

October 3, 1974

Mr. Bill Gavin
The Gavin Report
1 Embarcadero Center
Suite 2113
San Francisco, California 94111

Dear Bill:

Thanks for sending me a copy of the letter you sent Steve Thomas of KEYY stating your reasons for not including syndicated programs in your upcoming awards schedule.

You mentioned that "our awards are nominated and voted by broadcasters working in live radio, most of whom make no use of syndicated shows".

I'll have to contest that one, Bill... "American Top 40" and "American Country Countdown" are every bit as "live" as any radio programming on the air today. The only difference is that they are one step removed from a station's transmitter. The 350 stations currently programming AT40 and the 100 stations featuring American Country Countdown every week get more response and more reaction from their very live audiences than most other three hour programs they air, no matter from whence they originate. This is a statement with which most of our subscribers will agree.

And our programs are produced by 15 very live people who all work 7 days every week supplying material for two very live radio personalities... Don Bowman and Casey Kasem.

As for "most of whom make no use of syndicated shows..." here is a partial list of subscribers to "American Top 40", for example, that we seem to have in common:

WMEX	WABB	WGRQ	WRBC	WTLB	WNCI	WPGC
WATH	WAIR	WDHF	WFRC	WQTC	WFLB	WBAY
WSGA	WBSR	WDBQ	KDWB	KOIL	KTGR	KOTN
KEWI	KSKG	KEYN	KELI	KXOL	KRLY	KQEO
KGRT	KTLK	KJOY	KYJC	KASH	KJR	KJRB
KRPL						

.../

Mr. Bill Gavin
October 3, 1974
Page 2.

Now I think this list at least represents a quorum of your correspondents. The point of all this is that the above 36 stations and another 300 or so that are not Gavin correspondents are all featuring at least one syndicated program... "American Top 40". Therefore, we think syndicated programs should be considered in their own category in your upcoming awards schedule and, additionally, we think syndicated programs should be given equal recognition in all other areas of your 1974 radio program conference.

I also thank you for sending us a "music industry" registration application for the conference, which apparently limits us to attending only the last two days, but we'd really like to attend all four days of the event and would appreciate receiving an application form for that purpose.

Syndication is, frankly, struggling for recognition in the 70's especially from established leaders in the radio industry like yourself.

For another point of view, I am enclosing a copy of a speech by my good friend and competitor George Burns who says:

"Radio syndication in all forms (and I'm sure George includes automation services) is flourishing... competitive pressures have created a better informed... radio audience. This increasing demand for quality comes at a time when operating costs of all types are soaring. Syndication... the pooling of the best... is the only businesslike response."

Sincerely,

WATERMARK, INC



Tom Rounds
President

TR:ca

cc: All Watermark Subscribers

Burns Media Consultants, Inc.

*3054 Dona Marta Drive
Studio City, California 91604*

(213) 654-6413
654-6426

SYNDICATION ASPECTS--PRO OR CON

The following is a speech given by George A. Burns at the Seventh Annual International Radio Programming Forum, on August 15, 1974, Plaza Hotel, New York.

This is a difficult topic for me for several reasons. In the first place, it isn't the subject I thought I was going to speak on. When I learned last week about my topic - reading it in BILLBOARD, I was tempted to address you on communication with speakers at professional meetings.

I also find this an awkward subject because of the wording. Syndication pro or con seems to me to have a built-in prejudice against syndication. It's like, "When did you stop beating your wife?" or some of those marvelous panel titles like, "The role of women in broadcasting". There is a built-in condescension and the subject matter is cast in a negative light by the very name of the discussion.

Marshall McLuhan said that revolutions are perceived by us after they are over. I believe this is the case with syndication. It is already a fact of life in radio, and in the broadest sense, it always has been. It is generally agreed, I think, that two heads are better than one. Syndication is bringing those two heads together. It is putting at the disposal of management talent and resources not available in house. Very few radio stations, I suspect, build their own transmitters. A bare minimum can afford national or international news gathering facilities and even those that can, still subscribe to AP or UPI or UPI audio. Not many radio stations hire singers, musicians and arrangers to produce their own jingles. It simply doesn't make sense in time or money. I imagine I was assigned this topic because I am up to my whiskers in taped music syndication. There can be no question that this field has arrived big. Drake-Chenault now has over 130 clients. TM Programming has just about the same amount, 31 of which I am doing. Jim Schulke has over 70 clients and that's not even mentioning Marvin Taylor's clients or Ed Peters' clients, and several others who I do not mention only because I don't know the details enough to cite figures. The number of new syndication companies is constantly on the rise because the demand is on the rise.

