

U.S. RADIO



MARCH

1961

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KLIF's Gotta Secret!

Passed on by C. E. HOOPER, INC. Jan.-Feb., 1961
(Mon.-Sat, 7 A.M. to 6 P.M.)

the
McLendon
Stations

KLIF

Dallas

KILT

Houston

KTSA

San Antonio

KEEL

Shreveport

WYSL

Buffalo

WAKY

Louisville

KABL

San Francisco



more listeners than all Dallas independents combined

32.1 A.M.

34.6 P.M.

networks, too!

MERCHANDISING IS LIKE THE LITTLE GIRL WITH THE CURL.....



"...WHEN SHE WAS GOOD SHE WAS VERY, VERY GOOD,

KSTP Radio believes that advertisers should receive strong, consistent and professional merchandising support for their advertising campaigns in the vitally important Northwest market.

To this end KSTP maintains a full-time merchandising and promotion staff working closely with each advertiser to create, develop and implement the selling aids which most effectively add to the success of his campaign.

Among the activities which have made KSTP the Northwest's leader in merchandising are the exclusive KSTP "FEATURE FOODS MERCHANDISING PLAN" and "FEATURE DRUGS MERCHANDISING PLAN" which provide special in-store displays and product-checks in 200 top-volume super-markets and 65 key drug outlets in the Twin City area. Bargain Bar displays in key chain and independent food outlets every week include coupons, samples, registration for prizes, distribution of product literature and demonstrations by the KSTP hostess in attendance. Each activity is designed to move your product from shelf to shopping basket—the final link in the chain started by your advertising on KSTP Radio!

In addition, KSTP's expert merchandisers turn our shelf-talkers, banners, window streamers, bus cards, posters,

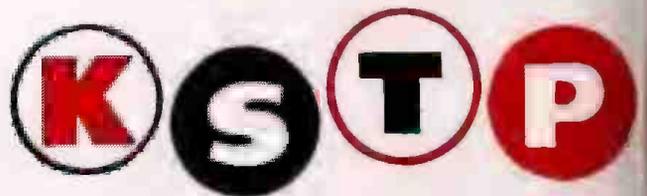


AND WHEN SHE WAS BAD SHE WAS HORRID!"

mailing pieces, survey facts and figures relating to your sales problem and special promotions by the score. There is no charge to the advertiser for these services which are offered at the discretion of the station.

Our files are full of letters from advertisers who appreciate dependable, quality merchandising assistance. If you'd like to know more about it, contact a KSTP representative or your nearest Petry office.

50,000 watts, 1500 kc.



"the sound of the sixties"



**TRAMP!
TRAMP! TRAMP!**

THE Prisoners Hope.

Words & Music by

GEORGE ROOT

light and hap - py home so far
swept us off a hun - dred men or
come to o - pen wide the i - ron

**A BALLAD
OF THE NORTH
AND SOUTH**

...ring songs of battle, sorrow and victory...
Dixie," "John Brown's Body," "Yellow Rose of
Texas"; these and other melodies recalled the
passion and sweep of the Civil War on "A Ballad
of the North and South." Produced by WBBM
Chicago, one of the CBS Owned Radio Stations,
and presented over the CBS Radio Network, this
program of authentic Civil War music had the
nation's critics cheering. Among their comments:
The melodies were happily blended with a

commentary that fit the mood...⁵¹ "The WBBM
Orchestra, the Northwestern University Men's
Glee Club and various soloists performed with
style and humor."
Small wonder that it was chosen as one of the
top two Radio Documentaries of the Year by 358
of the nation's Radio-TV editors in Radio-TV
Daily's 19th Annual All-American Awards.
The CBS Owned Radio Stations create ra-
dio programs that are adult, informative, thought-

provoking and, above all, interesting. According
to one listener, "A Ballad of the North and
South" was: "Best I've ever heard." Wouldn't a
man in *that* frame of mind be receptive to your
advertising message?
When people listen attentively to stimulating,
provocative programs, they pay attention to the
sponsor's sales message. And it is a matter of
record that attentive, active, responsive audiences
listen to the idea stations:

WEEI, WCBS, WCAU, WBBM, KMOX, KCBS, KNX, THE CBS OWNED RADIO STATIONS
BOSTON NEW YORK PHILADELPHIA CHICAGO ST. LOUIS SAN FRANCISCO LOS ANGELES



Now, thanks to the complete cooperation of the record companies (including all the majors), there's an unmatched, one-stop record source for broadcasters!

Now, through RSI, you can get the hit record product (albums as well as the singles we've been delivering) of every top label in the business. You get the best of the new releases . . . the "Spotlight Winners" selected by the Record and Music Staff of The Billboard.

Six different record services available

They're services that fit your programming as neatly as they fit your budget. And each is sold with an unconditional guarantee of complete satisfaction!

BEGINNING MARCH 1

RSI RECORD

ALBUM SERVICE

WILL INCLUDE

ALL THE TOP LABELS!



"SPOTLIGHT" singles

	Rates effective March 1st (U.S.)*	
	52 Weeks	18 Weeks
"Hot 100" 10 new records weekly	\$175.00	\$60.00
"Easy Listening"*** 6 new records weekly	110.00	40.00
"Country" 5 new records every 2 weeks	50.00	(Not available)



"SPOTLIGHT" albums

	12 Months	4 Months
"Popular"*** 10 new albums monthly	\$150.00	\$55.00
"Classical" ^a 10 new albums monthly	150.00	55.00
"Jazz" 5 new albums monthly	75.00	30.00

*Regular mail. Domestic air-mail and foreign shipping costs on request.
^aNo rock 'n' roll

Already, over 600 satisfied stations subscribe to one or more RSI services. Make sure you, too, get the best of the new releases . . . faster than you could otherwise—through RSI. Fill out and mail the coupon below, today.



RECORD SOURCE, INC.

RSI, 333 East 46th Street, New York 17, New York
 Payment is enclosed for our subscription to the RSI services checked.

Singles	52 Wks.	18 Wks.	Albums	12 Mos.	4 Mos.
"Hot 100"	<input type="checkbox"/>	<input type="checkbox"/>	"Popular"	<input type="checkbox"/>	<input type="checkbox"/>
"Easy Listening"	<input type="checkbox"/>	<input type="checkbox"/>	"Classical" ^a	<input type="checkbox"/>	<input type="checkbox"/>
"Country" Music	<input type="checkbox"/>	<input type="checkbox"/>	"Jazz"	<input type="checkbox"/>	<input type="checkbox"/>

Station Call Letters _____ Attention _____

Company Name _____

Address _____ City _____ State _____

RSI grants and reserves the right to cancel subscription services on a pro rata basis.

It is a condition of this subscription that records supplied by RSI will be used for broadcast purposes only.



Radio's Barometer

Spot: National spot billings of Daren F. McGavren Co., New York, increased 32 percent in the first 60 days of 1961 over the same period last year, the representative firm announced this month.

Network: Frito Co. was the leading network advertiser in terms of total home broadcasts, according to A. C. Nielsen Co.'s monthly index for the period ending January 8. There were 348 broadcasts used for a total of 161,519,000 home broadcasts delivered. Pharmaco Inc. held second position with 131,941,000 total home broadcasts delivered. Following in third, fourth and fifth places were Standard Brands Inc., R. J. Reynolds Tobacco and Liggett & Myers Tobacco. In terms of total commercial minutes delivered, the Nielsen study shows that Pharmaco held the number one position with 90,050,000. Frito was second with 80,049,000. Standard Brands, Vick Chemical Co. and Liggett & Myers ranked third, fourth and fifth.

Local: KCBS San Francisco revealed in an annual report that sales in 1960 exceeded the highest previous year by 19.3 percent. Local sales were up 7.3 percent over 1959. Sales reached the highest peak in the station's history during the week ending November 5.

Stations: The number of am and fm stations on the air at the end of February totaled 4,395, an increase of 27 (9 am and 18 fm) over the previous month.

	Commercial AM	Commercial FM
Stations on the air	3,556	839
Applications pending	596	76
Under construction	138	204

Sets: Total radio production in January was 1,090,073, including auto receivers, according to the Electronic Industries Association. Total radio sales, excluding car radios, was 580,680. Fm set production reached 50,421 in January, according to the EIA.

156,394,000 Sets in Use

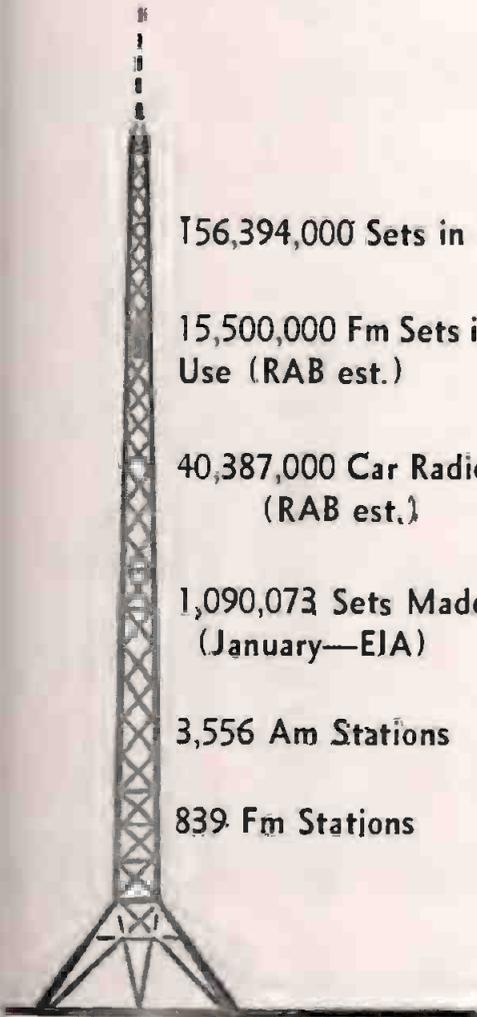
15,500,000 Fm Sets in Use (RAB est.)

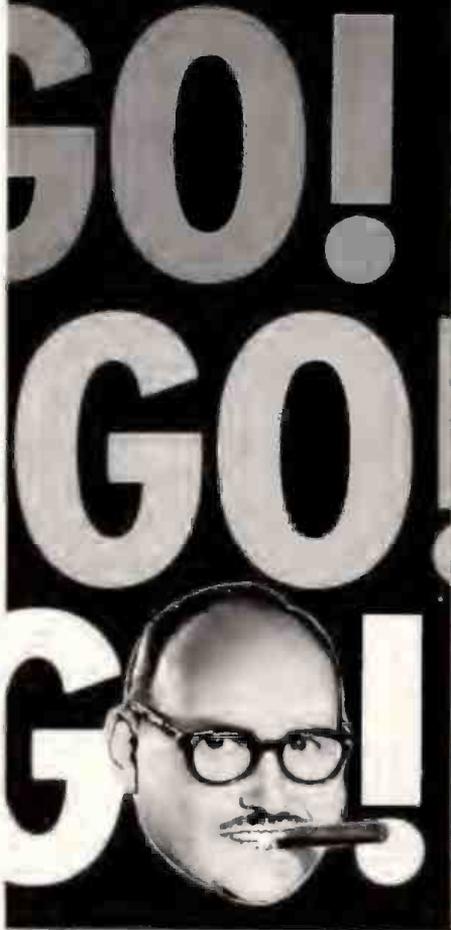
40,387,000 Car Radios (RAB est.)

1,090,073 Sets Made (January—EIA)

3,556 Am Stations

839 Fm Stations





GO REGIONAL! COVER ALL KELO-LAND!

There's no stopping a radio spot when you place it on KELO Sioux Falls. 13,600-watt franklinized power hurls your message throughout all KELO-LAND. And KELO program power (built on sensible music picks, full NBC news, colorful weather reporting, on-the-spot sportscasts) drives your message home convincingly!

NBC

KELO

13,600 WATTS RADIATED POWER

13,600

Sioux Falls, S. D. and all Kelo-land

JOE FLOYD, President

Jim Molohon, Mgr.; Evans Nord, Gen. Mgr.

Represented nationally by H-R

In Minneapolis by Wayne Evans & Associates

MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv and radio Sioux Falls, S. D.;
WLWL/am, fm Minneapolis-St. Paul; WKOW/am
and tv Madison, Wis.; KSO radio Des Moines

for buyers and sellers of radio advertising

U.S. RADIO

MARCH 1961

VOL. 5 - NO. 3

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West Coast
Whaley-Simpson Co.
700 Montgomery Building
San Francisco 11, SUtter J-4583

% Edith K. Whaley
216 S. Vermont
Los Angeles 4, DUmkirb 7-6169 & 6160

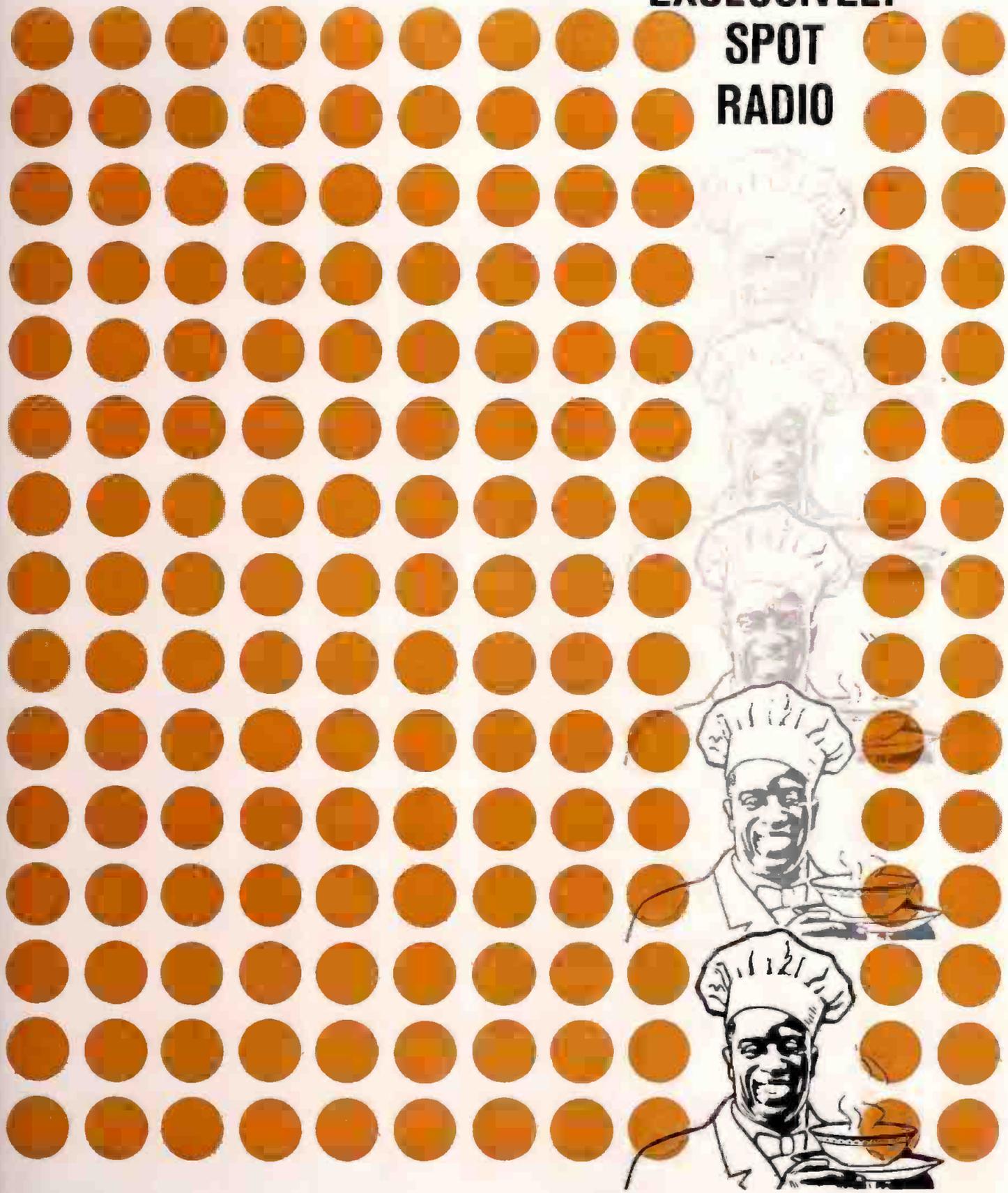
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BPA

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U. S. RADIO • March 1961

EXCLUSIVELY SPOT RADIO



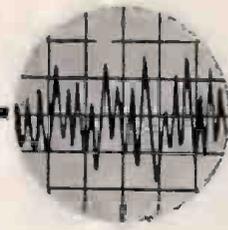
“*CREAM OF WHEATSM cereal utilizes the efficiency and flexibility of spot radio for increasing its total share of the hot cereal market.

Why? . . . Because spot radio sells the cereal market at just the right times and in just the right market areas.

Spot radio, the exclusive “Cream of Wheat” advertising medium, can work for you too . . . your H-R man will sell you now.

**Through BBD&O, Minneapolis*





U. S. Radio To Have New Format

The next issue of U. S. RADIO will present a streamlined format that will expand its role as the radio industry's leadership magazine. The revised appearance will make its debut in the April-May issue. New styling and certain changes in editorial content are aimed at furthering U. S. RADIO's service to advertiser and broadcast management. The magazine since the beginning of March has been a part of the SPONSOR publication family. (See *Editorial*, p. 56.)

Program Services Growth Centers Around Varied New Offerings

The field of program services—offering a range of material from radio program syndication to commercial jingles—is undergoing a strong revival (see lead story, p. 17). Most of the services being offered are built around the idea of furthering a station's desire for individual identity.

Canada Sets Plans For Own Radio Sales Promotion Unit

A Canadian radio sales promotion association, somewhat similar in scope to the Radio Advertising Bureau, is expected to be launched in time for a major fall campaign (see *Report from Canada*, p. 53). Tentative title of the group is Radio Sales Bureau. It is being formed by a committee of the Canada Association of Broadcasters.

RAB Shows Radio's the Place To Reach Baseball Fans

Advertisers who are just beginning to shape summer plans will find a new Radio Advertising Bureau study of baseball listening particularly helpful. "What's the Score in Baseball?"—in which R. H. Bruskin interviewed more than 1,000 male baseball buffs in two major cities—reveals that almost six out of 10 male fans use radio as their main source of baseball news. This turns out to be twice the number of people who rely upon any other medium.

'Big Sound' and Ad Council Set Up Distribution-Production Deal

Public service material prepared by the Advertising Council will be distributed regularly to the 300 radio stations subscribing to the "Big Sound" syndication service. Frederic Wile, managing director of the council's Pacific Coast operations, and Peter Frank, who heads the radio set-up, point out there will be no charge to either the station or the council for the new service. As part of the agreement, the top recording film and tv stars who record for the "Big Sound" will be asked to make public service announcements based on specific Advertising Council campaigns.

Editorials Have Pulling Power, Station Executive Reveals

Stations that have spiced their programming content with editorial stands are finding that results can be seen in increased listener awareness. As an example, Ben Strouse, president of WWDC Washington, revealed before the Timebuying & Selling Seminar of the Radio & Television Executives Society, that he has found results can be measured in many ways—listener reaction to 41 separate editorials on alcoholism or the launching of congressional investigation into the tv repair racket in response to a 1958 editorial campaign.



Aluminum Corp. of America

Agency: *Fuller & Smith & Ross Inc., Pittsburgh*

Product: ALUMINUM GOODS

Alcoa is turning its money to spot this year after a season on NBC's *Monitor* in 1960. The top 20 markets, except New York, were pinpointed by Alcoa for the campaign which runs in five phases. Start date was March 14; end date is set for December 19 with a hiatus in August.

As a merchandising effort, spots in the Alcoa campaign will tie in with local dealers. The first flight runs eight weeks and will advertise boats in cooperation with marine dealers. Another flight emphasizing leisure living products (outdoor furniture) begins April 18, overlapping with the boat flight through May 6.

Frequencies will vary from 25 to 50 spots per week, both minutes and 20's. Daytime and evening times are preferred. Agency is not buying drive times because it doesn't believe the advantages justify a higher rate. One station will be used in each market. The timebuyer is Lou Stearn.

Braniff International Airways

Agency: *Cunningham & Walsh Inc., New York*

Product: AIR TRAVEL

Rush orders went out this month for time in 10 top Braniff markets. First schedule to break started March 4. Others were reported to start at various dates, but campaigns in all markets will run for four weeks. Braniff frequencies appear to be heaviest among the month's buys—100 to 300 spots per week in each market. More than one station is being used in each city. Commercials, combinations of live and ET, come in all lengths—10's, 20's, 30's and 60's. Agency purchased what it calls "men's times" for the campaign, hoping to reach

the businessman who travels. Drive periods and weekends are dominant. Timebuyer is Frank Vernon.

Falstaff Brewing Corp.

Agency: *Dancer-Fitzgerald-Sample Inc., New York*

Product: BEER

Falstaff's annual spring entry into radio baseball is underway in Los Angeles, where the company is sponsoring 15 pre-season games of the Los Angeles Dodgers. With the official season start Falstaff will sponsor both the Dodgers and San Francisco Giants radio broadcasts. Falstaff owns exclusive rights to the broadcast and uses from one-fourth to one-half of commercial time.

General Foods Corp.

Agency: *Foote, Cone, Belding Inc., New York*

Product: D-ZERTA

In its first extensive spot radio venture, D-Zerta will go on the air for several months in April. The campaign was charted after "test" campaigns showed sufficiently good response. D-Zerta has used and will continue network radio participations in ABC's *Breakfast Club* and CBS' *Arthur Godfrey Show*. Spot radio commercials will be delivered live, primarily on women's programs. Radio is the only medium used by General Foods for this product. Pete Scott is timebuyer.

King's Wine

Agency: *IWermen & Schorr Inc., Philadelphia*

Product: TABLE WINES

A special campaign to promote wines before the Easter holiday

opened up in mid-March. Frequencies vary from 15 to 20 spots per week in each of the six markets chosen for the drive. Approximately 13 stations in Trenton, Camden, N. J., Philadelphia, York, Harrisburg and Pittsburgh, Pa., are carrying the schedule for six to eight weeks. Traffic hours were the favored times. Commercials feature the lively commentary of a personality known as "the Frenchman." It is reported that King invested \$40,000 in this campaign. Timebuyer is Mary Ellen Vosberg.

Lanolin Plus Inc.

Agency: *Daniel & Charles Inc., New York*

Product: COLOR PLUS

A heavy radio blitz in the top 50 markets introduces Color Plus, a new nail enamel and a strengthener available in 17 colors. The campaign started this month and will run indefinitely. In New York, the two stations selected are carrying 50 spots each per week. In Los Angeles, two stations share 100 spots per week and in San Francisco, 150 spots are split between three stations.

The client reports it has found "radio to be a dynamic medium for this product." Radio response has already been so good that Lanolin has dropped television schedules in two markets in favor of radio. Commercials are minute ETs. Doris Gould is the timebuyer.

Murray Corp. of America, Eljer Div.

Agency: *Fuller & Smith & Ross Inc., Pittsburgh*

Product: PLUMBING EQUIPMENT

Eljer is going into radio again this year (1960 marked the company's

(Cont'd on next page)



[Cont'd from p. 7]

first campaign in the medium) with schedules in an additional 16 markets. The total number of markets for the campaign is 36. Campaign will begin April 15, with all time earmarked for weekends.

Minute commercials will be a combination of live and ET. First 30 seconds is a transcribed message on Eljer products; a 27-second bridge follows for local builders to promote new homes and land tracts. Frequencies will vary from six to 40 spots per weekend. Some markets will get the campaign for one weekend, others will carry spots for a maximum of 16 weeks. Lou Stearn is the timebuyer.

New York Apple Growers Association

Agency: *Charles W. Hoyt Inc.,
New York*

Product: APPLES

The apple growers have planned a two-week spurt to start at various dates in New York State, New England and Florida. New York campaign started March 16, will be followed by the New England campaign on March 22. Florida stations will start the campaign on April 5. Approximately 50 stations were lined up, carrying frequencies of 20 spots per week. Aim of the campaign is to clear the bins of apples that have been in storage since the last harvest. Announcements are live with the copy theme explaining why apples from storage are better than others. Doug Humm is the timebuyer.

New York Racing Association

Agency: *BBDO Inc., New York*

Product: RACE EVENTS

The New York racing season is off to a fast start with spots on selected stations in the metropolitan area.

Campaign began March 14 in the city, with upstate stations expected to carry spots as tracks open. Aqueduct, Belmont and Saratoga are a few of the tracks promoted. Frequencies vary from 45 spots per week to 150 per week. The higher number will run during weeks of the big feature races. Spots are minute ETs, and will run through end of season in late November. Mal Murray is timebuyer.

Sabena Belgian World Airlines

Agency: *McCann-Marschalk Inc.,
New York*

Product: AIR TRAVEL

A new plum for fm turned up this month when Sabena decided to run its first fm campaign beyond the test stage. The eight-week effort started March 13 in eight markets. Markets are New York, Boston, Chicago, Los Angeles, San Francisco, Philadelphia, Detroit and Washington, D. C. One station in every city but New York carries the spots; in New York, two stations broadcast for Sabena. Evenings and weekends were preferred for all spots, which are scheduled during classical music programs only. Timebuyer is Catherine Noble.

F. & M. Schaefer Brewing Co.

Agency: *BBDO, New York*

Product: BEER

A wide margin of start dates for various markets keynotes the radio buy for Schaefer. This year the brewer will run multi-station schedules in 20 markets. Staggered starts run from March 1 through May 1. Frequency range is from 40 to 100 spots per week in each market. Drive times during the latter half of the week, early evening and weekend periods are the times preferred. Contracts vary, some calling for 26-week schedules, others 39-week runs. John Neilin is timebuyer.

Seabord Seed Co.

Agency: *Wermen & Schorr Inc.,
Philadelphia*

Product: LAWN, GARDEN
SUPPLIES

Seabord, which distributes east of the Mississippi River, is sending commercial copy for 60- and 30-second spots to all distributors. Co-op money is forthcoming for all dealers who want to run the spots on local stations. Stations wishing to pitch for business may contact the agency for details. The campaign dates are March 15 through April 30. Mary Ellen Vosberg is the timebuyer.

