:22  
Commercial Units C-1 through C-5 (including logos) 2:06, C-6 1:00  
Total Local Insert Time 11:20  
Total Program Time 48:40

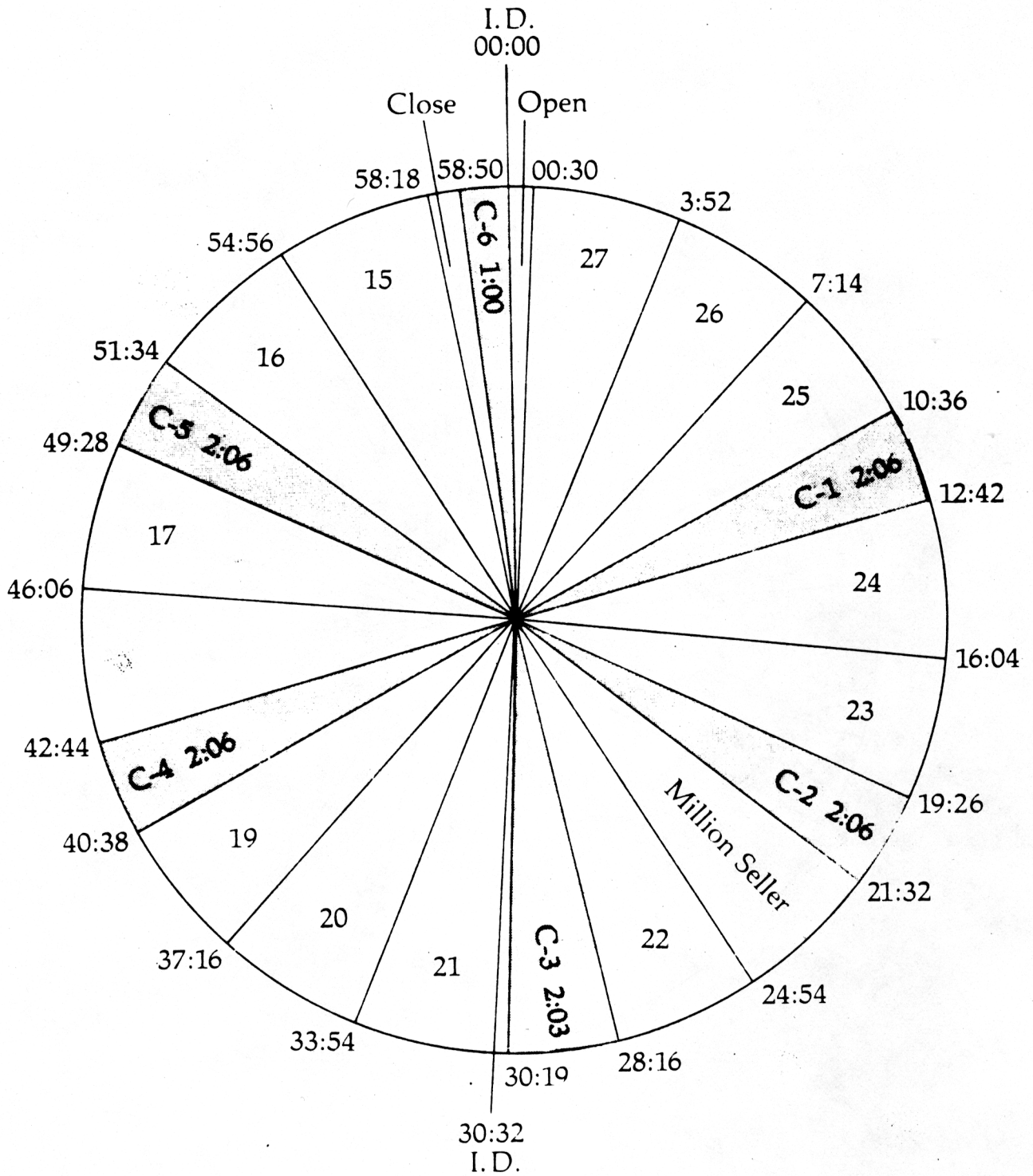


Local Insert   Master Discs



# Sample Hour II

Average Music and Talk Unit 3:22  
Commercial Units C-1 through C-5 (including logos) 2:06, C-6 1:00  
Total Local Insert Time 11:20  
Total Program Time 48:40