My good friend, Tom Rounds, of Watermark Productions, syndicates Casey Kasem's American Top Forty Program around the world to several hundred stations and he has now begun a new program, American Country Countdown.

Bill Drake's History of Rock and Roll has now grossed over three-quarters of a million dollars and keeps pulling it in. The list of successful programs and specials for radio stations has no theoretical limit. The King Biscuit Flower Hour, the program put out by KSHE in St. Louis - it goes on and on. And syndication isn't confined to programming either. There is a growing number of sales syndications - Bridal Fair comes immediately to mind. My friend and client, Ted Snider in Little Rock, is now syndicating a computerized bookkeeping and traffic system. And Ted, himself a syndicator, is using my automated programming on his FM and the syndicated music pre-sequencing put out by my company on his AM. Syndication is basic to American media. Every hometown newspaper, large or small, is mostly syndication, from columns, editorials, astrology, comics, Dear Abby, right down to their ad layouts.

Because of syndication we all get to see those wonderful reruns of Mission Impossible and Gilligans Island and if you think that's a negative, try and imagine what television programming would be like if the local station would have to produce it. Maybe you don't like I Love Lucy, but it's better than those old Lash LaRue movies. It all adds up to the fact that syndication is part of the media and part of American life from Art Buchwald to Paul Harvey to McDonald hamburgers and American Oil stations. Consumer pressure has demanded high quality from small business and the only way to do it is to pool the resources and talent of the necessarily few so that they can be used and enjoyed by the many.

Syndication, then, is nothing more than the sharing of talents and facilities for money. Of course, syndication in a broad sense has gone on for years. The Drake format, for instance, as heard on KHJ in the early days, was syndicated throughout the country through the somewhat inefficient device of managers and program directors flying to L.A., sitting in a hotel room for a couple of days and ripping it off. This may have caused an unfortunate self-sterilization on the part of rock 'n roll, resulting in a nationwide blandness not present on KHJ, but overwhelmingly prevalent on the ill-informed imitations. A more formal syndication technique happily would avoid the castration of creativity because you really do get what you pay for most of the time.

As was shown earlier, radio syndication in all forms is flourishing. I believe this is so because competitive pressures have created a better informed, more discerning radio audience. This increasing demand for quality comes at a time when operating costs of all types are soaring. Syndication - the pooling of the best - is the only businesslike response.

Radio station profit margins have been, until recently, way higher than other businesses. 35% and 45% and 50% nets before taxes were not uncommon. This is changing. As costs rise and competition increases there is a decrease in funds available for the indulgence of local creative egos.

I have been in this business for seventeen years - the last two years as a consultant. During the last 18 months or so I have logged nearly 400,000 air miles in three countries - visited over fifty stations in one capacity or another. Looking back I'm aware of three distinct phases of radio station operation. The first was the ownership ego trip: A period when stations were run for the purpose of gratifying the personal or corporate ego of the owners. The second is the program genius ego trip. This was a time when many local program wizards - be they PDs or managers - ran the station for their own self aggrandizement, often to the detriment of efficient sales operation. Both of these ego trips were financed by unreal profits. It seems to me we are now in the third phase - the age of management. Management in the true sense - the efficient utilization of resources. There is no more room for ego trips because radio has finally become a business. To win, it behooves management - sales management, program management - to make every function as excellent as is possible. I don't believe any program genius can make you profitable. All of us have been associated with stations whose ratings are great and whose billing is terrible. The weight now falls on the general manager to select from the multitude of what is available to him and manage his choices into a winning combination. The public will stand for nothing less and that is why I am in the syndication business.

And so, if I may paraphrase my assigned topic, syndication is increasingly pro, and that's no con.