Shulton Inc.

Agency: *Ralph Atlum Inc.,
New York*

Product: GOOD-AIRE

Shulton's room spray deodorant is the product behind a radio push in 18 markets. Spots average between 15 and 20 per week on each station. The nine-week campaign started March 3. Commercials are ET's, minutes. Howard Webb is the contact.

The Texas Co.

Agency: *Cunningham & Walsh Inc.,
New York*

Product: TEXACO GASOLINE

Texaco picked 13 markets on the West Coast for a long-haul campaign that features heavy frequencies of minute spots on weekends. One station in each market got the campaign, which started in early March and will continue until the end of this year. Other markets in other regions may get some Texaco business later this Spring. Bill Santoui is timebuyer. • • •

**When
time**



is money . . .



**and
quality
counts**

USE MACKENZIE "INSTANT" AUDIO



Proven by millions of hours of continuous service

**NOTHING FASTER...
NO HIGHER QUALITY!**

The completely transistorized 5CPB features perfect quality and greatest reliability. It is the fastest automated audio unit you can get... carefully designed and built to give you the continuous, dependable service you need.

A PERFECT COMPANION! MacKenzie 1CPR Instant Recorder—and single-channel playback repeater—assures perfect pre-recorded announcements.. made in leisure time. Provides natural live quality reproduction...instant playback...instant automatic erasure, interlocked against accidental operation. Saves waste motion, lost time... makes every precious second count.. for you!



Check how MACKENZIE "Instant" Audio can save you at least four minutes of saleable time each day . . . or at least 120 minutes of saleable time per month! Send coupon TODAY!

**MACKENZIE 5CPB Five-Channel Selective
Program Repeater gives you quick returns on your
investment**

TIME IS MONEY! And every second saved...every miscue or fluff that you eliminate means more time to be sold... fewer penalties...and all of these mean greater return on your investment.

The ruggedly built, completely dependable MACKENZIE 5CPB contains five continuous loop tapes that may be used simultaneously or individually...plays pre-recorded spots, announcements, commercials, station breaks, jingles, music bridges, sound effects...any material requiring precision cueing and instantaneous stop-start operation. Saves seconds-minutes-hours...puts money in your pocket!

Gentlemen, Please contact us immediately.
 Please mail me the complete story on MACKENZIE money-making equipment.

Name _____
Title _____
Company _____
Address _____
City _____ State _____

AUTOMATED AUDIO
MACKENZIE ELECTRONICS, INC.
1025 NORTH McCADDEN PLACE, HOLLYWOOD 38, CALIF. / HOLLYWOOD 3-5186

Narman J. Ostby, General Manager



NAB Radio Code Amendment Sets Maximum Ad Time on Air

The new NAB Radio Code setting maximums for advertising during a broadcasting hour covers announcements and multiple sponsorship programs as well as single sponsorship shows as it did in the past. The amendment going into effect on May 1, states: "The maximum time to be used for advertising in announcement and/or multiple sponsorship programs shall not exceed an average of 14 minutes an hour, computed on a weekly basis; provided, however, that in no event shall the maximum exceed 18 minutes in any single hour or five minutes in any 15-minute segment. For the purpose of determining advertising limitations, such program types as 'classified,' 'swap shop,' 'shopping guide,' and farm auction programs shall be considered as containing one and a half minutes of advertising for each five minute segment."

Collins Indicates to NAB That First Step Is Self-Improvement

Reorganization of the structure of the NAB in order to offer a "positive program designed effectively to remedy wrongs, to capture the public enthusiasm and to serve the public interest," is on the top of the association's agenda. LeRoy Collins, president of NAB, has outlined the program during his opening address to the NAB board of directors at its recent Palm Springs, Calif., meeting.

Sees Broadcasting Freedom Through Opposition to Excessive Regulation

Within the program to improve broadcasting's position, one of three major areas that has most concerned Governor Collins is that of the ever-increasing governmental regulations placed upon the industry. He has indicated that the NAB must remain on guard against government imposition. In this respect, he notes that too often the networks and not the NAB are considered the spokesmen for the entire industry. "When big, important matters develop concerning broadcasting, NAB too often is not regarded as the primary contact. Rather, the networks are. . . . There is no sound reason why the networks should 'outrank' NAB. No segment of broadcasting, however important, should. If NAB is to speak for all of broadcasting, its voice should be stronger than the voice of any part of it.

Public Relations Can Be Improved Through Industry-Wide Unity

"Instead of a multitude of voices," Governor Collins has emphasized that "broadcasting should have a better-unified voice which can and will be heard. We should seek a formalized method for coordinating NAB and non-NAB public relations activities as they affect the profession as a whole. Radio has made a beginning in this direction, through its 'Build Radio with Radio' campaign."

Quality Programming Will Bring Respect to Broadcasting

Governor Collins feels that the public, and Washington, will never be impressed "if we do not make some substantial further progress in the improvement of our own product . . ." He laments the fact that NAB radio membership barely constitutes a majority of existing radio broadcasters. "I deem it a major responsibility of NAB to work toward an ever-increasing stature for radio, toward steadily increasing respect for the medium in the minds of the public, the advertising fraternity and,

importantly, in the minds of the people engaged in radio broadcasting."

Board of Directors Chooses Three for Advisory Committee

A special advisory committee to the NAB president has been established. Members are: Clair R. McCollough, president and general manager of the Steinman Stations, Lancaster, Pa.; Thomas C. Bostic, president of Cascade Broadcasting Co., Yakima, Wash., and W. D. Rogers, president of KDUB-TV Lubbock, Tex. Mr. McCollough also has been elected chairman of the board of directors. Mr. Bostic and Mr. Rogers were elected in 1960 as chairman of the NAB radio board and the NAB television board, respectively.

NAB Radio Membership Stands At All-Time High; Items

The NAB membership committee reports that as of January 1, radio membership stood at 2,261 stations plus the four networks. In addition, it is reported that there were 1,153 subscribers to the Radio Code including 102 non-member stations.

Additional Plans Revealed For Radio Month Activities

John M. Couric, manager, NAB public relations, declares there are new promotional aids to be used for Radio Month in May. These include: Bumper strips and postage meter slugs, spot announcements, jingles and artwork for printed material. These will be keyed to the theme for the month, "Radio... the Best Sound Around."

Engineering Conference Set To Run With NAB Meet in May

The Engineering Advisory Committee of the NAB has discussed plans for the 1961 Broadcast Engineering Conference.

The annual conference will be held in Washington May 7-10 in order to coincide with the NAB's 30th annual convention. Topics scheduled for discussion include technical papers on new designs and techniques in broadcasting. In addition a number of exhibits of the latest developments in broadcast equipment will be shown.

At its meeting, the advisory committee discussed a number of technical problems from automation to space communication. • • •

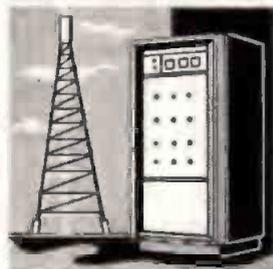


...proudly announces

a COMPLETE line of BROADCAST EQUIPMENT

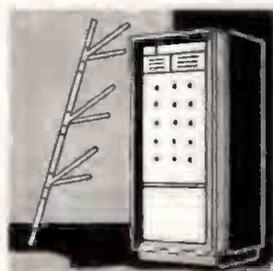
AM

All Powers—250 Watts to 50KW. Dependable High Level Modulation. High Efficiency Circuitry. Automatic recycling. Remote Control, Power Cutback, Conelrad.



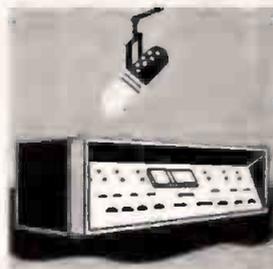
FM

10 Watts to 35KW. Superior Phase Modulator. No Neutralization Controls Required. Modern Long Life Ceramic Tubes. Multiplex and Remote Control.



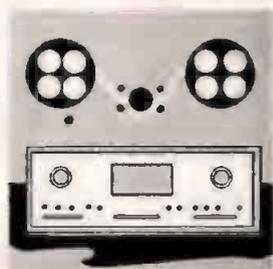
AUDIO

Consoles — Single, Double, Triple Channel; Stereo; Turntables; Transcription Equipment; Amplifiers — Limiting, AGC, Line, Remote and Monitoring; Microphones; Terminal Equipment; Test Equipment.



AUTOMATION

Guaranteed to be the most practical radio automation system ever devised. Designed and manufactured entirely by ITA, Inc.



All ITA Products Feature the Following:

- Economically Priced ■ Free installation Supervision ■ Silicon Power Supplies
- Conservatively Rated ■ Instantaneous Field Service
- Field Proven Conventional Circuitry ■ Standard Parts
- Accessibility of all Components ■ Flexibility of Application



BROADCAST DIVISION

130 EAST BALTIMORE AVE., LANSDOWNE, PENNSYLVANIA

Clearbrook 9-8200

Offices—Dallas • Los Angeles • Sacramento • Cincinnati • Chicago
• New York • Philadelphia • Atlanta

"A Complete Broadcasting Service"

ACCEPTANCE

...greatest ever!

Now more than ever, WCCO Radio delivers more listeners than all other Minneapolis-St. Paul stations combined!

A record-shattering 62.1% share of audience in the latest Nielsen Station Index. This is the greatest share ever recorded since Nielsen began measuring the market. Dramatic proof that WCCO Radio's acceptance is now the greatest ever!

Capturing the loyalty of 1,022,610 radio families in a 114-county basic service area, WCCO Radio also delivers the lowest cost per thousand . . . less than one-third the average cost of all other Twin Cities stations. It's a solid mark of solid acceptance . . . the powerful way to dominate this major market in 1961.

WCCO RADIO delivers far more listeners than all other Minneapolis-St. Paul stations combined!



WCCO Radio	62.1%
Station B	10.1%
Station C	7.6%
Station D	5.4%
Station E	3.9%
Five other stations	10.9%

Source: Nielsen Station Index, November-December, 1960 / 6 AM-Midnight, 7-day week.

60.1%



SHARE OF
AUDIENCE

WCCO
RADIO
Minneapolis • St. Paul

*Northwest's Only
50,000-Watt
1-A Clear
Channel Station*

Represented by **CBS RADIO SPOT SALES**



NEGRO
Community Programming



SPANISH/PUERTO RICAN
Programming



of Whirl-Wind sales action

WWRL

NEW YORK DE 5-1600

* 10:00AM-5:30PM

** 5:30PM-10:00AM

the

Silver Mike



THIS MONTH:

ROBERT E. DUNVILLE

President
Crosley Broadcasting Corporation

**WLW Radio Is First to Receive
Broadcast Pioneers' 'Mike Award'**

Last month, Broadcast Pioneers conferred its first "Mike Award" on WLW Cincinnati for its contributions to broadcasting. A plaque with a gold-plated microphone eulogizes: "For distinguished contribution to the art of broadcasting, and in recognition of pioneering in development of the field of entertainment, leadership in engineering development and advancement of the careers of performing artists."

The award came as WLW prepared to celebrate its 39th anniversary. This year marks, too, the 23rd year of association between WLW and Crosley Broadcasting Corp.'s president, Robert E. Dunville.

Mr. Dunville, who has been president since 1949, joined the executive staff of WLW in 1937. Within a month he was named general manager of the then Crosley-owned WSAI Cincinnati. In less than a year, Mr. Dunville became general manager for both WLW and WSAI. By

1944, he was promoted to vice president and general manager of WLW.

He was born in St. Louis, Mo., on November 24, 1906. It was there that he received his early education and first entered broadcasting. He was graduated from the University of Missouri, Columbia, Mo., where he studied journalism. At 22, he became known as one of the youngest advertising managers in the automotive industry in St. Louis.

Entering radio in 1931, he joined the sales department of KMOX St. Louis. He soon became assistant general manager and stayed with KMOX until his appointment to WLW.

For many years, Mr. Dunville has been interested in aviation, and is a qualified civilian pilot. He also is a skilled amateur "tinkerer" and maintains an extensive wood and metal workshop at his home, Willow Hill, near Cincinnati. • • •

LETTERS TO THE EDITOR

Farm Radio

I free-lance my radio farm programs on KGBX, here in Springfield. I enjoyed reading your fine January issue, reporting on the trends in farm programs. Would it be possible to receive two copies of that issue, or maybe tear-sheets of the farm radio report?

Loyd Evans
Public Relations for Agriculture
Springfield, Mo.

Congratulations on the comprehensiveness of the farm radio section of the January issue.

Charles B. Brakefield
WREC Memphis

Your article in the January issue concerning farm broadcasting has been brought to my attention.

It looks like you deserted the number one agricultural state in the nation. Except for a mention of KFRE, which richly deserves it, you didn't have much to say about California.

There's no end to the work being done in California in the farm broadcasting field, and right in the middle of all this is the California Farm Network. For more than 10 years it has been feeding a 15-minute farm show to farm-minded stations in California. At the present time, 10 stations from Sacramento to El Centro are releasing this program.

Regardless, we enjoyed your article. You are to be complimented on the time, space and effort that went into this coverage of farm broadcasting.

Milton L. Levy
Manager
California Farm Network
Berkeley

Wins Subscription

At the Texas Broadcasters meeting I had the good fortune to win a subscription to your magazine.

This has been a favorite of mine since you began publishing and I certainly want to thank you for the one year subscription.

This past month I have heard a number of stations speak about the article that you carried in the December issue concerning the various radio programming services. Since I have been unable to secure a copy, I would appreciate a reprint if such is available.

John J. Alves
Southwestern Representative
Recorded Program Services
Radio Corporation of America
Dallas

Real Estate

Please send me a copy of the helpful information on radio advertising as mentioned in *Real Estate Opportunities* issue of February 1960.

A local realtor passed the article on to me with the suggestion that I write for the information suggested.

G. W. Gamel
Manager
WSDR Dixon, Ill.

Requests

We have seen by way of the *RFD Letter* to radio farm directors from the United States Department of Agriculture that the January issue of U.S. RADIO carried the third annual report on farm radio developments.

We are very interested in the developments and would like to obtain a copy of the January issue.

Thurman W. Worthington
Smith-Douglass Co.
Norfolk, Va.

Silver Mike

Gosh, I didn't know there was a real "Silver Mike" on an attractive ashtray involved in the recognition you accorded me in the January issue of U.S. RADIO. I was swept off my feet by this attractive and useful gift. I am afraid I am more honored than deserving, but I accept your thoughtfulness with heartfelt thanks.

Lewis H. Avery
President
Avery-Knodel Inc.
New York

3 LOCAL RADIO STATIONS IN **1**

That's what you get when you buy time on

BIG 5,000-WATT

WFHR

WISCONSIN RAPIDS

with full time studios in

MARSHFIELD AND

STEVENS POINT

BIG Coverage at Lowest Cost-Per-Thousand . . . 20 Years of Local Radio Service

WFHR

WISCONSIN RAPIDS, WISC.

Phone HA-3-7200

Represented by Devney, Inc.

NOW we can offer you

PROVEN RESULTS*

with these

TELE-BROADCASTER STATIONS

IN Hartford - **WPOP**
(CONNECTICUT)

IN Kansas City - **KUDL**

IN Los Angeles - **KALI**
(SPANISH LANGUAGE MARKET)

IN San Francisco - **KOFY**
(SAN MATEO)

★ TOP RATINGS IN AUDIENCE

★ MORE LISTENERS PER DOLLAR

★ SPONSOR PREFERENCE AFTER TRYING "BOTH" STATIONS

BECAUSE WE PROGRAM TO PLEASE LISTENERS AND TO PROMOTE SALES

For facts & figures CALL
A TELE-BROADCASTER STATION

Here's why 50,000-watt WHO RADIO belongs on any list of 14 or more largest radio markets!

RETAIL spending in Metropolitan Des Moines accounts for only 11% of Iowa's total. All eight of Iowa's Metro Areas, combined, account for only 36% of retail sales.

75% of Iowa's total retail spending is done in areas in which WHO Radio has an NCS No. 2 circulation of more than 10%.

This circulation covers 800,000 Iowa homes. There are only 13 markets in America in which any radio station gives you larger circulation. Or more buying power.

We know you know these facts. What about the less experienced people who may help (or hurt) your station-selections? We would be delighted to have the name of anybody who should know the realities about radio-listening in Iowa. Write us, or PGW!

IOWA POPULATION-DOLLAR DISTRIBUTION						
	Population	% of State Population	CSL	% of State's CSI	Retail Sales (\$000)	% of State's Sales
Des Moines Metro Areas	284,200	9%	581,160	12%	401,903	11%
Iowa's 8 Leading Metro Areas Including Des Moines	943,600	33%	1,832,792	38%	1,259,097	36%
Remainder of Iowa	1,904,400	67%	2,975,489	62%	2,286,756	64%

WHO

for Iowa **PLUS!**
Des Moines • • • 50,000 Watts

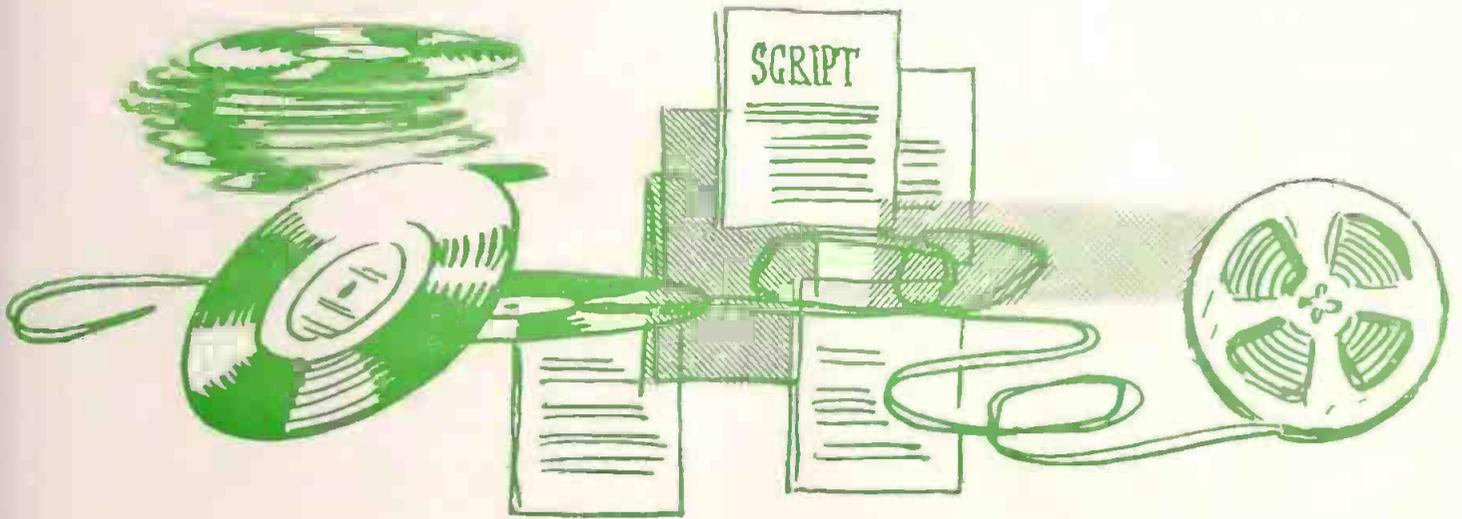
NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Haege, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives



Program Services

Unprecedented expansion in this area is marked by growth of new services that aim for individual station identity; for directory of services see p. 20

 In the broad expanse of radio broadcasting, there is no area that is undergoing greater transformation than "program services." The quotation marks are intended only to point up the large variety of services that now come under this heading.

The field of program services, according to its practitioners, include not only syndicated radio programming, but also jingles for local advertisers and on-air promotion, commercial recording facilities and serv-

ices, specialized music packaging and counseling and a host of related items.

Developments in the field have accelerated at a quickening pace. It was only about two years ago that the suppliers of these aids, for the most part, were quietly going about a very quiet business. Up to that time, the chief activity was providing commercial mats for local accounts.

But today the complexion has changed completely. Program serv-

ices is no longer a quiet business. For one thing, the word "program" has been put back in the name. For another, a stream of new blood has been flowing into the field, adding force to the mixture.

Although there are many facets to program services, they all share a common objective: To make a radio station's sound (programming and commercials) more individual and more professional.

"Stations realize that if they are to compete effectively with other ra-

radio outlets in the market, they must develop a sound programming structure to win listeners and to offer to advertisers," states Alan Sands, president of Alan Sands Productions, New York. "Many station managers are finding that they can gain a distinctive image in their listening area by offering transcribed programs that are broadcast exclusively by them in their markets."

And Peter Frank, head of Peter Frank Organization Inc., whose Richard Ullman Inc. (New York) division distributes various aids to radio stations, says, "There is a steadily increasing accent on individual station sound together with markedly increased activity in the jingle and merchandising fields."

Talk & Information

Among the most discernible trends in radio programming has been the integration of talk and informational fare into schedules. This has opened up new horizons for suppliers of syndicated material.

"We consider the most significant trend in radio programming the addition of capsule talk programs by music and news stations," declares Charles Basch Jr. of Basch Radio & Tv Productions, New York. "These programs run from one minute to five minutes and cover practically every kind of programming—comedy, romance, mystery, how to do it, sports, advice column, etiquette and other subjects."

With the emphasis today on tight production in programming, most stations across the country require shorter segments of talk and information fare. Or stated another way, "The most important development is the growing use of 'quickie' programming," says Janis Grayson, syndication manager, WICH-Syndication, Norwich, Conn.

"Feature program production is diminishing," states John Gainford, assistant to the executive vice president of S. W. Caldwell Ltd., To-

ronto. "There is a significant increase in featurettes (three minutes or less)"

And Douglas Cramer, president of Cramer Productions, Los Angeles, asserts, "The trend is away from quarter-hour or half-hour programs. There is a demand for five-minute programs of quality for local stations to sell."

News programming has similarly seen an awakening. And specialized services have been developed to meet new demands by stations. Among the many outfits in the field now are such firms as Radio Press Interna-



tional Inc. and Broadcast Editorial Reports Inc., both New York.

RPI has been operating as an independent voiced news service for three years and the number of subscribing stations now totals 60.

It maintains a string of overseas reporters in 26 news centers from Algiers to Toronto as well as the United Nations, New York, Washington, Atlanta, Cape Canaveral, Miami and San Francisco. RPI transmits to its subscribing stations a minimum of 90 international and national voiced reports from their origination points every week.

Each report runs approximately 45 seconds with the emphasis on actuality, on-the-spot reporting.

With a growing number of stations editorializing, Broadcast Edi-

torial Reports has set itself up to supply broadcasters with editorial opinion and background services.

"Editorializing is a new broadcast operation," states Leslie Phillips, vice president, "and we are servicing stations to augment their community editorializing with opinion and material by famous names on national and international issues."

The accent on news has led to the creation of Washington news set-ups by many group ownerships as well as the formation of independent services. It also has led to the development of special regional coverage, like Resort Radio Productions, Atlantic City, N. J., and Radio Pulsebeat News, New York.

"The great flexibility of radio due to such devices as the beeper telephone and portable tape recorder has enabled radio to achieve its full role as a communications medium," states Len Antell, director, Resort Radio Productions. "News and information can be disseminated with great speed."

Blanketing the New York area, Radio Pulsebeat News offers full news-gathering activities including on-the-spot interview recordings, transmissions from news scenes and reproduction.

Music Still Staple

The staple of radio programming, of course, is music. And many changes are taking place as stations attempt to keep pace with the tastes of their publics.

Charles Scully, station relations for SESAC Inc., explains one change.

"There has been an increased industry-wide trend toward specialized LP programming. SESAC in 1959 began producing all recordings on hi fidelity 33 $\frac{1}{3}$ rpm long-playing microgroove discs, packaged and color-coded for ease in programming by station personnel. These recordings may be purchased on an outright sale basis in any quantity from 10 to 100 at prices ranging from

\$2.80 to \$1.90 each, depending upon the number ordered."

Broadcast Music Inc. has just celebrated its 20th anniversary of providing music services to the broadcast business. In addition to its licensing arrangements, BMI also has other programming services and aids. It publishes a yearly brochure, "Concert Music Hall," an outline of concert music activity, and brochures on jazz figures and a series of book review programs. A script program on historical events, *Milestones*, has been changed from a quarter-hour format to one- and two-minute capsules.

One recent development in the music programming field that bears watching is the formation of Record Source Inc. The firm, headed by veteran record executive Hal Cook, offers records of every major label in a package arrangement for stations that are not on the mailing lists of manufacturers. RSI has a variety of packages, with the records for each unit selected by the music staff of *The Billboard*.

"To many stations across the country," explains Mr. Cook, "getting fresh and appropriate records is a major problem. The questions management has to answer are: Which of the new releases will win popular favor? Who makes them? How can we get them?"

"At the same time, many record makers have the parallel problem of getting their releases to stations quickly and economically. RSI was conceived as a catalyst to bring stations and record manufacturers together." The company offers album products as well as singles.

Jingle Production

Production of jingles for audience promotion and commercials is a burgeoning area of program services. And there are no geographical boundaries for the firms creating these services. New York, Dallas, Los Angeles, Chicago and many

medium-sized cities house production organizations.

"We believe the most significant trend," states Frank Knight, vice president, World Broadcasting System, New York, "is in providing stations with two things. First, commercial jingles that are expertly pro-



duced to meet 1961 marketing needs. These must have a professional sound and persuasiveness. Second, production aids to fit many station needs, both commercial and service, with the accent on newness and finesse."

A. B. Sambrook, manager of RCA Recorded Program Services, New York, comments, "The production of local sponsor selling promotions and merchandising materials for subscriber sale to local advertisers as well as materials for a station's own promotion are among the most important developments in the field of program services."

Production firms emphasize that there is a definite movement in the direction of customized material of professional quality.

"There is a trend away from 'all-purpose jingles' and to specific call letters and features made especially (even though more expensively) for individual stations, individuals and their programs and titles," declares Edward Truman, owner, Cranc Publications, Los Angeles.

And Gordon Day, president of

Gordon M. Day Productions, New York, states, "The most significant trend in jingles and commercials is the new realization among agencies that broadcast advertising must be good advertising. Through painful trial and error with the facile, the over-clever and the 'pretty-pretty,' knowledgeable advertisers are coming back to the first class professional selling commercial.

