

KYA FORMAT BASICS

December 20, 1971

1. Role of the Disc Jockey

The successful KYA Disc Jockey performs two extremely important jobs. Both are equally crucial. He is the producer/director of his show as well as the on-air voice and personality who binds the elements of his show together. His personality is expressed by both what he says and the way he puts his show together. His performance when the mike switch is off is just as important as his performance when the mike switch is on.

The successful KYA Disc Jockey says very little on the air, and what he does say is carefully chosen, mentally edited for brevity and delivered with punch and enthusiasm. Everytime he hits the mike switch, its one of the great moments of his life. The enthusiasm, drive, and punch that he puts into everything he says on KYA is what cuts through the fog to get a listener's attention and make him part of the listener's existence. A KYA Disc Jockey is a performer at all times. He is up; he is cooking all the time. He always feels good and always makes his listeners feel good. There are no copouts.

2. KYA Music Policy

KYA music policy is very simple. We play the hits. The biggest hits get the most exposure. The order of categories within our play lists is specified on the format clocks in the studio. The order in which records are played within those categories is left to the descretion of the individual Disc Jockey.

Our current play list has four categories, each of which operates independently of the others. Within each category, all records are played before any are repeated. The categories are:

Ⓜ -- The Hot 15 Each has a logo jingle built into the intro on the cartridge.

H -- Bonus Hits The next ten most popular records on the play list.

X -- Extras Up to five new records which are relatively unfamiliar to our listeners.

New Gold Records entering our gold library from the current playlist. They remain in the new gold playlist for five weeks for accelerated exposure before dropping back into the recent gold playlist.

In addition to the current playlist we have two additional gold playlists which are exposed on a daypart basis. There is a special list for each daypart on the walls of the studio. It is crucial that the proper list be used for each daypart since this regulates the repetition of our gold list. When a record is played from the gold list it is crossed off the list. All the records in the Recent Gold playlist are played before any are repeated. All the records in the Old Gold playlist are played before any are repeated. The Old Gold playlist also contain special sections for limited exposure between 9 a.m. and 2 p.m. Monday through Friday. These special section gold records should not be played during any other period.

The only records on KYA which must be introduced by title and artist are in the "X" category. These records are relatively newer and therefore unfamiliar to our listeners. "X" category records must be staged everytime.

It is useful to introduce records in the Bonus Hit category, but this need not be done everytime.

Records in the Hot 15 category should not be introduced at all. By the time a record reaches our Hot 15, the title and artist are well known to listeners. If a listener doesn't know the artist and title of a Hot 15 record, telling him again probably won't make any difference. Therefore, no introduction of records in the Hot 15. Likewise, New Gold records need not be introduced. Recent Gold selections may be introduced at your option. Old Gold selections should be introduced wherever possible, but it is not mandatory.

It is much more important to play the records from the correct categories than it is to attempt to follow any of the old rules of balance in music programming. Exposure of records at the correct ratios is much more important than whether or not you play two female vocalists back to back. Therefore, deviation from the order of categories within the hour specified on the format clock is not permitted.

3. Disc Jockey Rap

All Disc Jockey rap on KYA is to be done over record intro

and fade music. There is to be no rap in the clear. We are trying to create a contrapuntal flow of programming which sounds like continuous music which the Disc Jockey weaves in and out of. Rap in the clear is equivalent to dead air.

The first words said coming out of any record are the call letters, K-Y-A, delivered as three separate words, spoken with pride, said with punch everytime. Virtually anything can follow the call letters coming out of a record. However, without exception, the first words spoken coming out of a record are the call letters, followed by a one beat pause for emphasis.

The call letters can be followed with a time check, a slogan from the Rolodex in the studio, a report on the environment, the Disc Jockey's name, the intro to the next record, or anything else.

No records are to be back intro'd. The record which has just played is history. The record which is going to be played is now. We deal in now.

Other than in AM drive, the time should be mentioned about every third or fourth record. We use the phrase "KYA Music Time" whenever the time is done -- in minutes past the hour to :30 and in minutes before the hour from :30 to :60.

The Disc Jockey's name should be mentioned every third or fourth record.

In any one rap, in addition to the call letters and the Disc Jockey's name, there should be only one additional thought. That thought may be a slogan from the Rolodex, a report on the Environment, an intro to the next record -- but only one more thought. Triple and quadrupal thoughting in raps confuses the listeners. It is not necessary for a Disc Jockey to say everything that is on his mind in every rap. It sounds smoother, cleaner, and more inviting to spread out the elements over a number of raps rather than trying to get four or five thoughts into one rap.

No KYA Disc Jockey raps after the jingle introducing the Top 15 records. There are two specific exceptions to this rule. One involves the words "San Francisco" in some hours on the half hour to provide for a legal ID. The other exception involves sweeps of four or more records in which the sweep should be staged after the jingle at the top of the first record

and at the intro to the second record ("The First of Five Heavy Hits in a Row").

Environment and PSA's go in segue sets not in stop sets. That is, these two elements are inserted in place of Jock rap when segueing from record to another.

All gold records are referred to on the air as KYA Gold or KYA Sold Gold regardless of the category into which they may fall. The category, such as New Gold or Recent Gold or Old Gold are for internal use only. On the air, it is all KYA Gold or KYA Solid Gold.