WATERMARK

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

FOR WEEK ENDING October 12, 1974
CYCLE NO. C744 PROGRAM 2 OF 13
DISC & HALF HOUR NO. 1A
PAGE NO. 1

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF PART 1 THEME: "MY KIND OF COUNTRY"(MARKWATER MUSIC/BMI) TALK UNIT #40 - BIG FOUR-POSTER BED - Brenda Lee TALK UNIT #39 - LONG BLACK VEIL - Sammi Smith TALK UNIT #38 - ANOTHER GOOD-BYE SONG - Rex Allen Jr. TALK UNIT	12:16
12:14		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
12:16		LOCAL INSERT: C-1	2:00
14:16		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #37 - WORKIN' AT THE CARWASH BLUES - Tony Booth TALK UNIT #36 - CAN'T YOU FEEL IT - David Houston TALK UNIT	6:11
20:25		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
20:27		LOCAL INSERT: C-2	2:00
22:27		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #35 - I WISH I HAD LOVED YOU BETTER - Eddy Arnold TALK UNIT OLDIE: - SOMEBODY LIKE ME - Eddy Arnold TALK UNIT	5:36
28:01		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
28:03		STATION I.D.: C-3	:10
28:13		LOCAL INSERT:	2:00



WATERMARK

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

FOR WEEK ENDING October 12, 1974
CYCLE NO. C744 PROGRAM 2 OF 13
DISC & HALF HOUR NO. 1B
PAGE NO. 2

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
30:13		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #34 - YOU'RE NOT GETTING OLD - Freddie Weller TALK UNIT #33 - WELCOME TO THE SUNSHINE - Jeanne Pruett TALK UNIT #32 - (IF YOU WANN HOLD ON) THEN HOLD ONTO YOUR MAN TALK UNIT - Diana Trask LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	9:13
39:24			
39:26		LOCAL INSERT: C-4	2:00
41:26		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #31 - GOOD OLD FASHIONED LOVE - Don Gibson & Sue Thompson TALK UNIT OLDIE: - LONESOME NUMBER ONE - Don Gibson TALK UNIT #30 - GET ON MY LOVE TRAIN - La-Costa TALK UNIT LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	8:56
50:20			
50:22		LOCAL INSERT: C-5	2:00
52:22		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #29 - PLEASE DON'T TELL ME HOW THE STORY ENDS - Ronnie Milsap TALK UNIT #28 - DELTA DIRT - Larry Gatlin TALK UNIT THEME UP & UNDER W/TALK UNIT ENDING AT: 57:48 THEME TO: 57:55 EMERGENCY THEME RUNOUT TO: 59:00 THEME: "MY KIND OF COUNTRY" (MARKWATER MUSIC/BMI)	5:06
57:28			
57:55		LOCAL INSERT: C-6	2:00
59:55		STATION I.D.:	:10



WATERMARK

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

FOR WEEK ENDING October 12, 1974
CYCLE NO. C744 PROGRAM 2 OF 13
DISC & HALF HOUR NO. 2A
PAGE NO. 3

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF PART 11 THEME: "MY KIND OF COUNTRY" (MARKWATER MUSIC/BMI) TALK UNIT #27 - LIKE A FIRST TIME THING - Ray Price TALK UNIT #26 - COUNTRY IS - Tom T. Hall TALK UNIT #25 - I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME - Don Williams TALK UNIT LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	8:21
8:19			
8:21		LOCAL INSERT: C-1	2:00
10:21		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #24 - BRING BACK YOUR LOVE TO ME - Don Gibson TALK UNIT #23 - COME ON IN AND LET ME LOVE YOU - Lois Johnson TALK UNIT LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	6:13
16:32			
16:34		LOCAL INSERT: C-2	2:00
18:34		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #22 - TAKE ME HOME SOMEWHERE - Joe Stampley TALK UNIT #21 - BETWEEN LUST AND WATCHING TV - Cal Smith TALK UNIT #20 - TROUBLE IN PARADISE - Loretta Lynn TALK UNIT LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	8:53
27:25			
27:27		STATION I.D.: C-3	:10
27:37		LOCAL INSERT:	2:00