"Why?" he asks. "Because the selling commercial moves the merchandise off the shelves."

Dallas Center

Dallas is making a name for itself in the commercial recording field. Among its leaders are Futursonic Productions Inc., Commercial Recording Corp. and Pams Productions.

Futursonic estimates that these three firms add "about \$250,000 to the income of the Dallas area vocalists and musicians each year."

Individualized station service is stressed by these firms.

"In the past, the jingle industry has been primarily concerned with station I.D.'s," states Jerry Whitman, advertising and promotion director of Futursonic. "However, we have come to realize a definite need for more varied and complete programming and promotion services. To satisfy this need, we have developed a consultation department to handle matters of programming, spot production and use of musical jingles together with other production aids to insure maximum effectiveness for each station."

The use of musical commercials is growing, according to the U.S. RADIO survey. This is true both on the local and national levels.

"A recent national survey of 223 major advertising agencies," states Phil Davis, president, Phil Davis Musical Enterprises Inc., New York, "has indicated that 82.6 percent now employ the specialized services of professional creative musical com-

program services

mercial producers. Some agencies formerly originated music in their own shops, but have discontinued that practice in favor of professional assistance, which is billable, cuts down overhead costs and provides a wider field of creative talent."

The creation of packaged commercials for local advertisers is gaining in acceptance, too. In the past year, the number of firms that specialize in this area have grown considerably.

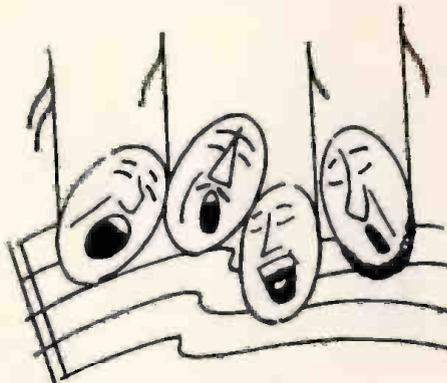
'Excitement'

"More and more local advertisers are going to production commercials on E.T.'s for excitement," declares Jim Maxwell, president and general manager of Globe Recording Studio Inc., Nashville.

And Charles Fuller, who heads Charles Fuller Productions, Tampa, Fla., states, "There is a greater use by local advertisers of packaged commercials. Advertisers seem to feel that they place themselves in a much

more advantageous position by establishing an on-air salesman as their representative wherever and whenever their message is broadcast."

An effort to link the creative aspects of a recorded singing commer-



cial to the development of local sales has been instituted by Ad-image Inc., New York.

Working with one station in a market, this firm will produce an original, custom-tailored singing commercial for a specific account

that agrees in advance to buy a specified amount of time on the station.

This advertiser then is entitled to three audition jingles. If he does not care for these, he is under no obligation to buy the time.

Ad-image provides complete sales aid for the station during the operation of this project. An account supervisor of the firm works with the local station sales force in presenting the concept to a prospective advertiser. Generally, the target accounts selected by the station are those that have been tough to land for a variety of reasons.

Ad-image, owned by Harold Raphael and Adele Purcell, believes that new local accounts can be won over to radio by offering these advertisers custom-tailored commercials.

Predicated on a radio station's desire to achieve individual and separate identity, the many suppliers of program services are undergoing considerable change and expansion in an effort to meet the need. • • •

Services Directory

Here's a directory of firms responding to the program services questionnaire survey; it includes the firm's names and addresses as well as the services offered

Ad-image Inc.

527 Madison Ave., New York

Services:

Produces and distributes custom-made singing commercials to aid local broadcasters in gaining new advertisers.

Associated Radio & Television Studios Inc.

1409-11 Fourth St. South, St. Petersburg, Fla.

Services:

Metromodern Radio Series offering custom production of complete station formats including news, sports, weather, show openings, station promos and commercials; recording services for such activities as public relations, conventions and grand openings; operates a radio announcers school.

Audio Duplication Services

239 E. Church St., Marion, O.

Services:

Background music and background music playback equipment; high speed tape duplication.

Basch Radio & Television Productions

17 E. 45th St., New York

Services:

Produces radio programs, jingles commercials both live and transcription.

Broadcast Editorial Reports Inc.

33 E. 39th St., New York

Services:

Provides editorial opinion and background services developed by well-known newsmen; short features on public affairs and the commentary series *Imperial Press Club*.

Broadcast Music Inc.

589 Fifth Ave., New York

Services:

Acquires performing rights from independent writers and collects license fees from organizations which perform music for profit and makes payment to the creators of the music. Publishes a yearly brochure, "Concert Music Hall," an outline of concert music activity. Prepares and distributes brochures on jazz composers and a series of book review programs. The format of *Milestones* a quarter-hour script on historical events that coincide with a present date (i.e. Pearl Harbor Day—Dec. 7) has been changed to one- and two-minute capsules.

S. W. Caldwell Ltd.

447 Jarvis St., Toronto, Canada

Services:

Produces custom programs and jingle recordings: Canadian representatives for Lang-Worth "Radio Hucksters" and "Air Lifts."

C/Hear Services

210 E. 47th St., New York

Services:

Produces and distributes comedy introductions to standard and popular records for use by station disc jockeys. Programs run from 20 seconds to one minute.

Capitol Transcriptions Inc.

620 11th St., N.W., Washington, D. C.

Services:

Tapes of news conferences including, Presidential, Sec. of State, Cabinet Members, Congressmen and Pentagon; jingle production and other sales aids with full orchestra facilities; "Talking Postcards" for direct mail program promotions; message repeater cartridges for all makes (clients: Toledo "Talking" Scales, McIntosh "Lectour," and others); tape duplication and studio services (clients *American Forum of the Air*, *Youth Wants to Know*, *World Views*, and others); ET's, LP's, 45's—custom cut acetates or vinyl pressings.

Commercial Recording Corporation

P.O. Box 6726, Dallas, Tex.

Services:

Produces jingles, musical commercials, underscoring and effects for advertising and station promotion.

Contemporary Productions

8332 Sagamore, Kansas City, Mo.

Services:

Provides programming aids for fm and am programming such as: classical music in half-hour blocks for fm; production ID's. 20-, 30- and 60-second announcements, aimed at treating station image: fm production aids; jingle series for am stations in small markets.

Corelli-Jacobs Film Music Inc.

723 Seventh Ave., New York

Services:

Background music library on disc and tape; editing of music and sound effects.

Cramer Productions

P. O. Box 75872 Sanford Station, Los Angeles

Services:

Produces and syndicates programs including, *Moments in History*, a five-minute, five-day a week program using original voice tracks of famous people and events, 260 units available.

Crane Publications

1826 Jewett Dr., Los Angeles

Services:

Provides cue music for commercials or entire shows; composes spots and themes; maintains a tape library of sound effects.

Creative Services Inc.

75 E. Wacker Dr., Chicago

Services:

Produces and acts as distributors for producers of capsule and longer features including: *Guidance Message in the Stars*, a daily 30-second horoscope with a package total of 84 a week, *Jonathan Price*, one-minute family problems capsule package of 20 a week, *The Man In Your House*, five-minute open end show for women, package of five a week, *Medal of Honor*, five-minute, open end dramatic series on civilian and military heroes. All these packages are available in combinations of two or more contracted under the title of Radio Orbit and available to broadcasters with supplementary promotional material. Several new shows include: *It Happened in Sports* with champion bowler Joe Wilson, *You Can Be Beautiful* with beauty specialist Sid Simons

program services

and *Kitchens Around the World*. All of preceding are one-minute capsules. A new 15-minute feature entitled *Star Interviews* is being made available.

Alfred Davidson Fashion and Merchandising Consultant Inc.
8 W. 56th St., New York

Services:

Produces and syndicates *The World of Fashion*, a one-minute capsule interview with fashion personalities.

Phil Davis Musical Enterprises Inc.
59 E. 54th St., New York

Services:

Produces custom-made musical commercials for transcriptions; acts as musical consultant to agencies; composes original music and copy approaches for spot campaigns.

Gordon M. Day Productions
15 W. 44th St., New York

Services:

Produces jingles and spots for advertisers; produces station ID's.

Charles Fuller Productions
P.O. Box 10513, Tampa, Fla.

Services:

Provides commercial jingles, comedy station breaks and other special introductions; package program services include: *Playback* a daily five-minute feature on historical events; *Pinpoint*, a daily commentary on national and international affairs; *Our Community*, a weekly half-hour "community booster" format featuring important guests and interviews of interest to the particular community (tape); *This is Their Music*, weekly educational feature on music, 13 units available; *The Ed Bray Show*, daily 60-minute disc jockey show; *Coffee Time*, every-other-day interviews with interesting persons.

Futursonic Productions Inc.
3103 Routh St., Dallas

Services:

Produces musical station ID's; provides "Customcraft" service, a complete package of jingles directed toward creating station's image; musical productions and sound effects for special programs and promotions; musical productions for advertisers; syndicated sales aid for marketing radio time.

Georgetown University
37th & O streets, Washington, D. C.

Services:

Produces and distributes a 28-minute 45-second panel discussion program entitled *Georgetown University Radio Forum*; program is non-commercial, educational and is recorded weekly.

Globe Recording Studio Inc.
420 Broad St., Nashville, Tenn.

Services:

Produces recorded commercials, jingles, taped programs, electrical transcriptions, air checks, recording tape masters and custom pressings.

Harry S. Goodman Productions Inc.
19 E. 53rd St., New York

Services:

Distributes Allen Funt's *Candid Mike*, a five-minute comedy feature, 200 units available; under heading of "Listener's Digest Concept," distributes 14 features running less than a minute. Features are on such topics as child care, health,

personal money management, home improvement, gardening, boating, odd sports facts, advice to the lovelorn, Hollywood interviews and two humor shows, *Pardon My Blooper* and the *Cal Pinney Show*. These features are available in packages with 260 to 1,040 units in each with custom openings and closings using personality in show. Also distributes half-hour dramatic shows including, *Let George Do It*, *Moment of Peril*, *Arm Chair Theatre*, *Doctor's Story*, *Murder at Midnight*, *T-men Confidential* and others. These shows are available on a 26-week contract. Also produces and distributes station ID jingles.

H-R Productions Inc.
17 E. 45th St., New York

Services:

Produces one- and three-minute stories on stamp collecting; background music, production numbers and sound effects.

International Good Music Inc.
1151 Ellis St., Bellingham, Wash.

Services:

Provides "Heritage Music" programming and automation for fm stations.

Frederick Jocky Productions
230 N. Michigan Ave., Chicago

Services:

Produces production aids, commercials, jingles and radio station aids.

Koy-Tee Productions Inc.
5035 Brookfield Lane, Florence, N. Y.

Services:

Programs and produces a monthly radio continuity service including sales aids, special features syndicated for radio and recorded features for individual stations.

Long-Worth Feature Programs Inc.
1755 Broadway, New York

Services:

Produces and distributes "Radio Hucksters" and "Air Lift" musical commercials and airlifts for station image and individuality; tailor-made commercials; local station promotions; syndicates "Radio Vignettes," one-minute capsules.

M-J Productions
2899 Templeton Rd., Columbus, O.

Services:

Produces a five-minute, open end feature, *The Two of Us* and a special order Christmas program, *Holiday Magic* as well as production radio spots (no jingles).

Modern Sound Inc.
312 W. 58th St., New York

Services:

Provides "original sounds" and music for commercials. Music is furnished by Sonny Lester.

George Logan Price Inc.
20828 Pacific Coast Hwy., Malibu, Calif.

Services:

Offers 52 half-hour transcriptions that are episodes from the Bible, entitled *Living Pages*.

Programatic Broadcasting Service
229 Park Ave. South, New York

Services:

Provides automated equipment and taped music programs plus special taped features for fm and am stations.

Program Development & Research
33 W. 60th St., New York

Services:

Provides researched scripts, under the title of "Informacast," on various subjects. Basic library has 250 scripts with 50 new ones added each month.

Public Affairs Radio Inc.
150 Broadway, New York

Services:

Produces and distributes *Dateline: Wall Street*, a taped 15-minute weekly summary of finance, shipped air mail/special delivery and *This is Wall Street*, a daily two and a half-minute summary of stock market closings with a commentary by a financial expert. Latter is sent out over telephone lines.

R.C.A. Recorded Program Services
155 E. 24th St., New York

Services:

In addition to the RCA Thesaurus Music Library and the RCA Thesaurus Commercial Library the RCA syndicated radio programs include: *The Playhouse of Favorites*, a half-hour series of the classics, with 52 available episodes; *The Haunting Hour*, a half-hour series of famous mysteries, also 52 available episodes; *A House in the Country*, 52 half-hours of comedy; *The Weird Circle*, 78 half-hour episodes of suspense; *Aunt Mary*, 605 serials, five a week series; *Dr. Paul*, over 520 episodes of this 15-minute, five a week series; *Betty and Bob*, another 15-minute serial of a typical young American couple with 390 episodes available; *The Magic Christmas Window*, this is a quarter-hour show for children with 25 episodes available; *Come and Get It* is a quiz on food facts, 15 minute units are available on a 3-or-more a week basis, 156 units; *Five Minute Mysteries*, a series of mystery episodes, offers 260 episodes; *Getting the Most Out of Life*, a five-minute, inspirational program with 117 available episodes; *The Name You Will Remember*, a personality show running five minutes with 250 available units. In addition RCA offers *The Joy We Share*, *Automotive Sales Library*, and *Jackie Robinson's Sport Show*.

Radio Press International Inc.
18 E. 50th St., New York

Services:

Provides international news service by subscription. Maintains national and overseas news bureaus and provides to subscribers a minimum of 90 reports a week; each report runs approximately 45 seconds and is edited and ready for broadcast.

Radio Press News Services
B-8 Hillside Manor, New Hyde Park, N.Y.

Services:

Provides coverage of news events through special mobile service plus special features from five to 12 and a half minutes in length.

Radio Programming Service
38 E. 57th St., New York

Services:

Offers two features entitled "Minit Mats," a daily stock market report on economic trends running one minute, 260 programs available for 52 weeks and 260 one-minute capsules on marriage counseling.

Radio Pulsebeat News
153-27 Hillside Ave., Jamaica, N. Y.

Services:

Provides a mobile news service to broadcasters; covers New York area news breaks. Covers other events such as the Presidential news conference by tape.

Radio & TV Roundup Productions
111 Maplewood Ave., Maplewood, N. J.

Services:

Produces and syndicates one-, five- and 15-minute features on the following subjects: agriculture, religion, safety, women's interest, fashion, business trends, medicine, science, education, travel and interview programs; syndicates the following productions; *Radio USA Newsreel*, *Farm Digest*, *Focus on Fashion*, *Family Communion Crusade*, *It's a Funny World* and *National Hostess Council*.

RadiOzark Enterprises Inc.
Radio-TV Bldg., Springfield, Mo.

Services:

Produces quarter-hour open end shows to be run three or five days per week. Shows are: *The Tennessee Ernie Ford Show* with 260 episodes. *The Red Foley Show* with 156 episodes and *The Smiley Burnette Show* with 292 episodes.

Recorded Publications Mfg. Co., Inc.
1558-1570 Pierce Ave., New York

Services:

Produces commercials, jingles, tape and record reproductions of station programming.

Record Source Inc.
333 E. 46th St., New York

Services:

Provides recordings such as: "Hot 100," the top ten records of the week, shipped weekly; "Easy Listening," six of the top non rock 'n roll records each week; "Country Music"; "Popular Album," 10 new monthly albums each month featuring new popular LP releases; "Classical Album," 5 new albums each month; "Catalog Album Service" provides albums in 16 different categories.

Resort Radio Productions
7 S. Cambridge Ave., Atlantic City, N. J.

Services:

Produces and distributes the *Miss America Pageant* each year; covers conventions in Atlantic City, plus other special news events.

Richard H. Roffman Assoc.
675 West End Ave., New York

Services:

Produces programming and production aids, audience promotions, contest ideas and provides talent representation.

Jack Russell & Assoc.
203 N. Wabash Ave., Chicago

Services:

Produces commercials and jingles, and provides talent consultation.

Alan Sands Productions
565 Fifth Ave., New York

Services:

Produces the following transcribed radio series: *Minute Tips on Your Child and You*, on baby and child care with 260

program services

capsule programs available; *Your Guide to Good Health* with Dr. Lester Coleman, 390 capsules on better health; *The Right Thing To Do* with Amy Vanderbilt.

Sesac Inc.

10 Columbus Circle, New York

Services:

Provides an LP album service featuring top artists; the "Drummers," a series of programming production and sales aids; Country and Western "Drummers," sales and programming aids for Country and Western broadcasters; script service for various national holiday observances.

Show-Biz Comedy Service

65 Parkway Court, Brooklyn, N. Y.

Services:

Provides comedy programming ideas for disc jockeys, gags for commercials and ideas for audience promotions.

Signal Productions Inc.

6223 Selma Ave., Hollywood

Services:

Produces and syndicates the following open end programs: *Point of Law*, a five-minute daily capsule series on actual court cases, 760 episodes; *Almanac*, a five-minute daily series on weather and the seasons, 260 episodes; *Doctor's House Call*, five-minute report on health, and medicine, 260 episodes; *Don't You Believe it*, five-minute daily series documenting true-life incidents that debunk popular misconceptions, 260 episodes.

George Skinner Radio Features

1755 Broadway, New York

Services:

Produces under-a-minute talk programs; *Strictly for Men*, *Tips to Mother*, *Wonderful World of the Automobile*, *The Glamour Point*, *Tasty Tips on Feed*, *Candy Jones' Beauty*, *Man's Best Friend* and a new health feature. Distributes through Lang-Worth Feature Programs at above address.

Sigmund Spaeth

400 E. 58th St., New York

Services:

Provides programs dealing with music, both serious and popular, such as *The Tune Detective*.

Hal Tate Productions

192 N. Clark St., Chicago

Services:

Syndicates *Who's Talking*, a nationally transcribed feature in which celebrities give poetic clues about themselves; geared for telephone quizzes.

Tele-Sound Productions Inc.

1026 Pennsylvania Bldg., Washington, D. C.

Services:

Offers such program services as: custom tailored sponsor jingles, station ID and promotion jingles, weather jingles, "zany" sound effects, quality sound effects, record introductions and gimmick voices.

Television, Radio & Film Commission of the Methodist Church
1525 McGavock St., Nashville, Tenn.

Services:

Produces and distributes religious programs.

Trand Assoc.

13 E. 53rd St., New York

Services:

Packages and distributes these features: *At Home with Virginia Graham*, a daily five-minute feature on general topics; *Celebrity Talk*, a ten-minute interview program; *Weekly News Analysis* with John Cameron Swayze, a ten-minute weekly news shows with two openings for local commercials.

Richard H. Ullman Inc.

(div. of The Peter Frank Organization Inc.)

1271 Sixth Ave., New York

Services:

In addition to the "Big Sound" library of program aids for commercials, music, news, sportscasts and special events, this distribution division of The Peter Frank Organization will soon introduce a new package. It is geared for "high-speed" stations, and includes special station ID's, separators, paws, stings; programming aids such as comedy "wild tracks" to be used as separators; news and sports promos; commercial beds and a nation-wide monitoring service. Other specialties include: "Golden Era Jingles," based on song hits of the past, produced by IMN; "Jet Jingles," produced for Negro stations; "Soundsational Jingles," produced by IMN for "high-speed" stations; "Swinging Radio" and "Swing-Western" jingles, the latter produced by IMN and the development of commercial jingles for "The Big Sound."

Upper Room Radio-Tv Parish

1908 Grand Ave., Nashville, Tenn.

Services:

Produces 15-minute devotional programs on a seasonal basis and *Thought for the Day* scripts for daily use.

WGN Syndication Sales

2501 Bradley Place, Chicago

Services:

Produces *International Showroom with Wally Phillips*, a 40-segment series of 15-minute programs purchased by International Harvester for national distribution.

WICH-Syndication

P. O. Box 551, Norwich, Conn.

Services:

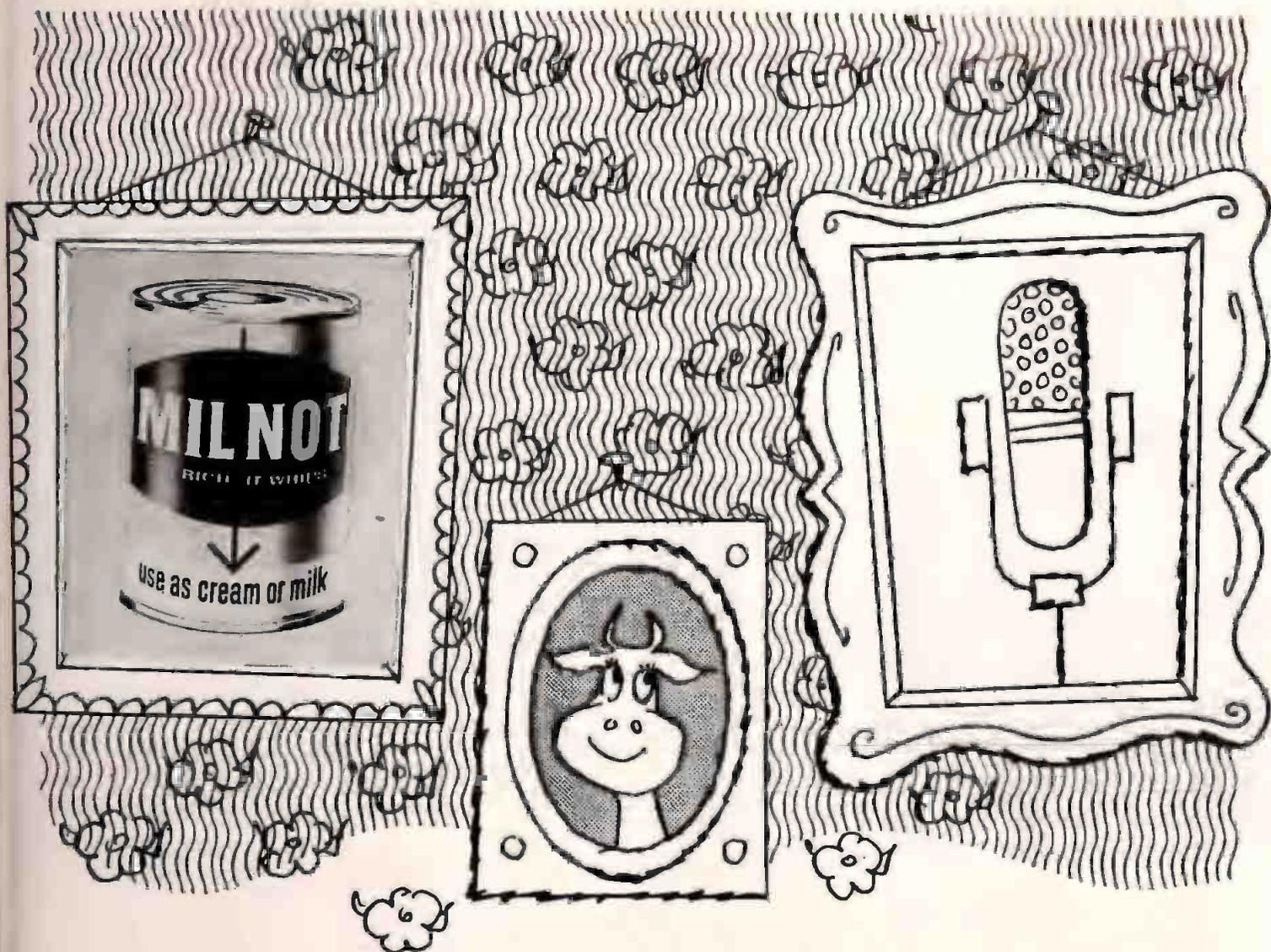
Productions include: *The Otto Graham Show* in two versions (quarter hour or six 60-second's), offering a weekly football forecast; *Your Income Tax*, a weekly set of 12 half-minute income tax tips; *Tommy Armour's Golf Tips*, five weekly 30-45 second spots; *The Insurance Answer Man*, a 39-week script series with each segment running 20-30 seconds; *Margaret Thompson*, 30-second units on food preparation, packaged at ten-a-week; and a commercial jingle service.

World Broadcasting System Inc.

Suburban Station Bldg., Philadelphia

Services:

Produces: commercial jingles; station service features including multiple ID's, weather, news, time, introductions, traffic and road conditions and so forth; production aids such as, fanfares, interludes, mood effects; station promotions; Christmas features; commercial lead-ins; backgrounds; dramatic and humorous readings and other features and effects.



How Milnot Spreads The Word

**Words without music pave the
soft-spoken road to selling
housewives a milk compound
in 25 regional markets**

 "If you can't fight 'em, join 'em" is the old slogan. It's also the old archaic slogan, according to account and copy people at D'Arcy Advertising Co., St. Louis.

D'Arcy and client Milnot Co., producer and packager of Milnot, a milk compound for consumer consumption, discarded the time-worn slogan for their radio advertising campaign this year.

Milnot, a four-state regional marketer, wanted to attract listener interest with its campaign through a commercial approach that differed from adjacent programs and com-

mercials. The company worked out, with D'Arcy, a soft-sell, no jingle campaign voiced by "natural people in natural circumstances."

The result, the agency says, has justified the premise.

One-Year Contract

The coalition between Milnot and D'Arcy began late in 1959 when the St. Louis agency acquired the account from McCann-Erickson, Chicago. The D'Arcy decision to align Milnot advertising with spot radio was not a new one. Milnot has been a radio advertiser for no less than 20 years, according to Robert Ogle, account executive.

Radio plans for 1961 encompass 27 stations in Illinois, Indiana, Missouri and Oklahoma. The contracts run for 52 weeks on all stations, buying time in a minimum of 20 weeks. Heaviest concentration of spots is toward the weekend—Thursday, Friday, Saturday—when grocery shopping is at its peak.

But Milnot's association with the sound medium was not always so close. During D'Arcy's first year on the account, Milnot was on the air in four markets only: Chicago, St. Louis, Oklahoma City, Tulsa. In each of these cities two leading stations were used.