4. Production aids

There are a few production aids which we use from time to time, some of which are specified on the format clock and some of which are not. They are:

J-2 ID: used where specified on the format clocks.

J-4-Keep on Truckin': A pseudosonovox used ahead of a Top 15 record as specified on the format clocks.

J-5-A group of listeners saying "KYA plays the most music," used on the hour following the J-2 ID and at other points in the hour for rapless segues at the Disc Jockeys' option.

J-6 Superstar Slogan A rapless segue device designed to be used once per hour going from a Top 15 to any other record.

5. Terminology:

We never use the words "news" on the air. Instead, we use the word "Information". We never use the word "weather" on the air instead, we use the word "Environment." The San Francisco temperature is always in KYA degrees.

6. Request Phones:

The request phones, which are also used for contests, are a very helpful music research device. During periods when we are not heavy with contests, mention the request line telephones on the air and answer them from time to time, noting the request on the meimeo playlist. When you play a song which has been requested, mention it on the air and the area from which has been requested, mention it on the air and the area from which the request came. If you run into a song which is requested very often which is not on our playlist, let me know. If you get requests

for Gold Records, try to satisfy them provided the record hasn't already been crossed off the gold list for your daypart.

7. Working with Engineering

The quality of the engineering on your show can literally make you or break you. It pays to work with your engineer and not against him. Be sure to orient him to what you want in every situation and work with him to achieve it. The overall sound of your show is your responsibility and it is up to you to help your engineer help you.

All program elements such as records, recorded spots, etc. are to be called by the Disc Jockey by number and title. The next record (or the next stop set including the record following) should be called within the first 60 seconds after the start of the last record. If there are contest phones to answer, they can wait until after you have given the engineer the information he needs to get the set up for the next record or stop set. Just telling the engineer to "do the spots in order" is not good enough. Call the set by number and title, item by item. There may be changes in the Disc Jockey log which are not reflected in the engineers copy of the log.

All stop sets and records are to be called back to the Disc Jockey by the engineer on duty. This provides a double check of what is to happen next on the air, and enable both Disc Jockeys and engineers to clear up any confusion before the confusion gets on the air.

8. Commercials

KYA commercials are done in stop sets which are logged to air a specific time. It is almost impossible to hit these times exactly every hour. However, in all cases it is preferable to run a stop set early rather than late. The reason is that the stop set times are carefully chosen with respect to the stopset times of our competition. I want us to be in music when our competition's stopsets begin. Therefore, try to run the stop sets on time or earlier than scheduled, not later.

It is our policy to underbed all live commercials with pre-recorded music beds which engineers have available in the control room. When you find a 100% live spot on the log ask the engineer to underbed it. These underbeds are designed to be background only.

They begin as the commercial beings. They end immediately upon the conclusion of the commercial by simply being faded out. They are never to be permitted to establish on the air before talking over them. The concept is to keep the music flow moving and not to talk in the clear whenever it can be avoided.

No one needs to tell you that commercials are very important to us. They must be delivered with sincerity, enthusiasm, and believability everytime. No commercials are to be thrown away through less than professional performance.

The order in which commercials are performed within a stopset is the responsibility of the disc jockey. The order of spots within a stop set may be shifted by the disc jockey to conform with these rules:

- a. Avoid two live elements back to back. (ergo, live tag to live spot, live spot to live spot.
- b. Open the set with a produced commercial -- long before short.
- c. Close the stopset with a live spot to enable you to rev up into the record following.
- d. Station promos always go last in the set.

Under ideal conditions, the first spot in a stopset should be produced, and the last spot should be live to enable you to get the pace up into the following jingle and record. This may be varied to avoid back to back live elements which causes a rough transition. For example, if you have a live 60 and a produced 60 with a live tag, you should run the live 60 first to avoid having to do the live tag and the live 60 back to back.

9. Production Notes

All recorded elements on KYA are to overlap. Elements should flow into one another and not abruptly chop from one element to another. Work with your engineer to achieve blending as opposed to chopping.

On a fading record, DJ rap should begin at the logical conclusion of the vocal even if the instrumental continues under, or whenever the V U meter drops to 40% on a fading record.

The commercials within the news cast and the post adjacency are the newscaster's responsibility in terms of performance. If a contest is scheduled in the post adjacency slot, the Disc Jockey performs it.

Once or twice an hour, promo the up coming record going into a stopset. In doing this, you can use the phrase "(your name) playing you Dennis Coffey in just a minute." By "just a minute", you mean the expression, and not a precise measurement of time; so you have to go throw the phrase away to a degree. This is only one way of doing it, and I'm sure you'll find many other better ways. The concept is that we want to talk about what's happening and what's going to happen. We never look back. The thrust is always forward never backward.

This brief rundown of format basics covers only the bare bones. You will receive more specific and detailed instructions on an individual basis. It takes talent, experience, and professional skill to make these basics come alive into interesting, entertaining and audience-getting programming. Performing within a tight format is not simple. When done perfectly, it is a work of art. These few pages constitute only the beginning for an artist.



J.H. Breen

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