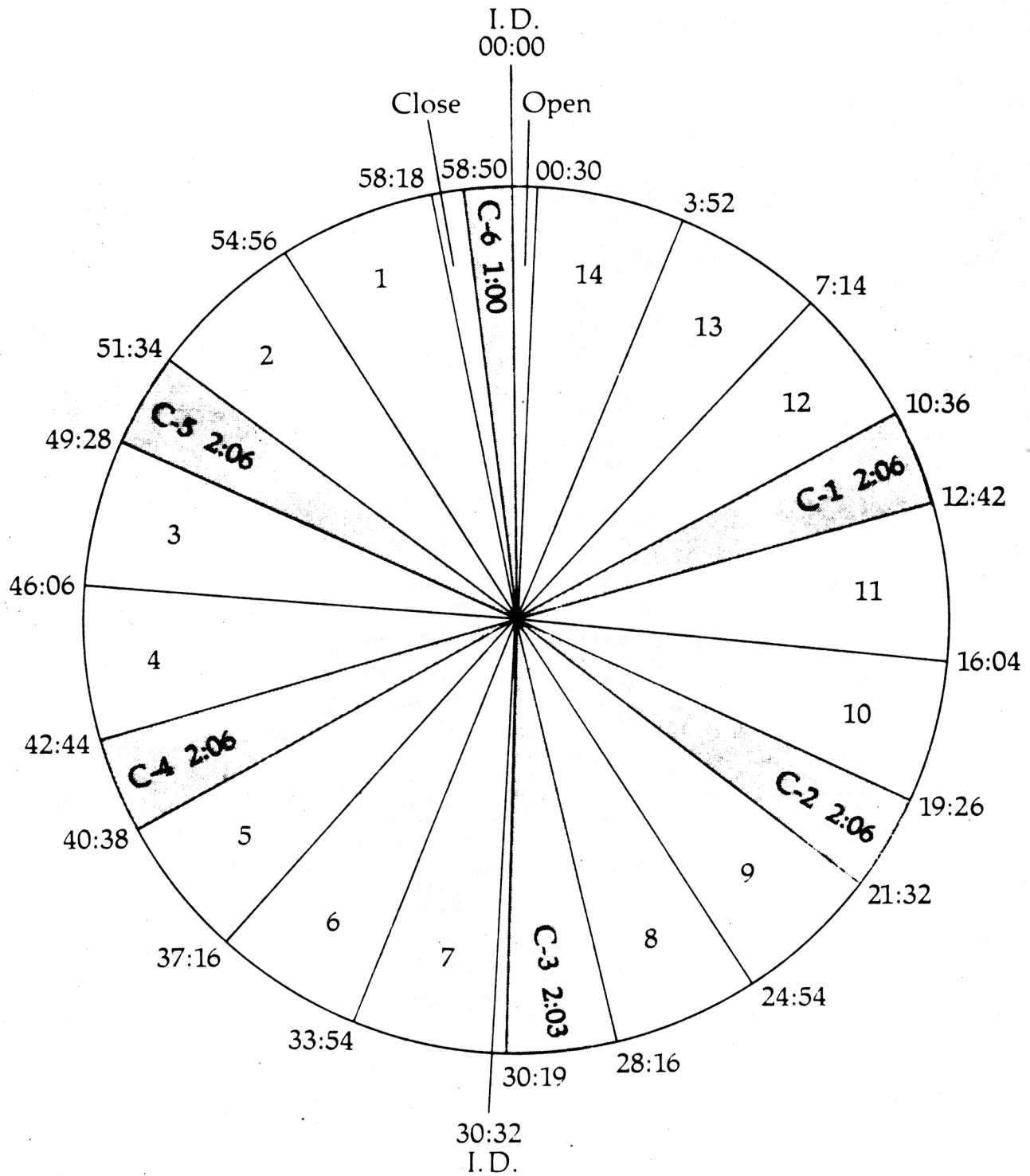
Local Insert  Master Discs





# Sample Hour III

Average Music and Talk Unit 3:22  
Commercial Units C-1 through C-5 (including logos) 2:06, C-6 1:00  
Total Local Insert Time 11:20  
Total Program Time 48:40



Local Insert   Master Discs

## PRE-RECORDED FEATURE INTROS

If your commercial load within any of the AMERICAN TOP 40 hours adds up to less than 12 minutes, you can pad with any of the following items:

- a. live information (news, weather, sports, etc.).  
(see above recommendation on scheduling.)
- b. recorded PSA announcements.
- c. recorded station promos.
- d. more music.