\$125,000 in Radio

By 1961, the agency had decided to go ahead with more radio, especially in non-metropolitan centers. Purpose was to broaden the reach, drum in the slogan, "If cows could, they'd give Milnot." According to Account Executive Ogle, Milnot now puts one-fourth of its advertising budget into radio. U. S. RADIO estimates that the radio figure may reach \$125,000. Milnot puts the rest of its money into newspaper and outdoor.

Milnot's campaign is a departure from the practice of most national

or regional radio advertisers in that the commercials are narrative with no music or jingle. The narrative commercial was chosen by the agency after much thought and research. Considerably strong judgments back up this choice.

D'Arcy discussions on copy brought to light some of the facts of radio life. Some questions that evolved:

- What's more rare today than a radio spot without a jingle, music and hard-sell . . . an old time, softly spoken, listenable commercial?
- What stands out more than a straight radio spot on a station airing the standard pattern of musical programming and hard selling commercials to which we've become accustomed in recent years?

Naturalism

"A point well taken," concluded a D'Arcy creative team as its members reached for a new format for the radio spot series for Milnot. "We'll get attention, particularly on 'music' stations, if we use natural people in natural situations, reacting normally on learning for the first time about Milnot and its qualities and uses. Change of pace spots—unadulterated conversation," some one suggested. "Let's try it." Agreement was unanimous.

Both the account supervisor, Marvin D. McQueen, and the account executive, Mr. Ogle, supported the idea. The spots for radio had to be integrated with the campaign's copy theme, "If cows could, they'd give Milnot." And spots were to be beamed to homemakers in the middle and upper income brackets.

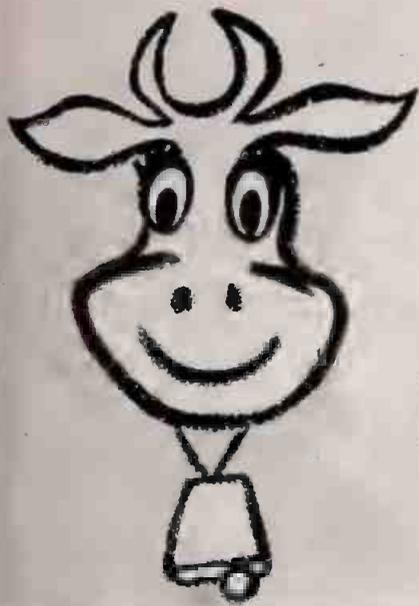
The goal of the campaign, according to Mr. Ogle, was to upgrade the image of Milnot by pointing out its many uses in cooking and baking, whipped for desserts and in coffee—for any daily milk needs at home, for that matter.



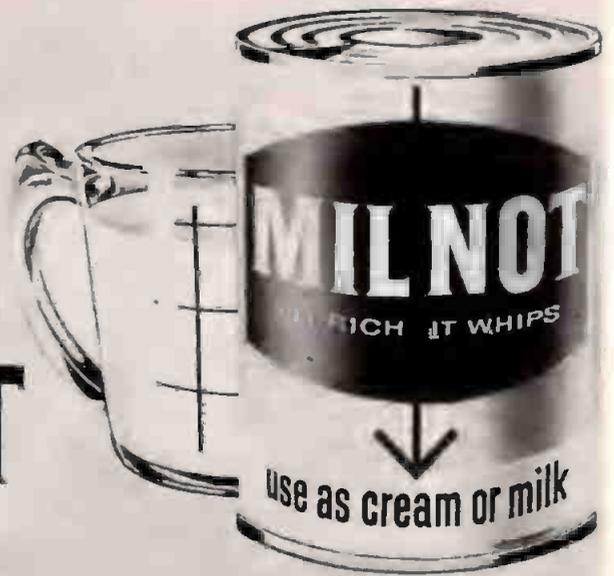
MEDIA SPECIALIST, J. Dolan Walsh doubles as account executive and assistant manager of D'Arcy media department. He is assigned to Milnot because of client's large use of radio.



ACCOUNT EXECUTIVE, Robert P. Ogle specializes in food accounts. "Milnot spots meet the change of pace requirement . . . in sharp contrast to the fare on 'music' stations."



If cows
could...
they'd give
MILNOT



GIANT OUTDOOR billboard complements radio copy, delivers impressions of campaign theme: "If cows could, they'd give Milnot." Billboards appear in Chicago, Indianapolis, St. Louis, Kansas City, Tulsa and Oklahoma City. Radio campaign intensifies preceding holiday weekends.

Walter A. Armbruster, D'Arcy copy director, called on a radio-tv specialty writer, Elinor Ohrn, to develop the idea. When she had completed the commercials—a long series of them—the copy experts, the account men, Dolan Walsh and Mr. Ogle, and John J. Weber of the radio-tv department chose the most suitable. The commercials were then presented to the client on tape, as part of D'Arcy's 1961 advertising presentation. According to Mr. Ogle, approval was immediate.

Retail Scene

Why was approval so fast? Mr. Ogle thinks the commercials were a hit because "Using the grocery, the retail outlet, as the scene for each of the situations portrayed was so natural. The situations themselves were typical, completely unforced. The reactions of the people were so normal. There's the man searching the store shelves for Milnot, aided by a clerk who explains what it is, and the housewife relating Milnot's uses to her husband while shopping."

Here is an example:

WOMAN: I've got to get the potatoes and stuff . . . you go over there and get three cans of Milnot.

MAN: Milnot? What do you do with that?

WOMAN: I just make all your favorite dishes with it, that's all.

MAN: (Indignant) My favorite dish is pumpkin pie with whipped cream. You don't make that with Milnot!

WOMAN: (Chuckles) Oh, don't I? Go get the Milnot, George.

MAN: So maybe the pumpkin pie! But you don't make whipped cream with Milnot!

WOMAN: George, Milnot whips . . . you've been eating it on puddings for the last 10 years.

MAN: Really? Does Milnot cost less than cream?

WOMAN: Costs even less than milk. Now please go get the Milnot, honey.

MAN: Is that Milnot you use on our cereal?

WOMAN: And in ice cream sauces, cookies, waffles, cakes, candies, omelets and meat loaf. And . . .

MAN: (Interrupting) So I'll go and get the Milnot. You always use it in place of milk and cream?

WOMAN: You know what their slogan is: "If cows could, they'd give Milnot."

MAN: Hey, that's a good one! (Going off) "If cows could, they'd give MILNOT."

Pleasant Soft-sell

These are straight, conversational commercials, no musical background, no jingle, delivering a pleasant, soft-sell message. They're listenable, the agency thinks, and have maximum impact and appeal. And using the grocery as a setting gives the client the greatest possible merchandising potential.

Six commercials are in the original package for the client, including three 60-second dialogues and three 30-second monologues, all extolling the uses of Milnot. The campaign went on the air on 27 stations in 23 markets in Milnot's four-state marketing area the week of January 16 to 21. Additional commercials will be added as the campaign progresses.

Media Coordination

This schedule will be co-ordinated closely with the newspaper campaign. Twelve air weeks coincide with the appearance of Milnot's 200-line recipe ads. The remaining radio will be heard in the weeks preceding holidays. Milnot's print ads appear in roughly 130 newspapers in Illinois, Indiana, Missouri and Oklahoma. Outdoor posters are placed in metropolitan areas only.

Radio is used to amplify the same copy line that appears in the newspaper ads and outdoor posters. The spots are aired in daytime only, 9 a.m. to 5 p.m. Mr. Ogle explains that the agency selects stations on a high rating basis. The markets chosen are based on the need for more

exposure in non-metropolitan markets. Working in a four-state area, Milnot can get deep penetration with radio.

Merchandising

"Milnot's regional distribution does not affect radio use except where radio has an over-lap into states where the company has no distribution," Mr. Ogle explains. "For example, we do not use radio in Kansas City, Mo., because Milnot is not sold in Kansas. Any radio buy in Kansas City would be more than 50 percent wasted. To a slight degree, this is the case in Chicago, where there is an over-lapping with Wisconsin.

"Milnot takes full advantage of radio station merchandising facilities. Basically, Milnot does not use station personalities, since we're using ET's and there can be no direct promotion tie-in between them and Milnot salesmen. In-store promotions do tie in with radio commercials," he continues, "because all the point-of-sale material is directed to the new theme—'If cows could, they'd give Milnot.'"

"Considerable research and testing was done to determine the acceptability of the radio campaign, as well as the copy line for the three-media schedule," Mr. Ogle points out.

The result? The client is happy with the campaign, and listener response to commercials has been highly favorable. It is too early to tell whether sales have taken a jump. Milnot insists that it is not thinking about expanding its marketing territory; thus it is a moot question whether the company's use of radio will be enlarged. But if the present campaign pays big dividends, the agency does not consider the possibility of hiking the size of its radio schedule completely out of the question.

Full Distribution

The Milnot Co. was founded nearly 26 years ago, and is headquartered in Litchfield, Ill. It started as a dairy, gradually switched to producing Milnot, its only product. Milnot is a milk compound that is packaged and sold in cans. It has 100 percent distribution in four states. • • •

MILNOT RADIO FACTS

- 1. Milnot spends \$125,000 in regional spot radio each year**
- 2. Spot schedules run on 27 stations in midwestern markets**
- 3. Concentration is on housewives, heavy daytime listeners**
- 4. Thursday, Friday and Saturday are peak shopping, peak spot days**
- 5. D'Arcy holds 52-week radio contracts with 20-week spot base**

How Good Is Your Trade Vocabulary?

This glossary of radio terms, compiled by Ohio Stations Representatives, Cleveland, is intended as a guide of most-used or most-referred-to terms in radio advertising

Any Questions or Comments?

Additions, changes or even deletions are encouraged by those readers finding pause to question or comment on any of the terms appearing in the adjoining glossary.

A

AM—Audio modulation. Am radio is what is listened to on the normal broadcast band. Position on the dial spoken of in kilocycles.

ADJACENCY—Announcements adjacent to programs. For example; After world news or before sports roundup. This information is usually used by agencies in selecting from a list of "avails" or availabilities the times that an advertiser wants to use for his announcements.

AFFIDAVIT—Newspapers and magazines enclose tear sheets of ads with their invoices. Broadcasting stations include affidavits with their invoices to verify that the announcements were on the air.

AGENCY COMMISSION—Fifteen percent commission usually allowed by advertising media to accredited advertising agencies.

ANNOUNCEMENT—A broadcast commercial or advertisement. Sometimes referred to as a spot or a spot announcement.

AUDIENCE BREAKDOWN—Part of an audience survey showing the relative share of the total audience with which each station is credited.

AUDIENCE COMPOSITION—Information which accompanies some audience surveys. It usually shows men, women, teenagers and children listening to each program or station in every 100 homes.

AUDIENCE SURVEY—Study of estimated listening to various stations in a market. Usually shows the percentage of the radio homes in the area which are listening (homes using radio or sets in use); the percentage of the total listeners who are listening to each station (share of audience), and the total number of homes tuned to each station (rating). Some surveys provide additional information such as the age and sex of listeners to each station, the cumulative audience and other desired data.

radio glossary

AVAIL—See availability.

AVAILABILITY—Time open or available for sale on a station.

B

BTA—Short for best times available. Used by many stations instead of the phrase "run of station" because it provides a feeling of greater effort on the part of the station to provide just what the term implies.

BUDGET—An allocated amount to be spent on an advertising campaign or in a given medium, market or station.

C

CALL LETTERS—A station's method of identity. With a few exceptions, those stations located east of the Mississippi start with "W" and those west of the Mississippi with a "K."

CAMPAIGN—Planned advertising drive.

CHAIN BREAK—Refers to the times during or between network programs when a station announces its call letters and gives one or more commercial announcements. Normally, the announcements are referred to as chain breaks.

COINCIDENTAL SURVEY—An audience survey in which telephone inquiries are made to determine what the respondent is listening to at that time.

COMBINATION RATE—Sometimes stations with the same ownership or the same representative or with a geographical tie-in offer a reduced rate if they are bought together.

COMMERCIAL MANAGER—Same as the sales manager. Newspapers or magazines use the title advertising manager.

COMMERCIAL PROGRAM—A program that is sponsored (paid for by an advertiser)—in contrast to a "sustaining program" which is not sponsored by any advertiser.

COMMERCIAL PROTECTION—A specific amount of time allowed by a station or demanded by an advertiser between competitive commercials or programs.

COMMISSIONABLE—Some stations do not allow commissions to advertising agencies on all of their rates. A commissionable rate is one that does provide for agency commission.

CONTINUITY—Advertising copy in a commercial. Sometimes refers to the writing of a program.

CONTRACT YEAR—The 12-month period during which a contract is in effect. This is important in arriving at the frequency discount. If an advertiser agrees to use 312 announcements within a year, this refers to "contract year" determined by the 12-month period beginning with the first announcement. If he uses 500 during the contract year and there is a 500-time rate, he is entitled to that rate and to a rebate for those announcements used at the higher rate. Similarly, if only 100 announcements are used during the contract year, the advertiser is "short rated" (charged back) to the rate actually earned.

COPY—As in all advertising, it is the set of words used to sell; also called continuity.

COST-PER-THOUSAND—Derived from survey data and station rates. The cost—on a given station or network—for each thousand homes or listeners at a given time. Although it usually refers to homes, it is sometimes converted to listeners. 5,000 homes at a \$5 rate means a c-p-t of \$1.

COVERAGE AREA—Geographical area covered by a given station, based on the strength and pattern of its signal.

COVERAGE MAP—A map showing coverage provided by a given station.

CUME—See cumulative audience.

CUMULATIVE AUDIENCE—Total audience which listens to a given station or program over an extended period of time, rather than at any one time.

D

DAYTIME STATION—A station whose license from the Federal Communications Commission only allows it to be on the air during daylight hours. Such a station changes its broadcast hours almost every month, depending upon the daylight hours for the month. It is sometimes called a daytimer. Also see "floating sign-on" and "permanent sign-on."

DIAL POSITION—A station's position on the radio dial. All other things being equal, the lower a station's position on the am dial, the better its signal is expected to be; also known as frequency.

DIRECTIONAL—When a station cannot send its signal out with equal strength in all directions because of limitations in its license from the FCC. It is directional in that there are directions in which it does not send out as strong a signal as it does in other directions.

DISC—A record. Although a regular record can be referred to this way, the term disc normally refers to a transcribed (recorded) commercial.

DRIVE TIMES—Also known as traffic times. The times when there are usually more cars on the road and you can therefore expect greater radio listening from the drivers of those cars. Although it varies from market to market, these times are usually 6 to 9 a.m. and 3 to 6 p.m. or 4 to 7 p.m.

E

ET—See electrical transcription.

ELECTRICAL TRANSCRIPTION—An electrically recorded message. Usually refers to a recorded commercial.

F

FM—Frequency modulation, transmitted on a part of the broadcast band different from am. An fm radio or tuner is needed to pick up the fm signal, considered to be static-free. Position on the dial is given in megacycles.

FIXED POSITION—Usually refers to commercial announcements where the station promises an advertiser that his announcements will be given at a specific time.

FLIGHT—The period during which an advertiser runs his campaign, such as a December flight or an early March flight.

FLOATING ANNOUNCEMENT—One that can run at any time between specific hours.

FLOATING SIGN-ON—Where a daytime station must sign on the air at different times in the morning each month, based on the time of sunrise that month.

FREQUENCY—A station's position on the radio dial; also called dial position.

FREQUENCY DISCOUNT—Most rate cards provide for progressively lower rates for advertisers as they buy more time on the station. Or, as they buy with greater frequency, their rate goes down. As an example, some stations have one rate for one announcement (the same applies to time segments of five minutes, 15 minutes, etc.), other rates for 52, 104, 156 and 260 announcements. These are known as the one-time rate, the 52-time rate, etc. If an advertiser buys 260 announcements in a year, then he is entitled to the 260-time rate—if the station happens to have such a rate. These 260 announcements are to be used within a year from the date of the first broadcast.

FULL-TIME STATION—A station which has a license from the FCC to broadcast for an unlimited number of hours each day. Such a station may be permitted to broadcast 24 hours a day, but does not have to stay on the air for the full time.

G

GENERAL RATE—This rate usually applies to those advertisers whose products have general distribution (beer, soft drinks, meats, foods) because such an advertiser receives a greater potential benefit from the advertising than a local retailer might. A station with a general rate usually has a retail rate, too.

GROSS RATE—Normally refers to agency commission, particularly on a station which charges a net rate (one which does not provide for agency commission). The gross rate is arrived at when the agency commission is added to a net rate.

H

H.U.R.—See homes using radio.

HIATUS—A temporary period during which an advertiser goes off the air.

HOMES USING RADIO—Used in conjunction with audience surveys. It is a figure based on the number of homes whose radios are in use at a given time. It is expressed as a percentage of the total homes in the area being surveyed.

HOOPER—A radio audience survey firm that uses the telephone coincidental technique.

HOUSEWIFE TIMES—Refers to the times of day when housewives are presumed to be the major part of the audience. It is usually a period starting at 9 a.m. and extending to 3 or 4 p.m., depending on the market.

I

ID—Short for identification. Can refer to 10-second announcements.

K

KC—See kilocycle.

KILOCYCLE—Location of a station on the am radio dial.

L

LIMITED HOURS STATION—A station which is not allowed to broadcast fulltime, but which is not necessarily limited to daylight hours.

LIVE COPY—Advertising copy that is to be read by the announcer, in contrast to recorded commercials or jingles.

LIVE TAG—Message delivered by the local announcer at the end of a recorded commercial. This might give the address of a local dealer, the price or other information.

LOCAL RATE—Another way of differentiating between the rates charged different types of advertisers. It is usually used by stations that also use a national rate and applies to advertisers whose headquarters are in the home city of the station—whether they be retailers or firms with broad distribution such as meat packers.

LOG—A record kept by each station showing the times that programs went on and off, the times that each announcement went on the air, technical difficulties and other pertinent data. It is required by the FCC.

M

MC—See megacycle.

MV/M—See millivolt.

MAKE-GOOD—A program or announcement put on the air to make up for a program or announcement that was scheduled but did not run—possibly due to preemption, technical difficulties or error.

MEDIA—Various ways in which to advertise—radio, tv, magazines, outdoor, etc.

MEGACYCLE—Location of a station on the fm radio dial.

MILLIVOLT—A unit of measure to show the strength of a station's signal in a given area. Usually referred to as 2 MV/M, 0.5 MV/M and sometimes 0.1 MV/M when discussing a station's signal strength at various distances from its transmitter.

MINUTES—60-second commercials.

MONITOR—When the programming and/or commercials of a station are tape recorded by an agency, advertiser or another station.

MULTI-SPOT PLAN—A special plan or package rate for announcements. It is usually lower than the rates on the same station using the frequency discount.

N

NATIONAL RATE—Another way of arriving at rates charged to different types of advertisers. Normally used on stations which also have a local rate. It usually applies to advertisers whose home base is not in the same city as the station and whose distribution is widespread.

NATIONAL REPRESENTATIVE—A firm which sells time for radio stations calling on advertising agencies and accounts in the major advertising markets, like New York, Chicago, Detroit, Los Angeles, among others.

NET RATE—This rate does not provide for the commission, so that an agency usually adds its commission to the rate before billing the client.

radio glossary

NETWORK—A group of two or more stations that are affiliated with each other because of common programming (either live, tape or transcribed) and/or because time can be purchased on the network through one order. The extent of network programming carried by each affiliated station often varies.

NIELSEN—A radio audience survey firm that uses a combination of special electronic meters in a certain number of homes plus diaries kept by listeners in other homes.

O

OFF WEEKS—Some advertising schedules call for advertising to run for certain weeks and to be off the air during other weeks. The weeks that they are not on the air are called the off weeks.

ON WEEKS—The opposite of off weeks, this term refers to those weeks when the fluctuating schedules are on the air.

OPERATING HOURS—Actual hours that a station is on the air.

P

PACKAGE—A particular combination of announcements that is put together to earn a special rate. Sometimes known as a plan.

PARTICIPATING PROGRAM—A program in which commercial announcements are inserted, in contrast to a sponsored program paid for by one advertiser. A disc jockey show is a good example of what is usually a participating program.

PARTICIPATION—An announcement in a participating program.

PERMANENT SIGN-ON—The time that some daytime stations go on the air—those which are licensed by the FCC to go on the air at a specific time regardless of the time of sunrise.

PICK-UP—The point from which a program is "picked up." This could be a remote broadcast from a shopping center or a pick-up of a sports program from another station or from the place where the sporting event is being held.

PLAN—Generally the same as a package. It is a plan by which certain announcements can be purchased at a saving.

POWER—The number of watts of power that a station uses to transmit its signal.

PRE-EMPT—To replace a regularly scheduled program with something of greater interest or importance at the time. Pre-emptions often are made for political broadcasts or for sports broadcasts.

PREMIUM PROGRAM—A program which, because of its large number of listeners or exceptionally expensive production cost or because of the valuable time that it is on the air, is charged for at a premium rate—above the regular rate card rate.

PREMIUM TIMES—Times of the day that a station considers sufficiently valuable to be worthy of a higher rate (driving times, for example).

PRIMARY COVERAGE—The basic area covered by the primary or strong signal of a station.

PULSE—A radio audience survey firm that uses the in-home interview technique or recall method.

R

R.O.S.—See run of station.

RATING—An indication of the total number of listeners to a station based on survey data. The figure is a percentage of the total homes in the area covered by the survey that are listening to a given station.

REBATE—Amount earned by an advertiser when he uses more announcements than the amount for which he contracted, so that he earns a better rate.

RECALL SURVEY—An audience survey that asks the respondents to recall what they listened to at a particular time.

REGIONAL COVERAGE—The area covered by some stations which goes beyond its own local listening area.

REGIONAL RATE—Rate charged by some stations for advertisers whose headquarters are outside of the station's local area but which are in some logically restricted geographical area, such as the same state.

REGIONAL REPRESENTATIVE—A representative who sells time for a station outside of a station's own market, but within a relatively restricted geographical area, in contrast to a national representative whose territory embraces the whole country. (An example of a regional representative is Ohio Stations Representatives.)

REMOTE BROADCAST—A broadcast which is done from some place outside the regular studio.

RENEWAL—The extension of an existing contract on or before its expiration date.

REP—See national or regional representative.

RETAIL RATE—A rate that applies only to those firms doing business on the retail level. This rate is sometimes used by stations that have a general rate for those firms whose products are available for general distribution in many outlets.

RIGHTS—Amount charged to a station for the right to broadcast special events. It usually refers to charges for sporting events. If the program is commercial, the sponsor usually assumes this extra expense.

RUN OF STATION—Announcements purchased on a run-of-station basis give a station the right to place the announcements wherever they please in a given broadcast day.

S

SATURATION—Use of a heavy schedule of announcements to get the advertiser's message across to as many listeners as possible as often as possible.

SCHEDULE—The actual advertising run by an advertiser during a specific campaign.

SECONDARY COVERAGE—Additional outlying area covered by a station beyond its primary coverage.

SEPARATION—See commercial protection.

SETS IN USE—This refers to figures determined through

audience surveys which estimate the percentage of homes that are using their radios at a given time. This figure is synonymous with homes using radio.

SHARE OF AUDIENCE—This term used in audience surveys refers to the percentage of the total audience at any particular time that is listening to a given station. That is a *relative* figure which shows a station's importance in comparison with other stations in the area, in contrast to a rating which is an *absolute* figure showing the total audience listening to a given station.

SHORT RATE—A charge made back to an advertiser who does not use a sufficient amount of advertising to earn the rate at which his advertising was purchased.

SIGN-OFF—The time that a station goes off the air. This can be compulsory, as in the case of a daytime station, or it can be the time when a full-time station goes off the air based on its own decision.

SIGN-ON—Time that a station signs on the air.

SINGLE RATE CARD—Refers to those stations who use one rate for all types of business—local, retail, regional, national, etc.

SIXTIES (60'S)—Sixty-second announcements.

SPONSOR—A radio advertiser. Normally refers to an advertiser who pays for a specific program although it is often used to refer to any radio advertiser.

SPOT OR SPOT ANNOUNCEMENT—An advertisement on the air that is usually 10, 20, 30 or 60 seconds long.

SPOT RADIO—Generally refers to non-network use of radio advertising by a national or regional advertiser. It permits an advertiser to make a market by market, station by station purchase. In Canada, it is called selective radio.

STATION BREAK—Those times during a program when a radio station identifies itself by giving its call letters and the name of the city from which it broadcasts.

STRIP—A program which is purchased on a regular basis throughout most of the week, like Monday through Friday or Monday through Saturday at the same time each day.

SURVEY—See audience survey.

SUSTAINING PROGRAM—A program which does not carry paid advertising.

T

T.F.—See til forbid.

T.F.N.—Til further notice. Used by some stations instead of til forbid (T.F.). The term refers to an advertiser who has given no termination date and, therefore, the advertising will stay on at the same time or times "til further notice."

TAG—Announcement added at the end of a regular commercial. See live tag.

TALENT—A sometimes loosely used expression referring to the performer on the air.

TALENT FEE—Some programs require an additional charge beyond the regular rate card to reimburse the talent who does the program.

TENS (10'S)—Ten-second announcements.

THIRTIES (30'S)—Thirty-second announcements.

TIL FORBID—An advertising schedule which does not have a fixed expiration date. It is allowed to run til forbid by the advertiser.

TIME CLASSIFICATION—Some stations charge different rates for different times of the day or night and they differentiate between these times by classifying them. Such designations are often class AA, class A, class B, etc.; some stations do it by extra charges for drive times, etc.

TIME SEGMENT—Specific time period such as 9:30 to 9:45 a.m.

TRAFFIC DEPARTMENT (AGENCY)—The department in an agency that handles the mechanics of getting commercials to the stations with all necessary instructions.

TRAFFIC DEPARTMENT (STATION)—The department that handles the scheduling of commercials in a radio station.

TRANSCRIBED PROGRAM—A program which is not being broadcast directly on the air. Mechanical reproduction (tape or a record) is used when the program is prepared so that it can be broadcast at a later date.

TRANSCRIPTION—See electrical transcription.

TRANSMITTER—That part of the station's equipment that actually sends the signal out on the air.

TUNE-IN—Another phrase used in conjunction with audience surveys similar to sets in use or homes using radio.