WATERMARK

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

FOR WEEK ENDING: October 12, 1974
CYCLE NO. C744 PROGRAM 2 OF 13
DISC & HALF HOUR NO. 2B
PAGE NO. 4

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
29:37		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #19 - DON'T TELL (THAT SWEET OLD LADY OF MINE) - TALK UNIT Johnny Carver #18 - THE GREAT DIVIDE - Roy Clark TALK UNIT EXTRA: - MALAGUENA - Roy Clark TALK UNIT	11:06
40:41		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
40:43		LOCAL INSERT: C-4	2:00
42:43		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #17 - AFTER THE FIRE IS GONE - Willy Nelson & Tracy TALK UNIT Nelson #16 - TEN COMMANDMENTS OF LOVE - David Houston & TALK UNIT Barbara Mandrell	6:34
49:15		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
49:17		LOCAL INSERT: C-5	2:00
51:17		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #15 - BONEY FINGERS - Hoyt Axton TALK UNIT #14 - LOVE IS LIKE A BUTTERFLY - Dolly Parton TALK UNIT	6:22
57:39		THEME UP & UNDER W/TALK UNIT ENDING AT: 57:52 THEME TO: 58:00 EMERGENCY THEME RUNOUT TO: 59:00 THEME: "MY KIND OF COUNTRY" (MARKWATER MUSIC/BMI)	
58:00		LOCAL INSERT: C-6	2:00
60:00		STATION I.D.:	:10



WATERMARK

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

FOR WEEK ENDING: October 12, 1974
CYCLE NO. C744 PROGRAM 2 OF 13
DISC & HALF HOUR NO. 3A
PAGE NO. 5

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF PART 111 THEME: "MY KIND OF COUNTRY" (MARKWATER MUSIC/BMI) TALK UNIT #13 - I'M HAVING YOU'RE BABY - Sunday Sharp TALK UNIT #12 - WHO LEFT THE DOOR TO HEAVEN OPEN - Hank Thompson TALK UNIT #11 - I'M A RAMBLING MAN - Waylon Jennings TALK UNIT	10:17
10:15		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
10:17		LOCAL INSERT: C-1	2:00
12:17		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #10 - I HONESTLY LOVE YOU - Olivia Newton-John TALK UNIT #9 - MISSISSIPPI COTTON-PICKING DELTA TOWN - Charlie Pride TALK UNIT #8 - IF I MISS YOU AGAIN TONIGHT - Tommy Overstreet TALK UNIT	9:40
21:55		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
21:57		LOCAL INSERT: C-2	2:00
23:57		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #7 - I LOVE MY FRIEND - Charlie Rich TALK UNIT #6 - I OVERLOOKED AN ORCHID - Mickey Gilley TALK UNIT	6:25
30:20		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
30:22		STATION I.D.: C-3	:10
30:32		LOCAL INSERT:	2:00



WATERMARK

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

FOR WEEK ENDING: October 12, 1974
CYCLE NO. C744 PROGRAM 2 OF 13
DISC & HALF HOUR NO. 3B
PAGE NO. 6

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
32:32		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #5 - WOMAN TO WOMAN - Tammy Wynette TALK UNIT PREVIEW: - BACK HOME AGAIN - John Denver TALK UNIT	8:13
40:43		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
40:45		LOCAL INSERT: C-4	2:00
42:45		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #4 - A MI ESPOSA CON AMOR - Sonny James TALK UNIT #3 - BONAPARTE'S RETREAT - Glen Campbell TALK UNIT	6:35
49:18		LOGO: MY KIND OF COUNTRY, MY KIND OF MUSIC	
49:20		LOCAL INSERT: C-5	2:00
51:20		LOGO: AMERICAN COUNTRY COUNTDOWN TALK UNIT #2 - I SEE THE WANT-TO IN YOUR EYES - Conway Twitty TALK UNIT #1 - PLEASE DON'T STOP LOVING ME - Porter Waggoner & Dolly Parton TALK UNIT	5:53
57:13		THEME UP & UNDER W/TALK UNIT ENDING AT: 57:51 THEME TO: 57:55 EMERGENCY THEME RUNOUT TO: 59:11 THEME: "MY KIND OF COUNTRY" (MAKRWATER MUSIC/BMI)	
57:55		LOCAL INSERT:	2:00
59:55		STATION I.D.:	:10