Items a, b, c need no special introduction, but the insertion of your own records into AT40 requires pre-recorded feature intros, voiced by Casey Kasem. They are available free from Watermark.

Local music insertions should not be duplicates of music already in the AMERICAN TOP 40 program. Choose from picks or new material not yet in the National Top 40, standards or oldies.

To get your custom pre-recorded feature intros you must submit copy in writing to Watermark three weeks before it's recorded. You are not restricted to the amount of material. The only requirement is that it relate to AMERICAN TOP 40, although not necessarily by name.

Samples: "This is Casey Kasem, and the countdown continues right after this (WXXX Golden) (brand new WXXX discovery) (etc.)".

"The countdown resumes after this Number One hit from 19\_\_."

Pre-recorded feature intros and the records that they introduce should be placed in any of the six hourly commercial positions.

These insertable features will give you control of the total time of each AT40 hour. Given the fact that each hour will always contain 49 total minutes of transcribed material and given the total time of commercials to be placed in that hour you will be able to select your local feature records according to the exact balance of time that needs to be filled to add up to a 60 minute total.

If you have any questions about the kind of material you'd like Casey Kasem to customize for your station, please contact Tom Rounds at Watermark.

Pre-recorded feature intros, by the way, are not to be confused with pre-recorded station promos, which will be covered later.

#### HOW TO PRODUCE AMERICAN TOP 40 ON THE AIR

##### Suggested Studio Setup:

(a) two standard studio turntables with cueing capability, equipped to track 12" stereo microgroove LP's.

(b) two or more standard cartridge decks or similar playback

equipment to accommodate your local insert material, including hourly station I. D.

(c) studio clock.

### THE CUE SHEET AND HOW TO USE IT

To make it easy as possible to handle the live, on-air assembly of AMERICAN TOP 40 we have designed a cue sheet, which enables you to:

(a) schedule all your insert material including commercials, news, feature records for time-padding, etc.

(b) have a ready reference to the chart position of all records included in any AMERICAN TOP 40 program.

(c) know, in advance, exactly when local insert material must be inserted. Follow the cue sheet, and know when to stand by for the cue for commercial inserts, tightly and smoothly.

(d) know, in advance, the running length of each transcribed block of the program between commercial positions.

(e) readily locate other important program information.

(f) have a ready reference for the traffic manager to pre-schedule and log commercial inserts, and to guarantee proper spread of conflicting sponsor announcements.

A sample cue sheet is inserted later in this section of the Operations Manual.

Six cue sheets, one for each half hour of AMERICAN TOP 40, are enclosed with each program package. Each cue sheet is clearly marked to correspond to one side of a program LP. Side 1-A (the disc for the first half-hour) corresponds to cue sheet 1-A, etc.

Discs are labelled 1-A, 1-B, 2-A, 2-B, 3-A, 3-B. Each side of each disc will average 24 minutes of transcribed program time.

Translating the information on the cue sheet:

a. "For week ending \_\_\_\_\_" indicates the BILLBOARD chart date. BILLBOARD chart dates are the same as the printed publication date of each issue. Publication date is always a Saturday. If you schedule AMERICAN TOP 40 on a Saturday, the date will be identical to the BILLBOARD chart date. Sunday is one day later, etc. In the actual program, there is one reference to chart date in the Hour III closing.

b. "Cycle No." indicates a year and calendar quarter. For example "741..." refers to the year 1974, quarter one (January-February-March). The four calendar quarters, each containing 13 weeks and 13 shows, are: First Quarter: January-February-March; Second Quarter: April-May-June; Third Quarter: July-August-September; Fourth Quarter: October-November-December.

c. "Disc and Half-Hour No." corresponds to the label information on the program discs.