TWENTIES (20'S)—Twenty-second announcements.

W

WATTS—Refers to the amount of power that a station is permitted to use in transmitting its signal. • • •



Len Auerbach, head of Ohio Stations Representatives, Cleveland, undertook the compilation of this glossary of radio terms because he found that "to many people, the trade phrases that are often taken for granted are completely foreign to them."

The representative firm is five years old, handling large and small Ohio stations as the representative in Ohio only. Sometimes the organization covers a complete geographical area, like Central Ohio. Recently, OSR has been expanding its station list by including stations in states surrounding Ohio for Buckeye representation only.

Trends in Programming



Robert Hyland, general manager of KMOX St. Louis, details *At Your Service* programming, seven hours of talk and information fare.

I've been asked to describe our afternoon talk format *At Your Service*—a program approach we believe is the spearhead of the current trend to talk programming in the radio industry.

At Your Service was a drastic program change, made just a year ago this week. That is, it was drastic



Gordon McLendon, owner of KLIF Dallas, explains why he emphasizes news remotes throughout daily schedule. He believes that news is both promotion and programming.

In 1953, KLIF in Dallas was one of the first radio stations to discover the rating dominance which could be achieved by a new type of music and news formula. That formula was music and news *plus* razzle-dazzle promotion.

KLIF was the first radio station in America to stage a \$50,000 Treasure Hunt in which the \$50,000 was found. KLIF originated a copyrighted "Rear Window" game through which we were able to put stickers on the rear windows of over 50,000 Dallas automobiles. KLIF brought the flagpole sitter back to



Frank Gaither, general manager of WSB Atlanta, underscores the need in today's radio for a station to have an easily recognized sound that is distinctive.

Our programming activity covers a wide field. We take the FCC requirements literally and offer programs in all categories.

But we do it in a modern, streamlined manner, and with a unified approach that ties everything together into a single package every day.

We feel this is a vital new trend in broadcasting — the concept of a closely-coordinated, easy-to-recognize radio. A personal companion-type of radio that is versatile, dependable and operates like clockwork in providing information, entertainment and services.

Our "distinctive" sound comes from: (1) A unified music policy con

News, talk and achieving identifiable sound are highlights of programming changes as revealed by these executives at RTES Roundtable session in New York

on the surface with its complete elimination of all recorded music for seven full hours daily. But such a change was less sweeping on KMOX than it might have been on many other stations.

For the past six years, "The Voice Of St. Louis" has broadcast what we regard as the widest range of pro-

gramming. Even with the coming of television, we did not abandon our creative approach to radio. We continued to schedule full-scale documentaries on local problems. We proposed and won approval for the plan now used nationally to employ Conelrad warning signals in weather emergencies.

We were the first station to broadcast during a heart operation; the first in the Midwest to broadcast stereophonically; the first commercial station in the nation to carry a college credit course; the first in St. Louis to editorialize. To amplify a bit on this last point, we have broadcast forty editorials . . . fully-re-

prominence, then staged a world-record breaking marathon airplane flight in which our pilots stayed aloft 50 days and nights.

The station staged the provocative "Star of Anakie" contest, in which we gave away to a lucky housewife the world's second largest star sapphire—437 carats—to wear for one week at Christmas time. The insurance alone on the sapphire cost us \$3000 for the week.

But with all our good fortune, it always seemed to us that our leadership might rest on shifting sand. The formula was hardly a secret in a few

months. What was to prevent imitation? What would happen when the public was surfeited with stunts and ballyhoo and giveaways and the frill of promotion? What happened when all the music and news stations sounded the same—pop music with disc jockeys and scores of gimmicky promotions?

We thought that we had the answer—and we did. While we made the most of giveaways and other flashy promotions, KLIF earlier decided that there was another type of promotion that would endure, was largely not copyable, and repre-

sented a concept that most competitors would not figure out. The concept was that promotion by means of giveaways or stunts was merely one way of bringing excitement and vivacity to a radio station—and that news, properly done, could lend the same sort of sparkle. Colorful coverage of a continuing news story could produce more stimulation among listeners than the biggest contest or stunts.

Thus, KLIF built its real promotional foundation upon news—on-the-spot mobile news, with a fleet of mobile reporters, more than 12,000

trolling the quality and variety of all songs played. (2) A closely-coordinated news operation on a minute-by-minute basis, and a plan of procedure that allows integration of news reports into any program at any time. (3) A programming concept that requires every program to be developed as a public-service vehicle. Every show must be more than mere entertainment. (4) And finally, each program should involve a degree of audience participation.

We feel that this matter of audience participation is most important because our station's relationship with our listeners is uniquely intimate. And they do think of WSB

as a real-live person. The "station" gets far more daily fan mail than any personality on our staff.

As you might imagine, a proud and possessive audience like this is quick to praise and just as quick to criticize. And they are eager to give us helpful advice, opinions, criticisms and suggestions.

We call on this audience in many ways to help maintain what we consider a partnership-in-programming: (a) We have a Family Fair party line where they can voice their opinions each day. (b) We have daily mailbag features where their letters are read on the air. And we offer modest prizes for riddles, jokes and mem-

ories, embarrassing moments, poems and other such material which our ingenious listeners supply in copious amounts. (c) We have programs such as Public Opinion on Parade, Pop Call and Nightbeat that travel all over greater Atlanta—into homes, business houses, social and special events — carrying our live microphones to the people.

(d) We have Witness, Audio and Music Man that bring the audience to our studios. (e) We have a daily two-hour question-and-answer program called Contact that gives any listener a quick reference service available with just a phone call. (f) We have three hours of daily musical

"We've learned that meaningful programming can attract ratings."

searched pieces a minimum of five minutes in length. In the opinion of local civic leaders, several have helped to change the course of political events in our area.

We continued to carry a variety of service programming . . . from a complete farm information series to a morning prime-time feature saluting various health and welfare agencies. Our microphone was the most mobile in the Midwest . . . Moving from court room, to school room, to police station, wherever news was being made or special events of local significance were taking place. We also carried a variety of music from

popular to symphonic and opera, and play-by-play sports including baseball, professional basketball and football, and high school and college basketball and football. Our audience expected exciting, different, more rewarding programming from our station, and we gave it to them. *At Your Service* was programmed in an ideal setting of full-range radio.

At Your Service in itself has captured the imagination and won the acceptance of our audience in a manner un-matched in my eighteen years of experience in the radio business.

Despite the fact that much of our program falls in so-called housewife

"Colorful coverage of a continuing news story could produce more than the biggest contest."

remote news broadcasts every year, nearly two an hour. We told Dallas, and correctly, that if you lived in Dallas, you dared not turn off KLIF if you wanted to know what was going on. We advertised ourselves as tomorrow's newspaper now, and we were and are. Our managing editor's job is in jeopardy if there is any story in the newspapers which hasn't been on KLIF hours or a full day before.

Our radio station, for one, has begun to do battle with newspapers. We have the advantage of radio's electronic news plant—far more economic than the bulky, unwieldy, uneconomic newspaper plant. Our

radio stations need no linotypers, no proof readers, no headline writers, no endless supply of newsprint, no delivery boys nor circulation staff. We have in addition the warmth and emphasis of the human voice. In our towns, radio is assuming its rightful place as a competitive news medium and one day we will be dominant.

We localize most of our news stories. We have a list of 500 top citizens in our cities. We subdivide that list into top oil leaders, top banking and industrial leaders, top society women, educators, etc. When a wire story arrives about a development in the cotton market, we immediately call a top local cotton

"We are a vital, active participant in the life of our community."

programs, where listeners actually fill the role of program director and supply lists of songs to be played. (And I might just add here that in many songs—listeners exhibit not only good taste but excellent showmanship.)

And speaking of being smart, we are constantly amazed at the wit and wisdom displayed by thousands of people who take part in our numerous games and contests. The public has an uncanny ability to come up with winning answers and clever suggestions—regardless of the subject matter. We don't offer expensive prizes or golden inducements. As a

matter of fact, most of our games offer a top prize of seven dollars and a half. We're 750 on the dial—so a prize of 7-50 cash is a "natural."

And if you wonder what people will do for 7-50 cash, I might tell you that more than 1,500 listeners responded when we asked who could write the call-letters, "W'SB," the most times on the back of a simple postcard. And guess how many times the winner was able to accomplish this task? A young man in LaGrange, Ga., spent three days and three nights working on this project and ended up putting our call letters on the back of an ordinary postcard 56

time, our producers inform me that nearly half of those who call to our early-afternoon telephone feature are men in their cars. In fact, these gentlemen ask our producers to "hold the answers" until they can rush back to their cars from a pay phone booth. This is concrete evidence of a new broader, audience base for our programming.

Let's analyze the program. The first hour from noon to 1 p.m. is called *Your World Today*. It features our news editor as coordinator, who calls in correspondents from all parts of our listening area and receives special reports from our

leader, from our list, record his comments and localize the national story around him. We get hundreds of these local names on the air each day.

Thus, this KLIF "newspaper of the air" has proved that there is a new type of promotion in radio—and that is news, vivid, exciting news.

And there is a collateral advantage of a fine news department which has benefited us—and our sponsors—materially. That advantage is in the prestige and believability which competent news coverage lends to a radio station.

In 1961, we plan to have 11 men on our news staff—our managing

hundred times. We checked it with a microscope and proved it to be true.

Earlier I mentioned our round-the-clock, mobile news service. Perhaps I'm immodest but I consider it the best in the South and one of the best in the nation. Our station programs seven 15-minute newscasts a day, 40 five-minute newscasts a day, a daily news-in-depth program, numerous daily special reports and interviews and on-the-spot news coverage at any moment. Our reporters are constantly on the go, and our microphones are on hand wherever local news is being made. We are a

KMOX Washington correspondents. The topics range from a local gas price war to an interview with the St. Louis policeman who was part of the special security precautions at the inauguration. Listeners have a chance to express their opinions in a "mail bag" on topics of the day. The CBS network features are integrated into this hour . . . as they are throughout the entire seven hours.

The next hour from 1 to 2 p.m. is one of the most popular of the afternoon, the guest of the day is either a physician (we ask doctors in all specialties) or a qualified marriage counselor. The guest is inter-

editor, and three other desk men, a crime and violence editor, a sports editor, a business and political news editor, a society editor, an editorial writer, an entertainment editor and a local and civic events editor. When this is done, we will offer even more effective competition to the daily newspapers of our cities.

In our cities, whenever there's a fire, a murder, an important City Council vote, the announcement of a new building development, whenever the jury is coming in—KLIF's mobile news units are on the spot to report that news directly, and we break into all programs—as we've said, on an average of almost twice

vital, active participant in the life of our community.

Thanks to our flexible programming policy, we can—on a moment's notice—integrate a news-or-traffic report into any program we are broadcasting. Sometimes they come thick and fast, from our helicopter, our radio cars, by telephone—especially when our reporters are scattered at critical points around Atlanta and across the State of Georgia.

But we fit the unexpected reports into place neatly and briefly—as simply as if they were all planned in advance.

I also mentioned earlier our uni-

viewed by a staff member to set forth the topic . . . then the phone lines are opened to listener questions. We get hundreds of phone questions daily. They jam our switchboard and spill over into the exchange. We assure you our listeners ask frank questions . . . and they receive frank answers. This segment is as adult and provocative as a hard-hitting magazine article. The topics have ranged from such delicate medical problems as uterine cancer to such delicate marital problems as the "eternal triangle."

The first segment of our next hour

(Cont'd on p. 52)

an hour. This is fast, exciting radio. We editorialize constantly—and hard. Not against sin and dope and motherhood—but editorials of decisive position on controversial issues. Our most recent editorial calls American labor unions to task for beginning to price us out of the foreign market and points up the inherent dangers to our economy in a loss of our international market place. Our radio editorials are far more effective than newspaper editorials, for we reach John Q. Public—the guy that just never reads the editorial page.

Thus, our radio stations reveal

(Cont'd on p. 53)

fied music policy. Every musical recording that arrives at our station clears through the office of our programming manager. He and a small committee of assistants must approve a new record before it goes into our library and similar care is taken in selecting these "approved" records for us on individual programs.

Our music varies from brand-new 45s to albums of Broadway show tunes, semi-classical and classical melodies. We are concerned not with the classification of a song, but merely how it sounds. If it is melodic, tuneful, produced and per-

(Cont'd on p. 54)

question and answer



THE QUESTION:

What is the relationship between the advertising agency and the expanding independent program and commercial producer?



Mr. Ratcliff is director of radio and television production at N. W. Ayer & Son Inc., New York. "Certainly," he says, "we take advantage of the creative assets of the facilities supplier, but the responsibility for such creativity is not delegated or relinquished to that supplier."

WILLIAM RATCLIFF ANSWERS:

 The development of good advertising salesmanship is at best a most complex undertaking with the multiplicity of inter-related client problems of distribution, marketing, merchandising, public relations, corporate image, competitive products—all to be considered, evaluated and related to both the program structure and the commercial concept and its execution.

In examining this question therefore, we must separate the program production and the commercial production, for N. W. Ayer's philosophy of these two relationships is different one from the other.

Our program department has two

alternatives in establishing broadcast programming for our clients.

In some instances, to answer these multiple advertising problems, our program department creates a program from the initial idea to the polished format and carefully selects an independent outside organization to physically produce the program series. Here, our program supervisor guides, counsels and directly assists the producing organization in all program details, never relinquishing creative responsibility to that producing organization.

In other instances, we buy a program which answers clients' needs and which has been created by an independent producer who retains program control subject only to our guidance in the area of protecting

the clients' interests.

Our commercial production department, however, consistently maintains all creative responsibility for broadcast commercial production. In this area we select a production facility on the basis of physical qualifications for the particular assignment and our creative people (copy, art, production) are held responsible for both the technical excellence and the creativity of the commercial.

Certainly, we take advantage of the creative assets of the facilities supplier, but the responsibility for such creativity is not delegated or relinquished to that supplier.

This then is the philosophy of N. W. Ayer's working relationship with production suppliers and one which has worked well for us and for our clients. • • •

they like

talk

in Detroit

(and fine music, too)

We were sure of it all along—and now Nielsen confirms it! WWJ's four-hour week night block of good talk and fine music attracts more listeners than any other programming in the time period.*

HOUR OF INFORMATION

6:00	.....	WWJ News—Dick Westerkamp
6:15	.....	Sports—Budd Lynch
6:25	.....	Our Changing World—Earl Nightingale
6:30	.....	Business News—Britton Temby
6:40	.....	Weather—Sonny Eliot
6:45	.....	Three Star Extra—Ray Henle

PHONE-OPINION

7:05,.....Following NBC News on the Hour, Bob Maxwell presides over WWJ's open forum of the air, literally the talk of the town.

FAYE ELIZABETH

8:30.....Detroit's First Lady of Fine Music provides the finishing touch with a feast of melodic masterpieces.

Here's the programming, the audience, the station that spell exceptional sales opportunities. Call your PGW Colonel or your WWJ-Radio local sales representative for availabilities.

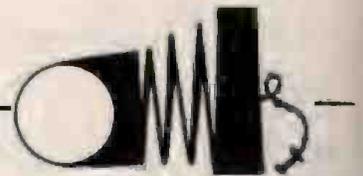
**Source: Nielsen Station Index, Detroit, November-December 1960*

WWJ AM and FM RADIO

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS



A Quick Glance At People, Places And Events Around Radio-Land



CELEBRATING 25 years of "togetherness" are Frank M. Headley and Dwight Reed, co-founders of H-R Representatives Inc. On a 23-day Caribbean cruise are (l. to r.) Bud Finch, of WELI New Haven, Mr. Reed, Capt. Hugh L. Switzer, Mr. Headley and Dick Davis, WELI president. The station is celebrating 25 years with H-R.



HOMETOWN HERO, Jack Dempsey returns to his birthplace, Salt Lake City for "Jack Dempsey Day." As part of the celebration, Will Lucas of KALL interviews former heavyweight champion.



THE BUFFALO BILLS are joined by Al Ross of WRC Washington, D. C., during intermission of a barbershop concert in the Capital City. The song festival was part of the Barbershop Society's all out effort to "Keep America Singing."



HEARTS AND FLOWERS at KFRC San Francisco. Promotion manager Bill Sweeney (r.) explains to a passerby that the oversize valentine on the sidewalk was the winning entry in station's Valentine Contest. Those are real stuffed birds on a gilt tree.



WINNER of four tickets to the movie "Where the Boys Are" is Patty Jackson. Contest was a promotion on Dan Sorkin's (pictured) morning show over WCFL Chicago.



FOOD AND CLOTHING for the needy in Welch, W. Va. is being provided by the listeners of WAVA Arlington, Va. The station ran a four-day appeal for warm clothes and food supplies for the stricken area. Loading van are station personnel.



ACCEPTING the first annual "Mike Award" presented by the New York chapter of Broadcast Pioneers is James D. Shouse, chairman of the board of the Crosley Broadcasting Corporation. He accepts for WLW Cincinnati. Commentator H. V. Kaltenborn makes the presentation while Arthur Simon, chapter president, looks on. Ceremony was at the Latin Quarter,

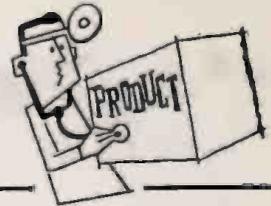


SHORT WAVE is the method now employed by WXLW Indianapolis for getting remote interviews and covering news conferences. Shown trying out the equipment on Hoosier Governor Matthew Welsh is Bob Rutherford, WXLW News.

FARM DIRECTOR Hugh Ferguson (c.) of WCAU Philadelphia explains his farm programming to the visiting inspection team of agricultural information specialists from Japan. To Mr. Ferguson's left are Thomas J. Swafford, general manager of WCAU and agriculture expert on broadcasting Wallace Kadderly.



commercial clinic



Informal, Live Commercials Picked to Establish Confidence in New Coffee

When the Manger Hotel chain decided late in 1960 to put its hotel coffee on the consumer market in competition with established brands, it picked one of the toughest markets in the country to crack. Marketeers, distributors and others advised, "Start anywhere but New York City."

But by January 9, Manger had formed its own distributing company, Park Avenue Foods Inc. Since that date, Manger Hotels Coffee has found its way to New York's supermarket shelves in more than 10 chain operations.

Taking a plunge into the country's most complex market is not an easy thing, Park Avenue's agency, The Wexton Co., New York, admits. The challenge to the company and the agency is no small one, but the rewards are high if the gamble pays.

Radio and television are the media picked to put Manger Hotels Coffee in New York kitchens. The copy line is a direct follow through on the campaign of the National Federation of Colombian Coffee Growers which emphasizes coffee's quality.

"We don't think any other coffee blend has followed the lead of the coffee growers in emphasizing Colombian content," remarks William Muser, president of Park Avenue Foods. The high Colombian coffee content of the Manger Hotels brand is, therefore, the pivot around which commercial copy revolves. Exact ratio of Colombian coffee to others in the blend is a "secret," but Manger is advertised as having "the highest Colombian content of any coffee blend."

"New Yorkers have been 'beaned' to death by the commercials of other coffee advertisers," comments Adrian Price, account supervisor at Wexton. "We simply explain the fact that our blend is better, richer for its Colombian content. And as far as price is concerned, we try to put across the idea that you 'get only what you pay for.'"

The agency has started its radio advertising with the premise that an informal, "ad-libbed" commercial is the best. Its spots on WCBS New York are done by Jack Sterling on his morning show and Allen Gray on the *Allen Gray Show* from 12:20 to 1 p.m. Both ad-lib their own spots from a fact sheet prepared by Wexton.

The fact sheet is the most flexible from the advertiser's point of view and gives an opportunity to frequently vary copy. For instance, Mr. Muser recalls he got the idea to insert some background on the development of the coffee by Manger Hotels for exclusive use in its hotels. So the facts were assembled for a new fact sheet and the following week the copy dwelled on the coffee's history.

The announcers told that a special blend was developed by the Manger Hotels before they first opened back in 1908. Later, the coffee came to be so cherished by diners that the hotel started packaging freshly ground coffee in bags which were sold in the hotel. And now, of course, 53 years later, Manger Hotels is so convinced of the quality and popularity of their blend that it is being actively marketed in tins for the first time.

In picking the radio personalities for the spots, Mr. Price remembers that he and his client met them personally before the contract was signed. "We genuinely liked the people, and felt that they could deliver sincere, convincing commercials for the product."

The strong personality identification that radio announcers enjoy is one of the reasons Wexton chose radio for its daytime advertising. "Listener loyalty gives us strong 'play-back' from our radio advertising," comments Martin Brucker, account executive for Park Avenue Foods.

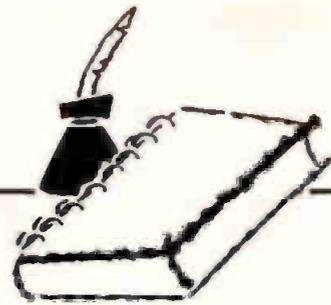
The distribution pattern for the coffee further supported the choice of radio. "Radio is an answer to the problem of how to follow our distribution," Mr. Price explains. "It blankets and pin-points listeners in Manhattan, Brooklyn, Queens and Long Island. With radio we can definitely reach the housewife, who is, after all, our most important customer."

The future depends on progress in establishing the brand in New York. Mr. Muser hopes for a gradual, steady rise in demand for Manger Hotels Coffee there before going to other markets. As the product grows in acceptance, merchandising and advertising will expand. • • •



MEETING BEFORE campaign are (l to r) Allen Gray, WCBS New York, Dr. William Manger, Julius Manger, Jack Sterling, WCBS.

Station log



► **News:**

KRAK Sacramento, Calif., has introduced a new programming scheme entitled *Continuous News Service*. Rather than scheduling its news programs at regular intervals during drive times, the station will offer short news items between 7 and 9 a.m. and 4 and 6 p.m. The news breaks will be inserted into the programming of music, time signals, weather and traffic checks.

In addition to the coverage WCSH gives to the activities of the Portland, Me., city council every two months, the station has added a new program, *City Report*. The station states that "*City Report*," broadcast directly from city hall by Howard Nielsen each weekday at 12:30 p.m., covers subjects of interest going on at the city hall, activities of the municipal court, police and fire departments, and currently the subject of urban renewal. The station reports everything possible has been done by city officials, especially the city manager, to make this a smoothly functioning broadcast. Space and equipment have been provided to the station and council members and city officials have given freely of their time and information.

As the annual Mardi Gras got under way for its week of fun and merriment, WSMB New Orleans discov-

ered that crowd attendance was slipping. To help alleviate the problem, the station went on the air with an editorial decrying the violent attitude expressed by some of the local citizenry during the recent school desegregation activity. WSMB expressed the hope that agreement could be reached on both sides, so that everyone could participate in the fun and joy of the holiday.

► **Programming:**

With spring comes baseball and with baseball comes new and renewed schedules. WBAL Baltimore reports that it will continue to broadcast all the regularly scheduled games of the Baltimore Orioles. In addition, the station will air 12 pre-season exhibition games from Miami, Daytona Beach and Richmond, Va.

The world champion Pittsburgh Pirates will be covered by KDKA again this season. The station reports that coverage will be extended to a lineup of stations in Pennsylvania, Ohio, West Virginia and Maryland. Sponsors for the games include the Atlantic Refining Co., the Iron City Brewery and the Ford Dealers of Western Pennsylvania.

Utilizing the format of its *Phone-*

Opinion show, WWJ Detroit has inaugurated a similar program for teen-agers. *Teen-Opinion* is an hour-long Saturday afternoon phone-in program hosted by 15-year-old high schooler, Nat Keller.

► **Public Service:**

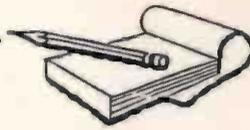
In a special effort to promote the National Heart Fund, KPHO Phoenix has created a Heart Fund contest. The station states, "Listeners are asked to complete the sentence, 'I will contribute to the Heart Fund because ...' Writer of the winning letter will receive a dinner for two at one of the Valley's leading restaurants, plus tickets to a movie and a corsage." The contest is conducted over the *Bob Furry Show* since Mr. Furry is a member of the National Disc Jockey's Committee for Heart Fund.

Another fund raising activity was sponsored by WCHB Detroit. An all day broadcast emanating from a downtown Detroit department store was named the *Dollars For Democracy* radiothon. The money was raised to aid the Negro sharecroppers evicted from their homes in Fayette and Haywood counties in Tennessee. . . .

CHECKING the ticker tape are O. Wayne Rollins (r.), the president of Rollins Broadcasting Inc., and Edward T. McCormick, president of American Stock Exchange where Rollins is now listed.



TESTING recently installed equipment to facilitate school closing reports and other essential data sent to WHIL Hempstead, N.Y., are John T. Clayton of WHLI and Earl Nelson of the New York Telephone Co. Device permits calls when station is unattended.



Station Helps Hometown To Win Nationwide Award

Lawrence, Mass., was recently named winner of the "National Downtown Week" competition held last fall. In an effort to aid the Chamber of Commerce in running the operation, WCCM programmed 10 one-minute spots, a 10-minute interview from a downtown site, additional remotes of promotional activities, plus five-and-a-half hours of record spinning from the headquarters located in a vacant store in the downtown area. The station then supplied the local Retail Trade Board with copies of its log listing all broadcasts pertaining to "National Downtown Week."

"WCCM was an integral part of our 'National Downtown Week' promotion last October," said the director of the Chamber of Commerce. "The daily impact made on the thousands of residents in our trading area by radio resulted in larger crowds coming to downtown Lawrence daily to participate in and enjoy the events."

Mozart Birthday Promotion Creates Heavy Response

What started out to be a "fun" promotion with low value prizes resulted in an unusually heavy mail response. In just three weeks the WDOK Cleveland, "Happy Birthday Mozart" contest netted over 11,000 mail pieces.

The contest was neither heavily promoted (six spots a day), nor were the prizes outstanding (WDOK program guides, theatre tickets and record albums), but when 750 responses were turned in after only six announcements had been aired the station knew it had a real promotion in the making. Questions that prompted listeners to write in included, "When was Mozart born? Whom did he marry?" and others.

Time Sell-Out Made on Civic Public Service Promotion

An all-day public service broadcast honoring the opening of a new airport in Asheville, N. C., resulted in a complete sell-out of available time

for the 10-and-a-half hour show, reports WISE* Asheville. Featuring taped interviews with local dignitaries, plus on-the-scene reports of the various ceremonies, the program attracted 41 advertisers. Rather than sell spot announcements, the station sold three-fourths of the time in one-hour segments and the remaining in 15-minute blocks. The station feels that "the trend will be to more program sponsorship as opposed to announcement-only campaigns and that radio volume will, in this way, be increased proportionately to match its value as an advertising medium."

Dealers' Parade Honored By Mayor, Promoted by Station

Saturday, February 4, was "Wheels Away on WJBK" day in Detroit as 150 new Mercurys, Comets and Lincoln Continentals passed in review for Detroit citizens. The day was officially proclaimed "Wheels Away Day" by Mayor Louis C. Miriani. In his official proclamation urging citizens to join him in commending the cavalcade, the mayor said, "The Lincoln-Mercury Dealers Association of Greater Detroit have purchased every available spot announcement and program on WJBK* from Monday, January 23, through Sunday, February 5, 1961, for a radio blitzkrieg designed to sell Dynamic Detroit—the city that put the world on wheels . . ."

The station reports that its "Traffic Copter" hovered above the parade giving on-the-scene reports of the activities below.

Beardless Beard Contest Sparks Sing-Along Day

The Sing-Along fever now sweeping the country has caught on in Akron, O., where WCUE, in promoting its second "Sing-Along-Athon," ran a beard contest. This, however, was not a beard-growing contest. All the entrants had to do was give novel reasons why other people should grow a beard. Many suggested that President Kennedy might do well to don the facial ornament in order to enhance his already distinguished

appearance. According to the station, "The cause for chin-whisker expansion is being given a real boost in northern Ohio by this contest which has been presided over by the 'Mr. Beard' of music, Mitch Miller. Top prize is a year's subscription to all Columbia pop albums and a hi-fi set."

Station Prepares for Third Annual Gospel Singing Fete

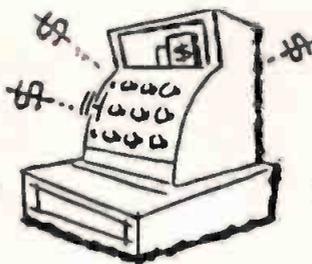
WWRL New York has begun auditions for its third annual "Aunt Jemima Self-Rising Flour Gospel Singing Contest." The station reports, "The contestants are heard Monday through Friday on 'Doc' Wheeler's *Gospel Caravan*, and Fred Barr's *Gospel Time*. Listeners are invited to vote for their favorites, but each vote must be accompanied by the guarantee label from an Aunt Jemima Self-Rising Flour package." Contestants are divided into three categories: Soloists, groups and choirs. According to the station, the top five audition winners in each category will assemble April 27 for the final competition. Admission for that program is two guarantee labels. The station added that over 3,000 were in attendance last year.

Supermarket Chain Contracts Mobile Unit for One Year

As a result of a 13-week trial contract, the Great Atlantic and Pacific supermarkets within the coverage area of WFBL Syracuse, N.Y., have contracted the station's privately owned mobile trailer unit for a period of 52 weeks. A plan has been made whereby the trailer will be parked in front of a different A&P during alternate weeks. According to the station, the trailer is a self-sustaining unit with complete broadcast equipment in the front half and considerable room in the rear for a special merchandising area. The sponsor may use this additional space for such merchandising as couponing, sampling and displaying. • • •

*Denotes stations who are members of the BPA (Broadcasters' Promotion Association)

radio registers



REAL ESTATE

It took only ten weekend spot announcements over CKGM Montreal for Mr. E. A. Wright of Realmont Realities to accomplish the sale of six houses that ranged in price from \$9,000 to \$15,000. The station reports that the houses were advertised over CKGM and nowhere else, and as a result of the sales, the Realmont Realities have signed a long-term contract with the station.

RESTAURANT

When he first opened the Exposition Fish Grotto on San Francisco's Fisherman's Wharf, owner Sil Oliva installed 175 seats. Today he has 350. Much of the credit goes to radio, says Mr. Oliva, who recently signed his yearly contract with KYA San Francisco. And little wonder, for the Grotto has been advertising on radio for 34 years. "KYA helped me build what I have today," he said, "and so long as there's a Grotto, it'll be advertised on KYA."

STATIONERY

The Zac Smith Stationery store of Birmingham, Ala., began sponsorship of a newscast over WATV in 1959. The program runs Monday through Saturday at 8:05 a.m. The president of the firm reports that the commercials "discuss office problems with business men." He attributes many actual sales to this long term association with radio.

SUPERMARKET

Using WRAP Norfolk, Va., the Giant Open Air Super-Markets increased their Negro trade by around a "quarter of a million dollars" in just nine weeks. To do this, the chain used 48 spots a week and one of the station's top personalities, Jack Holmes. The campaign featured an in-store appearance once a week.

THE TRUTH WILL OUT!

According to two September 1960 Audience Surveys in the Kalamazoo Area

WKMI

- In Pulse No. 1 (6 am to 6 pm)
- In Hooper No. 1 (7 am to 6 pm)

Call our BTS Rep. for the Scoop

WKMI

5,000 Watts

Indie—24 Hours a Day

Pulse Metro Area, Sept., 1960; Hooper, Sept. 1960.

In Rochester, N.Y.

People Are Switching

FROM "TIRED" Radio

TO **WVET**
1280 KC

- FOR MUSIC THEY LOVE
- NEWS NAMES THEY KNOW
- COMPLETE NEWS COVERAGE

BASIC **NBC** AFFILIATE

WVET RADIO, Rochester 4, N. Y.
Nat'l Rep.: Robert E. Eastman & Co., Inc.

Radio Builds 20 Percent More Sales Per Dollar Than Newspaper for Department Stores

The results of Radio Advertising Bureau's "department store challenge"—which RAB president Kevin B. Sweeney hailed as "the largest measurement of sales results stemming from advertising in the 75-year history of advertising in the U. S.—are being studied extensively in RAB's annual area sales clinics, being held this month and next in key cities across the U. S.

Radio sales executives attending any of the series of one-day shirt-sleeves sessions are getting an earful of results of the year-long "challenge" experiment financed by RAB and conducted at the Higbee Co., a major Cleveland department store.

They are hearing facts like these:

- (1) Radio produced from six percent to 20 percent for sales per dollar than newspaper. This was in the face of the fact that newspapers were at their best in the test. Reason: Department stores buy the most and best positions at the lowest price, and because studies have shown that the nature of their goods gets the highest readership.
- (2) There is no reason to equate blindly either circulation and dollar return per dollar of advertising investment. In many hundreds of instances, RAB discovered the quality of the audience was more important than the quantity for both newspapers and radio.
- (3) Radio documented its effectiveness in the selling of all types of products—fashion, big ticket, men's clothing, basement.
- (4) It is possible to pack a lot of sell into a minute commercial and still have adequate time for image projection.
- (5) All too frequently, advertising produces nothing—or next to nothing—for its dollar. Whether your advertising be as dominant as a seven-column ad or a 40-spot schedule, there are still times when your ads will pull less than their average.
- (6) Surprisingly, Sunday advertis-

ing, special positioning and color sometimes seems to be no more productive than the average weekday, black-and-white newspaper ad. Radio, too, had its surprises. Many non-premium times out-pulled the higher-cost periods for a wide variety of merchandise.

Together with the session covering the "challenge," salesmen are learning how to close a sale. RAB executives giving the clinics are analyzing some of the techniques successfully employed to expedite that most important act—the client's signature on the contract.

The most basic close, according to Patrick E. Rheume, RAB's director of member service, is the "five decision." The first decision establishes the need for advertising, the second the need for radio advertising, the third step narrows the decision to the salesman's own station. Price and time schedule are the last two steps on the way to the "five decision close."

Other "close" techniques covered include the double question close: "Do you want drive-time or mid-morning hours?" "Will you start right away or the first of the month?"

The other sections of the clinics include a basic radio sales presentation, incorporating many new radio facts, and a collection of money-making ideas used by station salesmen to make difficult sales.

For the first time in the history of the event, the meetings are split on an agency-advertiser basis. Salesmen who make most of their sales through agencies will go to one type of clinic, while those who rely on selling directly to retailers will hear material keyed directly to their needs.

In addition to Mr. Rheume, the following RAB executives are participating in the clinics: Manager Maurice E. "Doc" Fidler, Division Manager Dale Woods, and Regional Managers Keith Andre, Nick Barry and Arthur Jost. • • •

This 24-hour programming policy of all big band music went into effect on January 4, 1960. As a part of its celebration, listeners were asked to write in their reactions to the station's efforts. During an eight-day period, the station aired the requests, offering no prizes and indicating that incentive must come from interest alone.

WRCV felt that though its overall sales were up 20 percent with a national increase of 30 percent and local business up 12 percent, perhaps the new policy was not entirely fulfilling the station's responsibility to the listeners.

In eight days, 11,624 letters and cards were received. Replies were overwhelmingly in the station's favor, it declares.

Steps were then taken to gauge listener profile. "Preliminary tabulations indicated that the mail came from huge purchasing power segments—adult, high income individuals, families and groups. A large number were from teenagers who "discovered" big band music," adds the station.

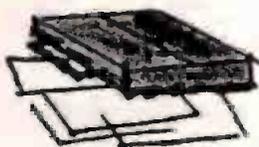
Following are a few examples of the nature and variety of mail received: (In most cases, letters were addressed to the various station personalities)

Norman H. Flores, county commissioner: "Permit me to take this means of expressing my appreciation for your "Big Band Program" which I enjoy whenever I have the chance to listen in. It's a real pleasure to hear the big bands with their fine musicianship, styling and teamwork. I want to thank you for making this program possible."

Post Office Superintendent Morris L. Paul: "... you have the heartfelt gratitude of everyone at this office where the radio provides us with music while we work. Please don't change."

Agency manager for the Equitable Life Assurance Society of the United States, William T. Walsh: "Please let me join the many who have expressed their appreciation to you and WRCV on the type of music which you play on your program. My wife and I greatly enjoy it." • • •

report from representatives



Creative Programming Talent Looms More Important for Stations in '60s

In programming, the trends of today may become the established platforms of tomorrow. As the unilateral music policy gives way to diversification, qualitative research will no longer be wished for, but a reality. As creative people begin to receive top managerial positions, radio will demand more creative talent. And, as stations begin to assume the responsibility of editorializing, they will, in turn, take a more definitive role in the community.

These are a few of the thoughts of George Skinner, director of radio programming services for The Katz Agency Inc., New York, as he reflects on radio's place in the sixties.

Mr. Skinner feels that people tend to evaluate radio subjectively, that their own personal preferences naturally invalidate all other types of programming for which they have no affinity. "It's not unusual," he points out, "for a listener who can get good music from two or more stations to complain about a station that plays the currently popular tunes. Oddly enough, it is more unusual for a listener to one of the modern, fast-paced stations to advocate forcing a good music station to play their kind of records. As a rule, they simply don't listen to the good music station."

But even more damaging, notes Mr. Skinner, is the misguided judgment of what is and what is not good public service programming. "They complain that abbreviated public service announcements cannot be as good as half-hour interviews with the good ladies of the charity bazaar. They can't comprehend that a well-produced one-minute announcement, heard frequently enough, reaches more people effectively than a dull half-hour one-shot.

"In the sixties," he continues, "I believe we can look forward to more diversification, less preoccupation with any one kind of music and the eventual separation of the men from

the boys. As stations become more diversified in their programming approach, each will attract a different kind of audience. This will necessitate something more than the quantitative research that is so important today.

"Already, there have been inroads. Specialized stations have been successful in selling the kind of audience they have, even though the numbers in the rating books might not be impressive. More and more agencies are beginning to direct their commercials to a certain caliber audience, rather than determine their buys strictly on mass impressions."

Creative talent will play an important role in helping radio to meet the challenge of the new decade, Mr. Skinner points out. "There has been a loud cry in the broadcasting field for more of this commodity, and many people have expressed ideas about developing it. But while others approach the problem from an academic point of view, radio has already started encouraging people to think beyond the confines of convention. In some cases, creative people already have been taken out of their usual vacuum, and have been promoted to top managerial positions. The premium on new ideas has opened new avenues to creative people who have been stifled in an atmosphere of conformity."

As editorializing finds its way into more programming policies, Mr. Skinner feels that "Its influence will wield considerable power in the formulation of community image. Editorializing has been the traditional activity of newspapers, but in too many cases the newspapers have abdicated this field. Because of its unique flexibility, this leaves radio as the heir apparent. Radio will assume this responsibility in the future and the daily editorial will become a standard commodity on many more progressive stations." • • •

CONSIDER THESE

PROGRAM SERVICES . . .

"TOMMY ARMOUR'S GOLF TIPS"

"MARGARET THOMPSON'S
FOOD FEATURES"

"THE INSURANCE QUESTION BOX"

"SWEET SOUNDS AND HARMONIES"
—poetry—

"THE OTTO GRAHAM SHOW"
—football predictions

Popular new feature!
Custom Sponsor I.D.'s

Auditions and rates on request

WICH SYNDICATION

Don Lasser, Pres., Janice Grayson, Mgr.

Radio Station WICH, Norwich, Conn.
P.O. Box 551 Turner 7-1613

KFAL RADIO

FULTON, MISSOURI

DOMINANT FARM RADIO SERVICE

*16 hours of farm radio a week
. . . Interesting, pertinent and
factual information and pro-
gramming for farmers.*

"Smack in The Middle" of the Crossroads of the Nation! Dominating a vast moving audience, travelers, and vacationers going everywhere all year long . . . On U.S. 40, and U.S. 50—both transcontinental highways, and on U.S. 54 Chicago to the Southwest. From Border to Border in Missouri, KFAL RADIO reaches the great auto-radio, and portable-radio audience, with news, information and entertainment. Are you represented here?

Represented by John E. Pearson Co.

KFAL RADIO Tel: Midway 2-3341
Fulton, Missouri
900 Kilocycles 1000 Watts

THE TRUTH WILL OUT!

According to two September
1960 Audience Surveys
in the Kalamazoo Area

WKMI

● In Pulse No. 1
(6 am to 6 pm)

● In Hooper No. 1
(7 am to 6 pm)

Call our BTS Rep. for the Scoop

WKMI

5,000 Watts

Indie—24 Hours a Day

Pulse Metro Area, Sept. 1960; Hooper Sect. 1960

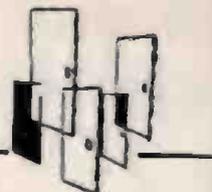
Cuisine Exquise . Dans
Une Atmosphere Elegante



975 1/2 Ave. 24 6379 St
NEW YORK

Lunch and Dinner Reservations
Phone 777-0400

report from agencies



Account Man Speaks Out On Need for Local Broadcaster Unity

"Too often the local station becomes so engrossed in ringing up a sale for its own cash register that it does this with disparagement to the neighboring stations, and the resultant cost is the weakening of confidence in the medium."

These words, delivered by Robert L. Whitehead, account executive and vice president of Guild, Bascom & Bonfigli Inc., San Francisco, to the San Francisco Radio Broadcasters Assoc., indicate his feeling of a need for greater unity among the local broadcasters.

The public, Mr. Whitehead noted, is not so concerned over what station leads the area as they are in the programming image of that, and the other stations: "I think you hold listeners to your station because you give them what they want—and there are enough different formats available to satisfy everyone."

From the agency viewpoint, he felt there was much that could be done to provide agencies with overall media information. "It is helpful to have certain up-to-date information, both local and national, on the medium as a whole. It is our experience that not enough of this information is supplied us directly by the sales bureau of your industry, and practically nothing from them seeps through to us from their member stations.

"Realizing the sales potential of radio time in the San Francisco area, it might be well worth your association's efforts to investigate the possibility of establishing a Radio Advertising Bureau. This would bring radio closer to other media that already have industry representation here.

"Surely this prospect in itself would help local media buyers sell more radio not only in this important market, but in other areas throughout the country where, due to lack of current radio information,

potential sales can be lost."

Turning to the subject of merchandising, Mr. Whitehead stated that while this is an important phase of the sales picture, it should not be overdone.

"The media buyer today," he pointed out, "buys a station for its advertising coverage and not because of merchandising promises. At the same time I am not recommending the abandonment of merchandising. But a perspective must be maintained. Merchandising can make a strong station stronger, but it won't make a weak one strong."

Using a Guild, Bascom & Bonfigli client as an example, Mr. Whitehead pointed to the effectiveness of merchandising when it is properly used. The client referred to was Mary Ellen's Jams and Jellies (for complete story, see U. S. RADIO, September 1960, p. 52), a regional grocery product advertiser that realized a sizeable sales increase when it turned to the sound medium:

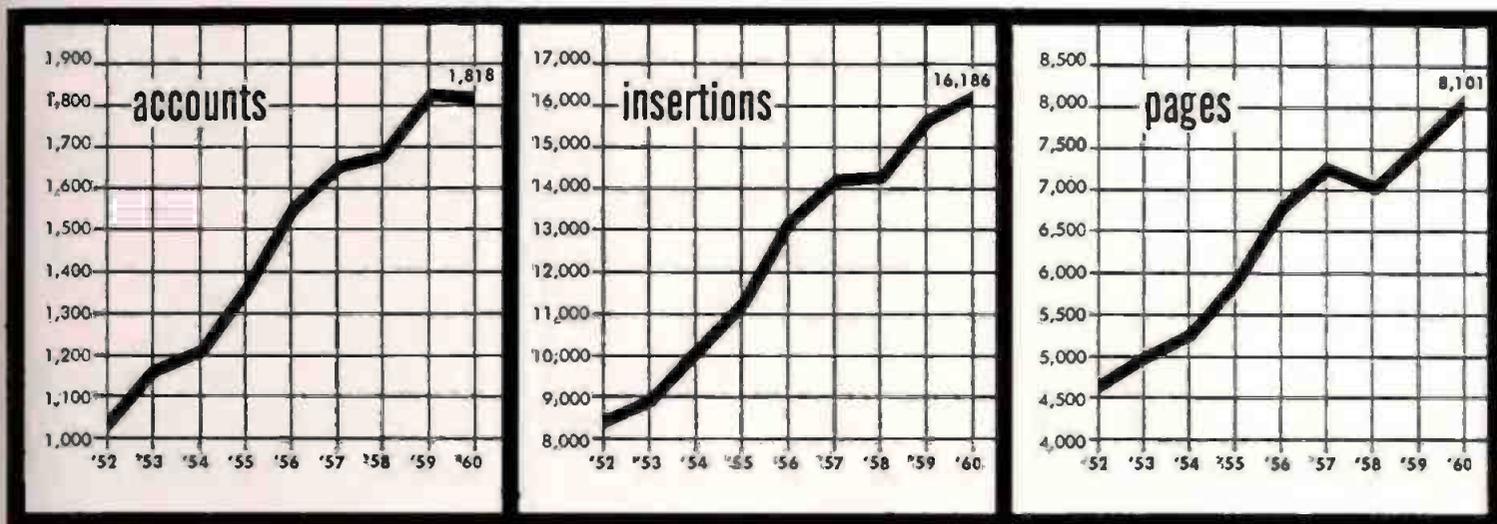
"In one important California city carrying Mary Ellen's radio advertising," said Mr. Whitehead, "a leading chain outlet stocked only one-half dozen of their 33 different varieties. The client asked us if we could help get more shelf space, possibly adding several other varieties to the six carried.

"Looking to radio for assistance, we called upon both the station representative and station management to help us. By enlisting their firsthand knowledge of the individual involved, we were able to spot the Achilles Heel in the armor of a rather tough chain owner.

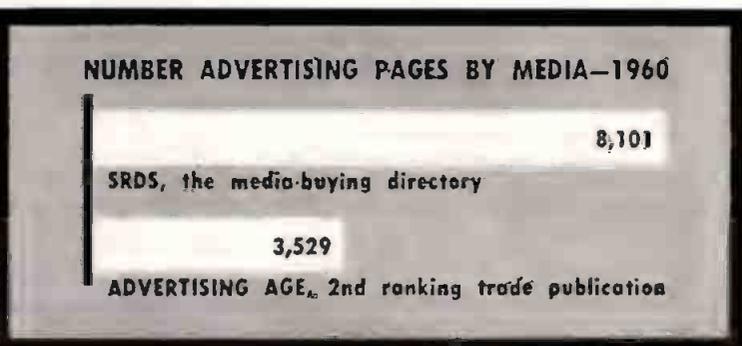
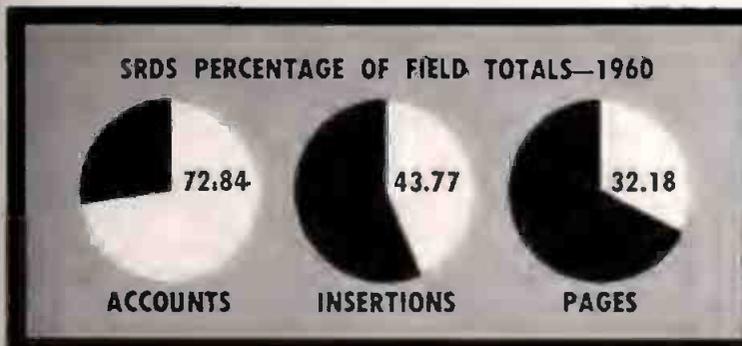
"Together we prepared a promotion that excited this important merchant.

"He was so enthusiastic that eight weeks prior to its start he instructed his buyers to increase their Mary Ellen's line, and by now they are handling 29 varieties." • • •

NEW LIGHT on the direction media-selling strategy is taking



Year-end 1960 totals confirm it... no advertising publication carries as much media advertising as SRDS



Charts based on activity in 21 advertising trade publications
SRDS Advertising Checking Service

Where did media advertising go in 1960? The trendlines are clear. Media sellers, as a group, continue to be more advertising-minded than ever. In the trade press and SRDS, advertising pages were up 4.6%—advertising insertions up 1.9%.

Within this continuing growth trend is the suggestion of a significant development, new light on the direction media-selling strategy is taking.

Based on the record it would seem that media owners are clearly placing more and more emphasis on a unified, tighter-knit marketing approach . . . linking all their selling efforts to the known way advertising people buy (their habitual use of SRDS and constant need for quickly accessible media and market information).

This keying of selling actions to the special buying practices of advertising is suggested in other ways—the number of media sellers who use SRDS exclusively among those who limit their advertising to a single publication (roughly, 2 out of 3). And also by the growing preponderance of dominant Service-ads, carrying thorough “tell-all” information on a regular basis in the media-buying directory of advertising.

Apparently, a growing percentage of publishers and station owners consider their advertising in SRDS the keystone about which an effective selling program is built . . . and are making sure their Service-ads in SRDS are as competent as possible—filled with good media information on their market, their audience, their medium . . . well-planned and thoroughly useful.

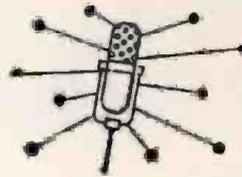
Standard Rate & Data Service, Inc.

the national authority serving the media-buying function

C. Laury Botthof, President and Publisher
5201 Old Orchard Road, Skokie, Illinois

SALES OFFICES: SKOKIE • NEW YORK • ATLANTA • LOS ANGELES

report from networks



HYLAND (Cont'd from p. 37)

► NBC:

The new face of *Monitor*, NBC's weekend radio service, is *Monitor '61*. Additional features, a selected group of top personalities and an adjusted time schedule are the major ingredients of the new format. According to William K. McDaniel, executive vice president in charge of NBC Radio, special features covering comedy, news, sports, music and remotes will be hosted by Mel Allen, Hugh Downs, Betty Furness, Dave Garroway, Wayne Howell, Lindsey Nelson, Bert Parks and Gene Rayburn. However, he noted that *Monitor* "regulars" such as Nichols and May, Bob Hope and Bob and Ray will still be carried.

Though the Friday night segment of *Monitor* has been cancelled, Mr. McDaniel states that some of the regular weekend features such as *On the Line with Bob Considine* and *Youth Forum* will be heard Fridays. The new Saturday and Sunday schedule will consist of five three-hour blocks, three of which will run on Saturdays in the morning, afternoon and evening. The two Sunday blocks will run an hour apart during the afternoon and evening.

► ABC:

The new regional radio network, ABC Radio West, will serve 10 western states through the facilities of 104 stations of the ABC Pacific Network, the Arizona Network and the Inter-mountain Network. Robert R. Pauley, ABC vice president in charge of the radio network, announced that "ABC Radio West will have a coverage area encompassing more than 11 million radio homes and almost 26 million people. This total market is . . . more productive, shows a greater rate of growth and a higher degree of prosperity than any other area." He noted that these westerners will be offered regional programming combined with the regular services of the ABC Radio.

► CBS:

"Radio stations have a dual responsibility in our society: survival and stature. The broadcasters must strike a delicate and difficult balance in order to maintain both positions." These words are part of a recent address by Arthur Hull Hayes, president of CBS Radio. Mr. Hayes feels that not everyone connected with the industry is fully cognizant of radio's stature: "Many station managers necessarily belong to what might be called radio's 'second generation.' They are not the oldtimers who participated in the beginnings of the medium. And so, with no direct experience of the power and excitement of radio when it ruled the electronic roost, some of them do not have a real sense of its continuing potential and importance."

Mr. Hayes feels that no matter what kind of programming a station has, survival comes first, then quality. "Broadcasting cannot create the public taste. But we can lift and broaden it by exposing people to things they might not have experienced at all."

► MBS:

Game of the Day, aired over Mutual every season since 1950, will not return to the air this year. With the ever increasing prevalence of the individual ball club's own networks, plus more night games, plus more teams being formed in various cities, the network feels it cannot adequately broadcast *The Game of the Day*, under the provisions it established for the program back in 1949. At that time, it was determined that only daytime games would be aired and at the same time, no station within a fifty-mile radius of a major league game could air that day's program. The network feels these limitations are no longer feasible today with the above changes in baseball activities. • • •

is made up of poetry and dramatic readings . . . a complete change of pace from the hard news of earlier segments. This is followed by the KMOX version of the "housewives protective league" . . . with some At Your Service innovations — appearances each week by a leading woman psychologist specializing in family relations, plus regular interviews on the spot with home economists, homemakers and a representative of the Better Business Bureau. We also feature reports on the public schools . . . one of our most meaningful features in our opinion.