d. "Scheduled Start Time" column indicates the scheduled starting time of each program element as if the commercial positions were filled with the exact commercial time called for (exactly two minutes).

e. the "Actual Time" column is set aside for your alternative pre-scheduling. If, for example, you decide to refrain from any local insertion in the first commercial position, your actual time will be running two minutes short of scheduled start time. Stations scheduling five minutes of news at the end of an AMERICAN TOP 40 hour will naturally want to accrue five minutes of available time from the commercial positions earlier in the hour.

f. the "Element" column lists each program element including openings and closings, each record played, by artist and title and each commercial position, indicated by "split logo", the AMERICAN TOP 40 cueing device, described below.

g. the "Running Time" column will list the exact running length of each music block, and, indicates the time the board operator has to prepare for the next upcoming local material insertion.

h. the "Local Insert" horizontal columns indicate commercial positions, and should be completed prior to air time to indicate in which order the board operator is to insert material.



# WATERMARK

10700 Ventura Blvd.  
No. Hollywood, Ca. 91604  
Phone: (213) 980-9490

FOR WEEK ENDING: \_\_\_\_\_

CYCLE NO. \_\_\_\_\_ PROGRAM \_\_\_\_\_ OF 13

DISC & HALF HOUR NO \_\_\_\_\_

PAGE NO. \_\_\_\_\_

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
		LOCAL INSERT:	
		LOCAL INSERT:	
		STATION I.D.: LOCAL INSERT:	

## HOW TO BREAK INTO AMERICAN TOP 40: THE SPLIT LOGO

The split logo is simply a two-part jingle identifying AMERICAN TOP 40. The two halves total in length anywhere from 6 to 15 seconds. There are two versions of the split logo, as follows:

(a) CASEY'S COAST TO COAST (beat)

AMERICAN TOP 40.

(b) THE HITS FROM COAST TO COAST (beat)

AMERICAN TOP 40.

The first half of the split logo, preceding (beat) cues the board operator to insert local material. All split logo first halves end with the words "...COAST TO COAST".

The second half of the split logo, "AMERICAN TOP 40", gets the program started again and re-establishes continuity and identification for the listeners.

To insert local material, the board operator simply starts his cart machine, etc., immediately following the words "...COAST TO COAST", fades out the master disc, and recues the master disc to the second half of the split logo. He starts the master disc at the conclusion of the local insert material.

Exactly one-second of dead space, indicated as "beat" above, separates each half of the split logo.



If, on the other hand, the schedule calls for no insertion of local material in the split logo commercial position, the board operator simply allows the master disc to track right through the split logo. The split logo is designed to work both ways, either as an open and close to commercial or other insertions as described above, or as a two part musical passage.

Remember, if no material is inserted in a commercial position, the real time difference will have to be added later in the time block.

IMPORTANT: All "A" sides of the program discs conclude with the first half of a split logo. All "B" sides begin with the second half of a split logo. This position, labelled C-3 on the cue sheet, and always falling at the half hour, is where the board operator will have to exercise judgement in making the transition between halves of the split logo if no local material is to be inserted. To make this split logo consistent with the others, the board operator should allow for the one second pause between halves.

## TECHNICAL SPECIFICATIONS

AMERICAN TOP 40 is engineered specifically for use by broadcast stations. All levels on the program discs are carefully maintained, and the dynamic range of the recorded material has been kept closely within the parameters necessary for best air reproduction without altering the original intent of the recording artist and producer. All "peaks" and "lows" are kept within a range tight enough to allow you to air the discs without additional limiting or compression. AMERICAN TOP 40 discs are carefully equalized to provide a consistently clean, bright sound.

At the beginning of each disc there is a 10 second level reference tone of 1000Hz recorded at zero level (zero VU) referenced to the program material on the disc, and of equivalent level on right and left channel for stereo. Due to the length of recorded material on each disc, this zero level is approximately 3 db below NAB reference. Following this reference tone there is a band and then the program material begins. Each disc is banded at the commercial positions (split logos).

The discs are sequenced and labelled 1-A, 1-B, 2-A, 2-B, 3-A, 3-B and sequenced in such a way that the board operator does not have to make a quick flip between half hour portions.