The 3 to 4 p.m. period also provides for a telephone question period. But the guest of the day is a spokesman from government, business, the arts, education, science, labor or other fields of interest.

We've had such guests as Martin Luther King, Senator Stuart Symington and in one memorable afternoon, Charles Taft, son of the president, followed by Mrs. Eleanor Roosevelt. Just before the election, we devoted two full hours to a debate between a Jesuit priest and a Baptist minister on the separation of church and state. And to show you the range of our program, we have even included telephone question periods with such down-to-earth experts as a garage mechanic and a plumber.

Our 4 to 5 p.m. segment of At Your Service can take the listener anywhere. We have been at a housing project during a racial disturbance; on a train that was taking Harry Truman from St. Louis to the Kennedy inauguration; in a bank lobby a few moments after a daylight robbery. We have our light moments, too . . . in the complaint department of a downtown store and in the baby animal nursery at our St. Louis Zoo. We also feature science reports for the layman, theater reviews, vignettes on show business personalities, concert criticism, and fashion features.

We have recently instituted a job-hunters guide—a timely service under current conditions. We even air gourmet recipes. One for ham cooked in sherry drew several hundred responses.

From 5 to 7 p.m. with the shifting rush-hour audience in mind, *At Your Service* consists of news, business news, sports and weathercasts of varying length and subject matter. This segment also includes the CBS network feature, "In Person," with its interviews with unusual and colorful persons in and out of the news, a program format that ideally complements our *At Your Service*.

Many of our advertisers tell us that they have found an unexpected bonus in this type of programming. Their commercial messages, particularly those of a musical variety, stand out with greater impact. One client . . . a national advertiser based in St. Louis . . . was so impressed with the effectiveness of our new format, that he changed his 16-minute sports digest to fit the At Your Service pattern by adding reports from correspondents from coast to coast.

We've learned a lot from our new programming. We've learned that a local staff can rise to heights of creativity and inventiveness when a challenge is presented and backing of management is freely given. We've learned that programming of substance can move merchandise.

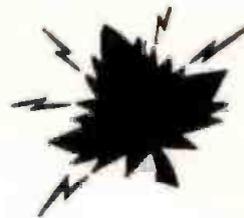
We've learned that meaningful programming can attract ratings. In fact, our *At Your Service* ratings average 26 percent higher than previous music programming. We've learned we can no longer underestimate the listening public, with its higher educational level and its growing demand for information and enlightenment. And we've learned the most important lesson of all: that radio, properly programmed, can be as exciting, as provocative and as influential as any medium. . . .

McLENDON (Cont'd)

here their secret weapon, their hitherto clandestine formula—music plus news, and news and news. With us, on-the-spot news is the exciting promotion while contests and stunts are for some stations and sports for others. The potential of radio news is awesome. Radio, in its high noon, has proved that there are sounds

(Cont'd on p. 54)

report from Canada



Radio Sales Bureau Becomes Reality, Offices in Toronto

The Canadian counterpart of the Radio Advertising Bureau will be taking its first steps in the near future, according to Mr. Donald Jameson, provisional chairman of the infant organization.

"The title for the association will probably be the Radio Sales Bureau," states Mr. Jameson. "There had been mention of calling it the Canadian Radio Advertising Bureau, but since there is no official alliance with the American RAB, we felt that title could prove misleading."

Groundwork toward the creation of the RAB was laid at last year's annual convention of the Canadian Association of Broadcasters. At that time an interim board was chosen from the ranks of the CAB to study the purpose and organization of the RSB. Mr. Jameson was selected to pilot the interim board through the inception of the new association. He has done just this and is now ready to hand over the reins to RSB's first president as soon as one is selected. (Mr. Jameson has announced that the CAB is casting about for the right man to fill the \$20,000-a-year job.)

At the time of last year's convention, the CAB read the specially prepared Woods Gordon Report, a study that indicated the need for Canadian broadcasters to band together in an effort to further the interests of radio. The idea was received by CAB membership with interest and enthusiasm. The interim board was established and preparatory work was begun.

"We determined that the purpose of the new organization should be to exert a concentrated effort to sell radio as a medium," says Mr. Jameson. "The prime goal will be to get more business into radio. We have just completed the organizational charter along with all the odds and

ends, so that at the March 12 meeting of the CAB in Vancouver we will be able to present our members with a complete wrap-up of our task."

Discussing the various procedures followed by the committee, Mr. Jameson points out that it investigated the American RAB in order to understand the workings of that organization. "We studied many alternatives to the organization in hopes that at the outset, the workload could be as smooth as possible.

"The CAB financed the operation of our interim committee and will continue to defray expenses until the organization can support itself. Basically, subscription rates in the RSB would be in direct proportion to the size of the station and of its market. This is similar to the subscription plan used by RAB."

Fall Campaign

Based on the fact that 81 percent of all stations in Canada are members of the CAB, Mr. Jameson sees every indication that the new Radio Sales Bureau will certainly have strength in numbers.

"In a matter of weeks, probably sometime in April, we expect to have an office established, equipped and running in Toronto," adds Mr. Jameson. "Our goal is to have the RSB operating at full steam in time for a major fall campaign."

Because Toronto is considered the hub of Canadian broadcasting activity, this city is the logical seat for the RSB central office. But Mr. Jameson notes that if expansion proves desirable, and he expects that it will, branch offices will undoubtedly be established. Ottawa, Montreal and one of the major cities in the West may well be designated as regional centers to handle expanded activities. . . .



Three-Quarters of Retail Sales Concentrated in 199 Market Areas

Radio's importance in the country's major markets as a powerful mass medium reaching millions of people has gained strength as the result of findings of the J. Walter Thompson Co., New York, study of the 1960 census. Preliminary findings of the agency's comprehensive marketing study reveal that the population gain of 28 million over the past 10 years is concentrated in 199 major marketing areas. These areas account for about 70 percent of the nation's total retail sales.

In 1950, the findings reveal, 59 percent of the population was centered in the key markets. But by 1960, 64 percent lived in the major markets. The so-called "cream of the markets"—the 199 areas with central cities of 50,000 people or more—absorbed nine out of 10 of the population increases, the Thompson study shows.

Beat National Rate

The study also indicates that the 22 major metropolitan markets of over a million people grew 25.6 percent compared with the national growth rate of 18.5 percent. Yet there were seven metropolitan markets that were smaller in 1960 than in 1950. "This points up the necessity of examining each market individually," according to Norman H. Strouse, president of Thompson, who announced the study.

The 22 major markets showing a growth rate of 25.6 percent were: New York City—northeastern New Jersey, Chicago—northern Indiana, Los Angeles-Long Beach, Philadelphia, Detroit, Boston, San Francisco-Oakland, Pittsburgh, St. Louis, Washington, D.C., Cleveland, Baltimore, Minneapolis-St. Paul, Buffalo, Houston, Milwaukee, Seattle, Dallas, Cincinnati, Kansas City, San Diego and Atlanta.

The seven markets showing a decline in population were: Wilkes-Barre, Johnstown, Scranton, Pa.; Wheeling, W. Va.; Altoona, Pa.; Texarkana, Tex., and St. Joseph, Mo.

The West was the fastest growing section of the country, the report said, increasing by 7.9 percent. This was double the rate of growth in the nation as a whole.

Strides in South

The South showed significant gains, adding 7.8 million people in the 50's. Growth was concentrated in the western and eastern sections of the South.

Population shifts account for five million more Californians today than 10 years ago. Florida increased in absolute terms more than New York, and had the fastest growth rate in the country. The increase in the number of Texans since 1950 equals combined populations of Houston and Fort Worth.

The total 28 million growth is by far the largest gain in any previous 10-year period, the findings indicate. In fact, the growth almost equals the total gain achieved for the preceding 20 years.

Retail Sales

Thompson will publish its complete report on all markets in the United States in the summer. Final census figures of the decade 1950-60 will be combined with retail sales statistics and organized to give a picture of the current marketing situation in the United States. The agency has performed the study on a continuing basis since 1912.

The agency's study is titled, "Population and Its Distribution." Preliminary findings were recently published in a 16-page brochure, "Cream of Your Markets." • • •

that are worth a thousand pictures—the bombast of Benito Mussolini from the great square in Rome, the stuttering delivery of a king abdicating his throne. . . .

In these days to come, as we chase the sun, radio will seize the news leadership of this nation. And what a period of service faces radio in this amazing day when our East Coast is the West Coast of the Rhine, and the defense of Portland begins in Shanghai. • • •

GAITHER (Cont'd)

formed with quality—we offer it to our listeners, whether it is Pat Boone or Ludwig Beethoven!

Musically, our 3-Bs are *Big, Bright and Beautiful*.

Now a word of explanation about our "Special Days." Each 24-hour daily schedule at WSB carries out a single theme. It may be "Advertising Day" or "March of Dimes Day" or "Minstrel Day." Every program is then punctuated by a related feature.

And here I should mention that I think we are exercising positive leadership in the move to re-establish the importance of individual programs.

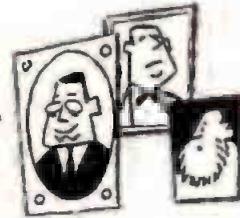
Let me cite two examples: We are presently embarked on a series of hour-long medical forums, in cooperation with the Fulton County Medical Society. Listeners are invited to phone their medical questions, which are answered by a panel of outstanding doctors in our studio. Another example: Coming up in about 10 days, WSB is cooperating with Theater Atlanta to present a complete two and a half-hour production of Shakespeare's "The Merry Wives of Windsor."

Two other segments of our programming that deserve mention are *Nightbeat* and the *Clock Watcher*.

Nightbeat runs from 9:05 to midnight. It is an ambitious sound-mirror of Atlanta by night . . . the music, the voices, the activities of a city of a million.

The *Clock Watcher* runs from midnight to 5 a.m. and is designed to provide a complete late-night show for the multitude of people who live and work the late-trick. • • •

names and faces



Noting the Changes Among The People of the Industry

AGENCIES

Steve Aubrey and John R. Rockwell, vice presidents of Doherty, Clifford, Steers & Shenfield, New York, have joined the agency's board of directors.
 Alfred S. Moss, formerly with Don Kemper & Co., New York, joins Kastor Hilton Chesley Clifford & Atherton, New York, as senior v.p.
 Robert H. Lundin, formerly with Pillsbury Co., takes over Pet Milk account for Gardner Advertising Co., St. Louis.

STATIONS

Robert Mounty, WIP Philadelphia account, executive, designated local sales manager.
 Pat Hodges, previously with Franklin Mieuli Assoc., San Francisco production firm, named national sales service representative for KSFO San Francisco.
 Robert L. Krieger promoted from account executive to sales manager of WQXR New York.
 John Struckell appointed general manager of WFPG Atlantic City. He formerly served in same capacity with WOND Pleasantville, N. J.
 Broaddus Johnson promoted from account executive to sales manager at WNBC New York.
 Raymond G. Hard, former WMMW Meriden, Conn., sales manager, appointed general manager, WBMI Meriden.
 Frank E. Fitzsimonds, former owner of KABR, Aberdeen, S. D., joins KBOM Bismarck-Mandan, N. D., as executive v.p.
 James G. Wells, KRUX Phoenix, promoted to assistant general manager of Leland Bisbee Broadcasting Co., station's parent company.
 Perry Bascom leaves position of national radio sales manager for Westinghouse Broadcasting Co., New York, to become general manager, KYW Cleveland. Former KYW manager Carl Vandagriff appointed staff coordinator for special corporate projects at Westinghouse.
 Roy M. Schwartz, former program manager of WIBG Philadelphia, named operations manager.
 W. B. Steis, former general manager of WJER Dover, O., named general manager WKJF-FM Pittsburgh. Station's new sales manager is former account executive Robert G. Clarke.
 Larry Buskett appointed general sales manager of KRAK Sacramento. He was formerly executive v.p. with KRAM Las Vegas.
 Gordon Potter, previously sales manager of WPCA-TV Philadelphia, named station manager and director of sales, WQAL-FM Philadelphia.

REPRESENTATIVES

Paul L. Kinsley joins Bernard Howard, New York, as director of market research and sales development; he

George Oswald joins Geyer, Morey, Maglden & Ballard, New York, as senior v.p. He was with Kenyon and Eckhardt, New York, as v.p.
 Marvin Antonowsky and Sy Lieberman promoted to vice presidents at Kenyon & Eckhardt, New York.
 Bruce M. Stern and William K. Brusman elected vice presidents at Nelson Stern Advertising, Cleveland.
 Grant Hipwell elected v.p. and director of art at J. M. Mathes, New York.
 William A. Murphy chosen v.p., media, at Papert, Koenig, Lois, New York.

was formerly with Broadcast Time Sales, New York.
 Robert Bell, formerly with WMCA, New York, joins Chicago office of Bernard Howard as account executive.
 Dick Quaas moves into sales department of Adam Young, Chicago. He is a former account executive with KHJ-TV Los Angeles.
 Joseph Friedman joins H-R Representatives as manager of the San Francisco office. He was with Headley-Reed in San Francisco as an account executive.
 Jack Kabateck, former account executive with Headley-Reed, Los Angeles, joins sales force of Torbet, Allen & Crane, Los Angeles.
 Guy Capper, formerly with Headley-Reed, joins Venard, Rintoul & McConnell, New York, as an account executive.
 In opening new offices in Atlanta and Philadelphia, The Bolling Co. has appointed Frank A. Cason, Jr., to manage the Atlanta office and Robert S. Dome to run the Philadelphia branch. Mr. Cason was formerly with WSB Atlanta. Mr. Dome was with Headley-Reed, Philadelphia.
 Fred von Hofen has been named manager of Heritage Stations Representatives. He was with KOL Seattle.

NETWORKS

Russell G. Stoneham has been named director, program development, West Coast, for NBC.
 David S. Proctor promoted to manager of radio station clearance for ABC Radio. He was account service representative in that department.
 William H. Cochran appointed ABC's West Coast representative. He was station clearance sales service assistant for the West Coast. Bob Bagley named manager of advertising and promotion for the western division. He was formerly a literary agent.

INDUSTRY-WIDE

The Collins Radio Co., Dallas, has announced the appointment of A. Prose Walker to head up development activities at the company's Cedar Rapids division. Mr. Walker was formerly with the National Association of Broadcasters. Also at the Cedar Rapids division, Glenn M. Bergman, former sales director of the eastern region, has been named director of marketing.



Johnson Krieger Vandagriff Potter Struckell Hard Bascom Oswald

EDITORIAL



... a welcome and a pledge

(Reprinted from SPONSOR, March 6, 1961)

Radio is a medium of 4400 voices heard via 156 million sets. Soon this 4400 will become 5000, for more am and fm stations are going on the air almost daily. Its universality and ability to move people to act are unique, yet its place as a national advertising medium is being questioned on every hand.

Because SPONSOR feels that radio has so much to offer as an advertising medium, and because its firm place as a medium of character must emerge in the '60s, SPONSOR has devoted special attention to the problems and values of radio.

Now comes an opportunity to render an even better service. For effective with the March issues the two magazines of radio advertising, U. S. RADIO and U. S. FM, join the SPONSOR family. The broadcast publications owned by this group now are SPONSOR (weekly), CANADIAN SPONSOR (bi-

weekly), U. S. RADIO (monthly), and U. S. FM (monthly).

As in Canada, where CANADIAN SPONSOR has become the interpretive, facts-and-figures broadcast guide for advertisers and agencies, we promise that U. S. RADIO and U. S. FM will represent the best in business paper journalism. We have great faith in the future of radio as a major advertising medium and will spare no effort in helping guide that future along healthy channels. Further, before long you will learn how the services provided by U. S. RADIO and U. S. FM complement the service provided by SPONSOR.

With the purchase of U. S. RADIO and U. S. FM we are delighted to welcome back a dear friend and former associate, Arnold Alpert returns as vice president and assistant publisher. He brings with him the full staff of the radio publications he headed.

Publisher

The Big WLW Radio World!

...with audience among top 10 in America!...and first in Cincinnati!

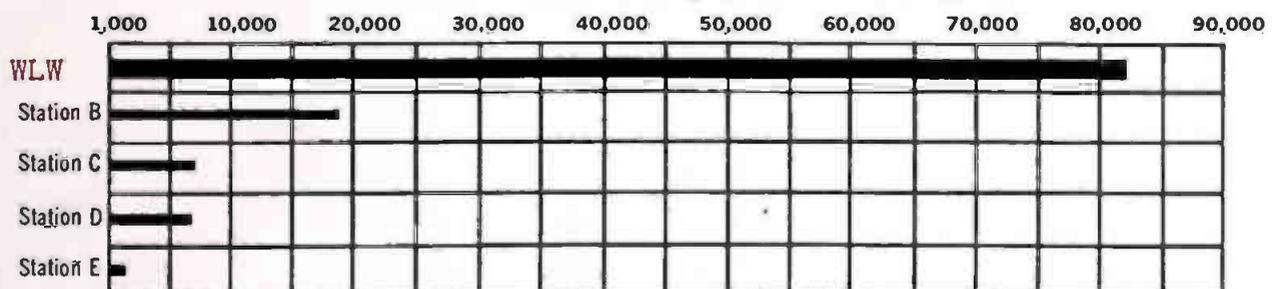
WLW RADIO now commands an overwhelming 70% of the daytime total audience, more than twice as much as the other 4 Cincinnati Radio Stations combined! And WLW Radio also commands 38% of the daytime metropolitan Cincinnati audience.

audience 50% in one year! And has increased its daytime metropolitan Cincinnati audience 27% in one year!

So when you're buying Radio time, take a good look at these figures and charts . . . and you'll see why you should call your WLW Representative! You'll be glad you did.

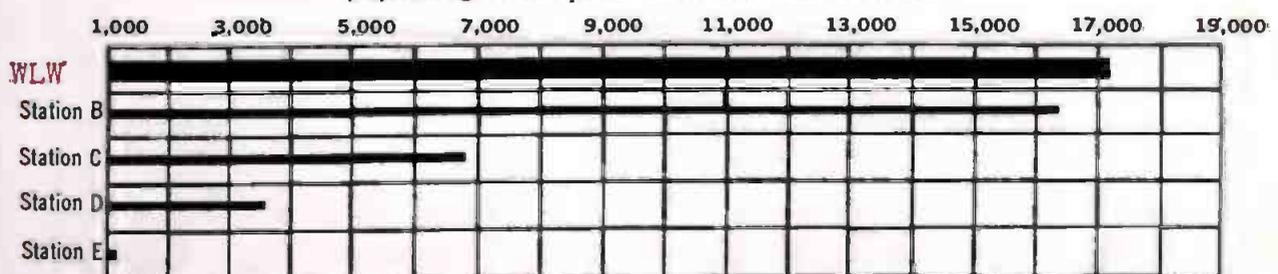
TOTAL AUDIENCE (October–November 1960 NSI)

Number of Radio Homes Reached Per Broadcast. Average ¼ Hour Per 3 Hour Day Part—6 AM to 6 PM.



CINCINNATI AUDIENCE (October–November 1960 NSI)

Number of Radio Homes Reached Per Broadcast. Average ¼ Hour Per 3 Hour Day Part—6 AM to 6 PM—projected against 320,200 radio homes in metro Cincinnati.



World's Highest Fidelity Radio Station

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DEFINITION: Today's radio business. The business of creating that different, can't-be-copied sound-image for your radio station. The sound-image that produces peak sales. **SOUNDSMANSHIP = RADIO SALESMANSHIP**

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IMN JINGLES and TARGET JINGLES

the station jingles with the most ear appeal for every format

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It's more than coincidence that
the great growth occurred in the
first year of WFBM-FM's oper-
ation. Planned variety program-
ming, outstanding news-in-depth
coverage and day-in-and-day-
out promotion have focused more
attention on FM.

Now WFBM-FM "Golden Sound
of the Middle West" . . .

Reaches a market of 237,557 select
FM Families

Dominates a 51 county area
where retail sales total more than
\$2 billion.

This is the *select* market for your
product . . . just ask Walker-
Bryant, Inc.

Top 1960 FM set sales in WFBM-FM coverage area.

WFBM fm 94.7 mc
"GOLDEN SOUND OF THE MIDDLEWEST"
10,000

America's most powerful commercial FM station
A Service of TIME-LIFE Broadcast

U.S.

FM

A U.S. RADIO PUBLICATION FOR FM BROADCASTERS AND ADVERTISERS

VOL. 2 — NO. 3

MARCH • 1961

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Sheraton's Two-Pronged Fm Use

APR 10 1961

Hotel Firm Buys Fm in Major Markets
And Installs Receivers in New Units

What to Do With Daytime Fm?

Kroger-Owned Supermarket Chain in
Houston Finds All-Day Package Pays

Sales and Programming Lessons

Fm Seminars at NAB Convention to
Stress Fm Advances and Problems

Manufacturer Grows With Fm

Four-Year-Old Transmitter Outfit
Expands Into Fm Equipment Specialties

... a welcome and a pledge

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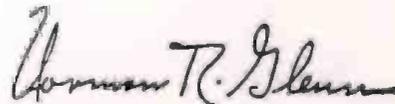
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Publisher

FORE MOST

NAB Fm Convention Agenda To Stress Sales and Programming

Two-day fm agenda to be held in conjunction with the National Association of Broadcasters' convention in Washington in early May will feature sales and programming activity (see full agenda, p. 11). On May 6, a day before the convention opens, the National Association of Fm Broadcasters, will conduct an all-day program featuring a sales seminar comprising agency, advertiser and fm executives; presentations by the four fm networks and program services, and a special Pulse fm report. On May 7, the NAB "Fm Day" program will highlight activity reports by NAFMB regional directors.

EIA Figures Show January Fm Set Production Hike Over 1960

Fm set production figures for January, as announced by the Electronics Industries Association, showed a marked increase over the production figures for January 1960. The EIA states that 50,421 sets were produced during the first month of this year, while 40,162 were built in January 1960. Sets produced in December 1960 were 52,437.

Fm to Broadcast All Yankee Games for Complete Season

New Yorkers who are Yankee baseball fans with fm sets will be able to hear *all* of the ball club's games this season. According to the station, WCBS will carry all Yankee road games, all home night games, as well as all Saturday, Sunday and holiday games, live, over WCBS-AM-FM. In addition, the Monday through Friday afternoon home games will be heard over WCBS-FM only. In the pre-season exhibition schedule, the fm facility will carry all the games while the am will carry only the weekend games. Broadcasts will be sponsored by P. Ballantine & Sons and the R. J. Reynolds Tobacco Co.

Over 260 Markets Represented In U.S. FM's Station Key

At the time of its inception, last September, U. S. FM compiled a listing of fm stations as an aid to broadcasters and advertisers. A total of 256 stations in 180 markets responded to the questionnaire sent to fm broadcasters. With the current issue that figure has risen to 413 stations representing over 260 markets. Nearly one half of the operating fm stations are now in the listing, with an average of 25 stations sending in listing data each month.

Week of April 17 Designated "Fm Week" in San Diego

As a tribute to dealers, distributors and fm set owners, San Diego's fm broadcasters have formulated plans for an "FM Week" running April 17 through 22. The stations plan heavy spot schedules promoting the affair, according to Jim Fox, manager of KFMB-FM, while dealers have been asked to participate by announcing the event in local newspapers. The San Diego Advertising & Sales Club will honor "Fm Week" with a program devoted to the industry. Ray Baker of KFSD-FM states that there are eight commercial and two educational stations in the area.

Article Request

We wish to enquire re copyright permission for an article entitled *Fm: Today's Radio* which appeared in the February 1961 issue.

Our client, a Toronto fm station owner, wishes to distribute copies of this article in a direct mail campaign.

Susan Semevan
Librarian
Foster Advertising Ltd.
Toronto, Canada

Togetherhness

Enjoying your U.S. FM magazine very much . . . it establishes the feeling of "togetherness," i.e., we are not alone in this great big beautiful fm world, the last strong-hold of the "seekers of relaxed listening."

Jack J. Gwyer
Director of FM Operation
KREM (FM)
Spokane, Wash.

Useful Information

We enjoy reading your publication very much and find that it contains much useful information.

E. R. Higgins
Program Director
WDNC-FM
Durham, N.C.

FM Growth

Once again, congratulations on U.S. FM. Your publication is an excellent addition to the growth of fm radio.

Leonard Walk
General Manager
WAZZ (FM)
Pittsburgh, Pa.

Great Help

We have seen our first copy of U.S. FM, and think it is excellent and should prove a great help to all fm.

John B. Cash
Assistant Manager
WWPB (FM)
Miami, Fla.

Informative

Your January issue was most informative and enjoyable.

Colin Rossee
Program Director
WCHV (FM)
Charlottesville, Va.



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Norman R. Glenn	<i>Editor and Publisher</i>	
Bernard Platt	<i>Executive Vice President</i>	
Elaine Couper Glenn	<i>Secretary-Treasurer</i>	<i>West Coast Representative</i>
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Please see that I receive each monthly issue of U.S. RADIO and U.S. FM —both for one year for one subscription of \$5.

Name _____
 Company _____
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 Home Address _____
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PLEASE BILL PAYMENT ENCLOSED



Sheraton Hotels Sign The Fm Register

**In 10 months, Sheraton's
fm schedules jump from
four stations to 29;
fm radios go in new hotels**



Fm growing pains, which are diminishing as the national spot picture brightens, received a balm not long ago from a new advertiser.

Sheraton Corporation of America, Boston, which owns and operates 59 hotels in 41 cities, has toyed with the idea of using the medium for some time. Last June, Sheraton did some serious thinking and initiated spot schedules on four fm stations. Now, 10 months later, the hotel chain is a sponsor on 29 fm stations in major markets.

Sheraton's association with fm is based on company figures that indicate that the Sheraton guest is also a member of the male fm audience, according to Gene Fitts, director of

"We analyze a market to determine the travel habits. We have learned that people in St. Louis travel frequently to New Orleans and Chicago. Our fm spots in St. Louis promote Sheraton hotels in these cities."

radio and television advertising. The figures come from a Sheraton study made before the campaign in conjunction with the company's agency, BBDO Inc., Boston.