Stations utilizing a spherical stylus should apply 3 grams maximum pressure. 2 grams is recommended for the elliptical stylus. Watermark Chief Engineer Don Petty reports: "The only elliptical stylus cartridge that I have ever had any success with in a broadcast station is

the Ortophon S15T which is about \$80-110 with stylus' costing about \$50. They track at 1.5-2 grams and sound very nice, we had them in Shure SME16" tone arms and they back cued very nicely. I have had problems back cueing with other cartridges with elliptical stylus' though this may have been caused by the mistracking of a shorter tone arm. I don't recommend elliptical stylus' for this reason.

"We have found that the Stanton 500A and the Shure M44-7 perform fairly well at 3 grams. If the pressure is run above this back cueing will cause many problems. (The stylus tending to leave skid marks on the record.)

"I personally think that the Stanton 500A is a better cartridge. \$30 list (see below). However, we are now using the Stanton 681A, tracking at 2.5 grams, for it tracks singles (and albums) that have been cut hot, considerably better than the 500A's that we were using. The 681A's cost a lot more though, (about \$36, see below) \$66 list. Stanton guarantees cartridge and stylus on these for a year (not against bent stylus') and to broadcast stations they offer about 45 to 50% off of list. I think that you should have a stylus pressure gauge such as the Audiotex (General Cement) Q4-376 about \$2.50 so that you can make sure that all of your cartridges are set to the same pressure."

## PROMOTION

AMERICAN TOP 40 is the ideally promotable showcase for the subscribing station. The program should be promoted exactly for what it is: A once-a-week chance for listeners to bring themselves up to date on what's going on nationally in their favorite music. AMERICAN TOP 40's time slot is where your station plugs into the official ranking of the hits from coast to coast. Like a network newscast the program switches your station's emphasis ... for three hours... to items of national significance. Because the foundation of radio is based on solid identification with local community interest, the stress in all references to AMERICAN TOP 40 should be on the difference in emphasis between national and local information.

Promotional mentions of AMERICAN TOP 40 should be original, short and to the point. Frequency of announcements should be on the low side, unless reference is made to a specific item either reported in a previous AT40 show, or something anticipated about an upcoming program.

Watermark also provides free, customized voice-only promos that can either be used on the air as is, or produced into more elaborate station production. These announcements are available to program directors who complete and return the promo form supplied to every

new subscriber. The copy is short and standard. In length, these one-liners run 10-20 seconds. If a schedule change occurs, subscribers should contact Watermark with the updated schedule information so new standard one-line promos can be voiced by Casey Kasem. Promo sessions are scheduled weekly, and finished tapes are mailed to subscribing stations as soon as possible.

But the best prepared and pre-recorded promos are those which originate with station personnel. Casey will be happy to record almost any amount of material written by subscribers and submitted, in writing, to Watermark. This original copy, promoting AMERICAN TOP 40, need only be non-commercial and relative to the program and station.

Print promotion is another possibility. Subscribing stations frequently use Watermark supplied graphics of the AMERICAN TOP 40 logo and pictures of Casey Kasem for use in newspaper advertising and on station-distributed copies of local charts, etc. A press kit including a "fill-in-the-blanks" publicity release describing the program as well as two 8x10 glossy pictures of Casey and a "stat" sheet of the show logo and type-set of the name "Casey Kasem" is sent to all new subscribers.

AMERICAN TOP 40 posters are available at a small cost and in any quantity. A white space has been left at the bottom

of each poster for imprint with station call letters, sponsor name, etc.

### SPECIAL PROGRAMS

Several times each year the producers of AMERICAN TOP 40 will pre-empt the regular report on BILLBOARD's Hot 100 for an extra-special program on the recent history of contemporary music. Examples include a year end report on "The 100 Top Hits of the Year", which will be scheduled for broadcast on the year end holiday weekend; "The 40 Top Artists of the Past Five Years"; "The 40 Greatest Hits of the Seventies". These special programs will be announced sufficiently in advance of production to give subscribing station program and sales departments plenty of time to prepare for the most effective merchandising and promotion. Specials will usually occur on the first weekends in April, July, October and over the Christmas holidays.

Important chart happenings will be re-capped by Casey Kasem in the first regular program after each special.

### SPECIAL MERCHANDISING

The majority of stations subscribing to AMERICAN TOP 40 will find the program a useful tool in (a) developing regular advertiser interest in previously neglected weekend time slots and

(b) locating and selling new sponsors... new to the station, or new to radio altogether.

In presenting AMERICAN TOP 40, these are the points to remember:

1. Don't oversell! AMERICAN TOP 40 is designed to last for years. Every program is jammed with exciting content, and polished to perfection, but as in pro football, there can be only one superbowl a year. AT40 is a weekly event of special interest. But it is built to endure from week to week, year to year... not to blow the listeners' minds. We have found that loyalty will develop in the steady, uniform high performance of a program in which facts are presented as facts and the attitude toward the audience is one of mature respect. For this reason, AMERICAN TOP 40 is not earth-shaking in its impact. But given the proper care and cultivation by its subscribers, it will last, and pay off, for years.

2. Use all the ammunition. Each new subscribing station is supplied with four sample 24x36 posters. Additionally, free upon request, Watermark will supply sales personnel with any reasonable quantity of the "Much More Than Music" brochure, AT40 playing cards (@ \$12 per dozen), demo tapes, reprints of trade ads and stories on the show and ample quantities of extra merchandising tools when developed. The effective presentation to an advertiser must include all these elements. Potential sponsors should be given a sample of the sound of the show, either directly from the reel to reel demo tape

or a cassette dub. While the tape is playing, they can look over the brochure, posters and other printed material. As much of this material as possible should be left in the sponsors hands if an immediate closing is not feasible. We at Watermark realize the importance of printed material, and we're happy to rush it as soon as possible to you on your request. We'll handle all costs of mailing and handling as well.

3. Sell what the sponsor is ready to buy. Market situations vary widely. Some stations find that 3 hour, 1 hour or  $\frac{1}{2}$  hour total sponsorship is the easiest sale, while others find it makes more sense to deal in sponsor demand for, and acceptance of, participating spot announcements. Obviously, because of varying budget allocations or personal taste, some sponsors are bound to drop out after an initial flight in the program. For this reason, it makes sense to seek out as many different sponsors as can be convinced that placement of their advertising messages in a high prestige, high attention program like AMERICAN TOP 40 is a truly sensible buy. But trying to convince a sponsor who is basically looking for total control of a program to buy spots instead may be an exercise in futility. The same goes for a sponsor who is trained to think in terms of spot buys.

Many subscribers have found that a package plan including special placement in AMERICAN TOP 40 as well as other positions throughout the station schedule works best. Publication and distribution



of printed material on such a plan that makes special reference to AMERICAN TOP 40 is an idea that, in itself, points out the attractiveness of the program.

Other subscribers have found that a bonus of several short promotional announcements that mention the sponsor and run throughout the week, add extra frosting to a package of spots placed within the show.

4. Service the account. Frequent bulletins about the show will be shipped to subscribers with regular program shipments. Let the program's sponsors feel involved by making them aware of upcoming AMERICAN TOP 40 events, such as specials, surveys and other news. Most sponsors can and do listen to the program regularly. On the weekend they have the time to tune in to AMERICAN TOP 40 and, unlike some shorter station features, will follow the trend of the charts from week to week. By making yourself familiar with the program's content, develop a listener-to-listener rapport with your accounts as a means to keep them involved with the show. This way, you will find sponsors that are sponsors in the truest sense of the word, because they will enjoy the knowledge that they are presenting unique entertainment to their community through your station.

5. Take your problems to Watermark. Our sales department will be conducting several surveys of subscribers and sponsors in order to develop a list of potential sponsors and sponsor categories. We may be able to help you with new leads based on other stations' experience with regional or national accounts. We'll be grateful for your cooperation when these surveys are taken, and we'll be happy to share the results with you. If the going gets rough in selling AMERICAN TOP 40, we may be able to supply you with new information, merchandising aids or other pointers designed to unstick your sticky advertisers.

6. Give us your ideas. Other Watermark syndicated programs have been supported with special sales promotions. These include special printings of special surveys, posters, T-shirts, records, pictures, books, etc. If you come up with an idea for the development of special materials or new approaches to selling, we'd love to hear about it. Call us...collect...any time!