First Campaign

The first fm stations to be used were four from the Concert Network: WNCN New York, WHCN Hartford, Conn., WXCN Providence and WBCN Boston. Sheraton plunged right in with a 52-week contract for a daily program, *Scores and Encores*, 15 minutes of classical music following the 11:00-11:05 p.m. news. The format called for opening and closing announcements and a one-minute commercial.

Sheraton is now in the process of contracting to expand its Concert Network programs to 55 minutes, running from 11:05 p.m. to midnight. Three one-minute commercials will be added to this expanded format.

After the initial schedule proved successful, Sheraton began looking for more fm stations. By November 1 last year, the company had placed 13-week contracts on 25 stations in major markets. Most contracts have been renewed at the end of each cycle. They call for 20 announcements a week, Monday through Friday. Preferred times are 7 p.m. to 10 p.m.

Sponsor Rotation

Sheraton is also one of the 14 advertisers on WNOB Cleveland. Mr. Fitts believes that WNOB's commef-

cial structure is unique in that each of the 14 sponsors have one hour of programming each day. But a sponsor is constantly rotated so that his program is never heard at the same time two days in succession. Sheraton became WNOB's 14th advertiser in February.

Market List

Sheraton hits most of the top markets in the country with its fm schedule. The fact that a Sheraton hotel is in a market is not particularly a requisite for placing a schedule on a local fm station. If its travel studies reveal patterns of overnight traffic from one market to another, Sheraton will push a hotel in other cities. Sheraton advertises also in cities where it has only a reservation office. For instance, Sheraton has reservation offices in Denver and Miami.

Here is a partial list of Sheraton fm markets:

New York, Chicago, Boston, Hartford, Providence, Washington, D. C., New Orleans, St. Louis, Los Angeles, Sacramento, Santa Barbara, San Francisco, Omaha, Houston, Indianapolis, Louisville, Detroit, Cleveland, Pittsburgh, Birmingham, Tulsa and Wilkes-Barre, Pa.

Commercials are delivered live, and there are six to nine pieces of rotating copy. Each piece of copy relates to various phases of Sheraton service; for example, the Sheraton electronic reservation system, "Reservation." Sheraton hotels in Hawaii or on the West Coast, and Sheraton specialty restaurants.

Each market is analyzed to deter-

mine the travel pattern of its citizens. Sheraton discovered, for instance, that St. Louisans travel to New Orleans on a frequent basis. One spot on its St. Louis station advertises the Sheraton-Jefferson in New Orleans. Another city popular with St. Louis travelers is Chicago, according to Sheraton research. Consequently, spots in St. Louis promote the Sheraton-Blackstone and the Sheraton-Chicago. Sheraton spots in other cities are written according to the travel pictures there.

Management at Sheraton has become so enthused with fm that receivers are being installed in hotel rooms. Each time an am receiver is discarded, it is replaced with an am-fm set. In its new hotels, it is reported that Sheraton installs am-fm receivers.

FM in Suites

Sheraton's decision to put fm sets in hotel suites reflects its desire to render the best possible service to its guests. Its investment as an advertiser makes Sheraton's interest in fm two-fold. As William Morton, vice president and director of advertising, once put it, "Fm listeners represent a discerning and select audience."

Mr. Fitts recalls that Sheraton went into fm advertising on its own initiative. "I have kept up with fm for a long time," says Mr. Fitts, "reading about it whenever possible. I am personally a great believer in fm's future." • • •



Bernard Wise, president of ITA

ITA and Fm Grow Together

**Industrial Transmitters & Antennas Inc.,
of Lansdowne, Pa., maintains the premise
that 'service is synonymous with quality.'**

The facility with which transmitting equipment can be installed and set into operation may not be a prime requisite for a broadcast equipment manufacturer, but such an ability can pay off in a time of real necessity.

When the Tshombe government in the Congo determined that an fm station was needed in a hurry it called upon American ingenuity to get the job done. Under the difficult conditions surrounding any work done in that volatile area, a 10-kilowatt transmitter was installed and the station was put on the air in just six days. The company's engineer got out of Elizabethville only a few hours before more trouble started.

The firm that performed this and other unusual highly specialized feats is the Industrial Transmitters & Antennas (ITA) Inc., of Lansdowne, Pa.

Though still a young organization—ITA was founded in 1957—the firm is ever expanding its fm equipment production. Starting with a staff of four and assets barely over \$3,000, the company now states its sales are in excess of \$1 million with better than a hundred employees on the payroll.

"When we started in business in late 1957," says ITA president Bernard Wise, "we felt that there would be real opportunity for important growth in the fm market. At that time, hi-fi was making a major impact in homes, and fm broadcasting was enjoying growth as a subsidiary service for store-casting and industrial and commercial background music . . . anticipating that there

would be a greater need for high frequency transmitters to service the fm markets, we concentrated much of our effort in this specific field.

The rapid growth of his firm, Mr. Wise points out, is only relative to the equally rapid growth of the fm medium.

In a recent expansion the firm has gone into the promising area of automation systems. With this addition, the company's line of fm equipment includes transmitters ranging in power from 10 watts to 35 kilowatts that require no neutralization controls. The company states that the fm line uses ceramic tubes, utilizes phase modulation and can be multiplexed for remote control operation. Testing on the new automation system is now under way, utilizing various kinds of broadcast applications.

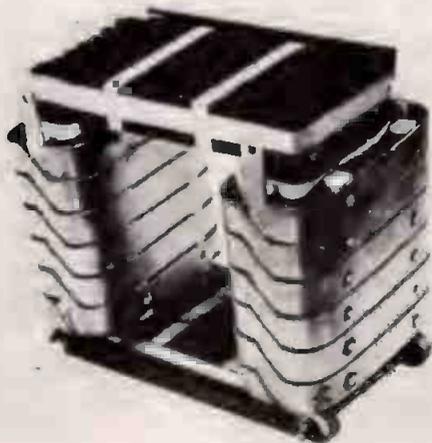
The speed with which transmitters can be installed, as noted in the Con-

go order, can also be applied to state-side "rush jobs." Within 24 hours of receipt of the order ITA states that it installed a one-kilowatt fm transmitter at WDJR-FM Oil City, Pa. Oil City is located more than 300 miles from the ITA plant in Lansdowne.

As the company expands (it is now involved in the engineering and production of am equipment as well), it has placed a great deal of emphasis on product research and development. One product, a result of extensive research by company engineers, is the Broad Band Balun, an instrument that they feel will make a substantial contribution to the broadcast industry.

"ITA's Broad Band Balun," says a company spokesman, "is an impedance matching device designed for operation in the high frequency band. Uniquely designed to transform unbalanced output of hf transmitters to balanced antennas, the Broad Band Balun occupies only one-half cubic foot of space and requires no tuning. It will handle, conservatively, 80 kilowatts peak power."

To facilitate the development of this and other equipment breakthroughs, Mr. Wise has announced the creation of three new divisions for the firm's sales and marketing operations: the Broadcast Division, the Industrial and Governmental Division and the Export Division. In addition, the firm has acquired new plant facilities which more than double production capacity. It has enlarged its engineering and research staffs and increased its field sales engineer department. • • •



ITA's new development for impedance matching is the Broad Band Balun. Device requires no tuning, less than one-half cubic feet of space.



ON A TOUR through one of the 24 Henke & Pillot stores, owned by the Kroger Co., are (l. to r.): Harold Hajovsky, advertising manager; Miss Jo Moore, Aylin Advertising Agency, and Paul Taft, owner of KHGM Houston. Supermarket chain sponsors daytime Thursdays.

Kroger Chain Finds All-Day Fm Buy Pays

Experiment in all-day sponsorship

by Houston supermarket chain results

in sales and regular fm account;

Thursday, big shopping time, is used

*"Fm has provided us with an opportunity
to reach completely this minority
group with its extra buying power."*

 What started out as an experiment in attracting sponsorship during the tough-to-sell daytime hours has proved to be the key in gaining a regular supermarket client for fm.

The sales idea that KHGM Houston came up with was in offering all-day sponsorship on a trial basis to Henke & Pillot, a chain of 24 supermarkets owned by the Kroger Co. An eight-week experiment using Thursday from 6:30 a.m. to 5:30 p.m. was worked out with the client's agency, Aylin Advertising Agency, Houston.

'Foreground'

The programming that was developed for Henke & Pillot was called *Foreground*, an 11 and a half-hour schedule. It consisted of light popular and semi-classical music, six 5-minute newscasts, 12 locally-produced two-minute talk features and 12 complete weather capsules from the Houston Weather Bureau.

Three station personnel were assigned to the show. Ron Schmidt, program director, served as musical director selecting the appropriate music for each hour and coordinating it with the time of day and the particular features and commercials assigned to specific hourly segments by Don LeBlanc, production director. Jerry Dale, staff announcer, handled on-the-air hosting, along with Messrs. Schmidt and LeBlanc.

The eight-week trial that started January 5, 1961, was considered a success. Henke & Pillot and KHGM have negotiated a renewal for the continuation of the Thursday *Foreground* program each week.

Harold Hajovsky, advertising manager of Henke & Pillot, believes that fm is now creating proper sales impressions and that it can move consumer products. He says it "has provided us with an opportunity each Thursday to reach completely this minority group with its extra buying power. And by falling on a big shopping day, it is a fine backstop to our other and varied forms of weekly advertising."

Lynn Christian, manager of KHGM, explains why he believes fm has been able to help the Kroger-owned chain:

"Every sales approach we use is founded on the premise that nearly all business firms have a similar problem: How to reach effectively that growing strata of society that has a constantly increasing income, a higher education and a quality-conscious taste. This minority of people is not easily reached by other media. But in fm we can honestly claim this group as 'our people.'"

Quality Image

"Kroger wanted to reach 'our people.' The quality image of the old-line Houston food chain was not clear to the thousands of new families moving into the rapidly expanding city each month. And Henke sales in the area reflected this problem. So as a major broadcast buy to reach these new homes and the estimated 130,000 fm homes in Houston, the all-day *Foreground* was purchased.

"Kroger promotes primarily its brand products and runs price mer-

chandise only twice an hour. The remaining four spots are devoted to further development of the new Henke quality image. The price products are only being run every half hour with no hard sell singing jingles."

Mr. Christian observes that the all-day idea is not new in radio. As early as Christmas Day 1958, KHGM used the concept to sell its first all-day special presentation to Transcontinental Gas Pipeline Co.

Immediate Revenue?

He further declares that if the station were to sell six participating spots an hour every Thursday, there would be more immediate revenue.

"But the Henke sale," he continues, "gives us secure billing month after month with needed help in paying the burdensome bill of daytime fm radio. We have never tried to fool anyone. We have always stated that our weekday daytime hours on fm in Houston had half the audience of nighttime fm. So we have priced it accordingly, at half our nighttime rate.

"And the package includes the complete merchandising that we guarantee to our regular evening sponsors. I believe that we should not sell more than two full weekdays on the station. Two days would pay our daytime operating expenses for the full week, yet would neither put us in the position of being unable to offer good run-of-station spot schedules to other advertisers and agencies, nor to fulfill our public service requirements." • • •

FAVORABLE MENTIONS

Supermarket Chain — Safeway Stores in Salt Lake City are going into their fourth year of advertising on KSL-FM Salt Lake City. The commercials are featured every 30 minutes from 9:30 a.m. to 10:00 p.m. Besides reaching into the homes, 30 of the stores provide fm storecasting. This additional impression at point of sale has proved successful, according to Mr. R. J. Hutten, a Safeway spokesman. He notes that many customers have given comment on the service, and that it has benefited sales in many instances.

The station reports that the commercials announce special items featured each day on the Safeway shelves. The programming behind the commercials is selected music, a noon news program and a farm show.

Savings and Loan Assoc. — Another long-time fm user, the Talman Fed-

eral Savings and Loan Association of Chicago, has renewed its yearly contract with WFMT Chicago for the fifth time. The savings and loan association sponsors two and a half hours of classical music, news, time and weather reports seven mornings a week.

"WFMT has been the most productive advertising medium we've ever used to attract new savers in terms of traceable response and in relation to cost," says Jonathan Pugh, executive vice president of Talman. "After four years, the station's pull is as strong as ever, if not stronger. Our remarkable success with WFMT is a result of the high quality of audience attracted by the station's unique overall policies and its excellent handling of the commercial material."

According to the station, the commercials describe the functions, poli-

cies and services of the firm. Only four or five commercials are run on the 6:00 to 8:30 a.m. program. The reason for these infrequent commercial breaks, according to Mr. Pugh, are that "We spend so much time in the homes of WFMT listeners that we don't want to wear out our welcome. We say all that needs to be said, hoping to win and retain the friendship of this excellent market." **Chamber of Commerce** — Under the sponsorship of the Detroit Board of Commerce, the Michigan Chamber of Commerce and the United States Chamber of Commerce, WDTM Detroit aired the complete taping of the six-hour conference Aircade for Citizenship Action presented on March 1 by the U. S. Chamber of Commerce. The broadcast was run on Saturday, March 4.

The station reports that the reason for the program was that it would enable those who could not attend to hear the various discussions by nationally known panelists on federal spending, tax reform, postal rates, depressed areas and unemployment; urban renewal and community development; medical care for the aged; minimum wage and other labor legislation; aid to education; defense spending and space exploration; and the balance of payments.

Furniture — The combined facilities of KPAM and KPFM (the two Portland stations program separately) are being utilized by the Charles Grant Co., makers of custom furniture and fixtures for home and industry to advertise its products. The campaign of one-minute spots will be run on both am and fm during the day and on fm only at night. According to the station, the commercials "will emphasize the firm's flair for the original and for craftsmanship. The copy will be aimed at the homeowner and architects, builders and business executives."

Records — Among several new and renewed contracts with WRFM New York is one made by Atlantic Records for a participating sponsorship on *Jazzville, U.S.A.* The record firm has taken a 13-week flight on the

Open new markets by originating programs away from the studio with a Marti Remote Pick-Up Transmitter and Receiver. Transmitter and associated equipment easily installed in a car. Sold exclusively by your Collins Broadcast Sales Engineer. Call him for a demonstration.



COLLINS RADIO COMPANY • CEDAR RAPIDS, IOWA • DALLAS, TEXAS • BURBANK, CALIFORNIA



Transmitter features: frequency response ± 3 db, 75-7,500 cps • RF output 15 w, • frequency 152-172 mc • 2 audio inputs adjustable for 50, 150, 250, 600 ohms • input level -70 db • noise level better than -45 db • distortion less than 3% • power requirement 120 v ac, 140 w • receiver features: frequency stability $\pm 0.0005\%$ with crystal oven • audio output $+4$ dbm at 600 ohms • sensitivity 0.6 microvolts or less for 20 db quieting • spurious response attenuated at least 300 db. For further information contact your Collins broadcast sales engineer or write direct.

weekly two-hour jazz show. The station reports that the New York Telephone Co., through BBDO Inc., has purchased 12 spots a week for the remainder of 1961. The Switzerland Cheese Assoc., through Williams and London, Newark, has renewed its contract for two hours of weekly sponsorship for an additional flight of 13 weeks.

Book Show

WABC-FM New York is inaugurating a new program entitled *Words and Music*. The weekly half-hour evening format will concern itself with "fusing the spoken word with music," says the station. The basis of the program will be the discussion of a different book each week. The talk will then be implemented with music fitting to the book's topic. An interview with either the book's author or an authority on its subject will be an additional part of the show.

As an example, the first show will be on "African Art" by Werner Schmalenbech. Authentic Congo and Gold Coast music will be presented.

Stereocast

Six hours of stereophonic broadcasting are now available to Omaha listeners through the combined facilities of KFAB and KFAB-FM. In addition to the Monday through Friday schedule (6 p.m. to midnight), the station reports that it will continue its two-hour Sunday night broadcasts. Programming will encompass all forms of musical entertainment.

Survey

Of the 550 coincidental phone calls made within a 25-mile radius of Mt. Vernon, Ill., 60.72 percent of those called reported that they owned fm sets, while 57.78 percent of the set owners stated that they regularly listen to fm sports and special vents broadcasts.

These are two of the many statistics uncovered by WMIX Mt. Vernon in an audience survey it conducted. This is an additional example of the individual broadcaster attempting to fill the fm research

vacuum (see *Sacramento Fm Listening Survey*, U. S. FM, February, 1961). More recently, the station ran a promotion to determine the extent of its reach. Running three announcements a night for a week, WMIX offered listeners a cigarette lighter in return for a card or letter telling when and where the announcement was heard. Represented in the hundreds of cards and letters returned were 109 towns and dozens of rural routes in the area, the station reports.

Another Survey

Still another vacuum filler is WWMT New Orleans. The station mailed out 323 questionnaires to known fm homes within a 65-mile radius of New Orleans. Among the statistics accumulated, the station reports that: Two out of three fm set owners listen to fm two or more hours

per day; about three-fourths of the respondents listen most often during evening hours, from 6 p.m. on; professionals and business executives account for three-fourths of the homes using fm; and family incomes among fm householders generally run above average with over half in the \$10,000 plus bracket.

Fm Network

By linking the programming of WCRB Boston and WMTW Poland Springs, Me., a new fm network has been formed. Coverage, a WCRB spokesman states, will reach all six New England states.

John M. McGorril, manager of WMTM, states, "Now we look forward to enhancing our value even further for WMTW advertisers. WCRB has been authorized to act as our station sales representative, as well as network sales representative."

• • •

McMartin FOR MULTIPLEXING!

If you are looking for the multiplex receiver that provides the greatest sensitivity . . . is the most dependable . . . look to McMartin, the standard of the industry.

Continental's advanced engineering . . . rigid quality control . . . special manufacturing techniques assure receiving equipment that will deliver the finest in sound over the greatest distances. What's more, McMartin guarantees your satisfaction. Send back any unit that does not function properly (at McMartin's expense) and it will be repaired or replaced free of charge.



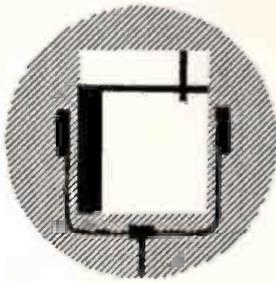
Carl Schultz and McMARTIN Receiver

Says Carl Schultz, of Business Music, Inc., Meriden, Conn., "We have found that the McMARTIN receiver surpasses any other in overall reliability and fringe area reception."

CONTINENTAL MANUFACTURING, INC.

1612 California Street • Omaha, Nebr.

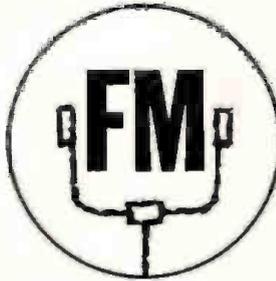




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Name _____ Title _____

Company _____

Type of Business _____

Company or

Home Address _____

City _____ Zone _____ State _____

Please Bill

Payment Enclosed

NAFMB Notes

The following is the two-day agenda of activities to be held in conjunction with the National Association of Broadcasters' convention in Washington.

Saturday, May 6, 1961

- 9:30 a.m. West Ballroom, Shoreham Hotel
Fred Rabell, President, gives official greetings and conducts business meeting, including election of officers and one Director-at-Large.
- 1 p.m. Luncheon for new board of directors and officers of NAFMB.
- 2 p.m. S. C. A. report by Abe J. Voren, WQAL-FM Philadelphia
This will consist of three separate multiplex reports from the East, Midwest and West
- 2:30 p.m. A message from the NAB by John Meagher
- 2:40 p.m. Fm Pulse Report and Circular Slide Rule Report by Fred Rabell
- 2:50 p.m. Report on Multiplex Stereo
- 3:15 p.m. FM Network Presentations:
QXR Network, Concert Network, Heritage Network and Programatic Service
- 3:45 p.m. Sales Seminar
Paul Roberts, National Sales Manager, Concert Network
Media Director, Gallagher, Evans & Dill Advertising, Wilmington, Del.
Sales Manager of Silo Discount House, Philadelphia
Mitch Hastings, report on the AVCO Mfg. Account
- 4:45 p.m. Open Discussion
- 9:30 a.m. Welcoming speech to NAB Members

Sunday, May 7, 1961
"FM DAY" at the NAB

- 9:30 a.m. Welcoming speech to NAB members by Fred Rabell
- 10 points of NAFMB by Frank Knorr
Financial Statement by Bill Tomberlin
- 9:50 a.m. The annual composite Fm National Market Study report by Mitch Hastings, President of the Concert Network
- 10 a.m. A brief report by the two fm directors of the NAB
- 10:10 a.m. Report to NAB members about NAFMB Circular Slide Rule
- 10:15 a.m. FM PROFILE, 1961
The important reports by the regional directors of the NAFMB, discussing in detail the current activities in their region in fm radio, with the accent on sales, programming, promotion, research and development.
8 Ten-Minute Reports
- 12 noon NAFMB meetings adjourned with everyone invited to attend the NAB fm activities planned for the afternoon.

Fm Station Key

These statistics and other data contained herein are taken from reports received by us from FM stations. They are believed by us to be accurate and reliable, but, of course, cannot be guaranteed. This issue of U.S. FM includes returns from 413 fm stations. The *Fm Station Key* will be augmented each month as information is reported by additional operations. See box below for abbreviations. Stations not listed are advised to send in the necessary information.

Abbreviations

Rep.—representative; *ERP*—effective radiated power; *pen.*—penetration; *prog.*—programming; where there is an am affiliate, *sep.*—refers to the fm being separately programmed and *dup.* refers to the fm station duplicating the am programming; *cl*—classical; *con*—concert; *op*—opera; *s-cl*—semi-classical; *pop*—popular; *st*—standards; *shw*—show; *flk*—folk; *jz*—jazz; *nws*—news; *wthr*—weather; *dr*—drama; *intvw*—interview; *cmtry*—commentary; *rel*—religious; *sprts*—sports; *educ*—educational programming; *disn*—discussion.

ALABAMA

Albertville
WAVU-FM (Am: WAVU)
Counties: 15; ERP: 4,700 w
Prog. (Dup.): Pop, nws, wthr, sprts

Birmingham

WJLN (Am: WJLD)
National Rep.: Forjoe
Counties: 28; ERP: 23,000 w
Prog. (Dup.)

Decatur

WHOS-FM (Am: WHOS)
Counties: 6; ERP: 2.35 kw
Prog. (Sep.): St, pop, shw, cl, sprts

Sylacauga

WMLS-FM (Am: WMLS)
Counties: 4; ERP: 693 w
Prog. (Sep.): St, shw, pop, wthr, cl

ARIZONA

Phoenix

KELE
ERP: 18,000 w
Prog.: Country & Western

KITH
Counties: 7; ERP: 5,000 w
Prog.: St, s-cl, shw, nws, rel

KYEW
Prog.: Cl, shw

Tucson

KFMM
National Rep.: Good Music Broadcasters
Counties: 3; ERP: 7,200 w
Prog.: Cl, con, s-cl, st, dr

ARKANSAS

Jonesboro

KBTM-FM (Am: KBTM)
National Rep.: Burns-Smith
ERP: 8,000 w
Prog. (Dup.): St, sprts, nws, wthr, con

Osceola

KOSE-FM (Am: KOSE)

Counties: 12; ERP: 2,200 w
Prog. (Sep.): Cl, s-cl, sf, pop, sprts

Pine Bluff

KOTN-FM (Am: KOTN)
Counties: 19; ERP: 3,200 w
Prog. (Dup.): S-cl, st, shw, con, pop

CALIFORNIA

Alameda

KJAZ
National Rep.: Albert Chance
Counties: 6; ERP: 1,000 w
Prog.: Jz

Beverly Hills

KCBH
National Rep.: Walker-Rawalik
Counties: 8; ERP: 75,000 w
Market Pen.: 48.9% (Pulse)
Prog.: Cl, con, s-cl, op, shw

El Cajon

KUFM
Counties: 1; ERP: 3.5 kw
Prog.: Cl, con, op, s-cl, nws

Fresno

KRFM (Am: KFRE)
Counties: 12; ERP: 70,000 w
Prog. (Sep.): St, pop, s-cl, cl, shw

Glendale

KUTE
Counties: 7; ERP: 23,800 w
Prog.: Shw, s-cl, pop, nws, wthr

Indio-Palm Springs

KCHV-FM (Am: KCHV)
National Rep.: Tracy Moore and Hal Holman
Counties: 2; ERP: 25,000 w
Prog.: Pop, st, con, flk, shw

Los Angeles

KBIQ (Am: KBIG)
National Rep.: Weed
Counties: 7; ERP: 110,600 w
Market Pen.: 48.9% (Pulse 6/59)
Prog. (Sep.): St, pop, jz, shw, flk

KFMU
National Rep.: Heritage Stations

FM STATION KEY (Cont'd)

Counties: 3; 58 kw
Market Pen.: 31.3% (Politz 1960)
Prog.: Cl, con, op, nws, jz

KMLA
National Rep.: Albert Chance
Counties: 6; ERP: 60,000 w
Market Pen.: 48.9% (Pulse)
Prog.: Con, shw, st, nws, pop

KNOB
National Rep.: Modern Media Fm Sales
Counties: 7; ERP: 79,000 w
Market Pen. 49.1% (Pulse)
Prog.: jz

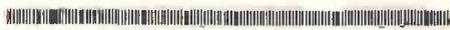
KRHM
Counties: 8; ERP: 58,000 w
Market Pen.: 48.9% (Pulse)
Prog.: Pop, st, jz, flk, shw

Oxnard
KAAR (Am: KOXR)
National Rep.: Forjoe
Counties: 2; ERP: 10,000 w
Prog. (Sep.): Nws, cl, shw, s-cl, st

Riverside
KDUO
National Rep.: Good Music Broadcasters
Counties: 5; ERP: 72,000 w
Market Pen.: 50% (Pulse 1958)
Prog.: S-cl, cl, con, op, rel

KPLI
ERP: 1,570 w
Prog.: S-cl, st, shw, nws, withr

Sacramento
KCRA-FM (Am: KCRA)
National Rep.: Petry
Counties: 14; ERP: 11,000 w
Prog. (Sep.): St, pop, cl, con, shw



Denver's Most Powerful FM Station KDEN

99.5 Megacycles

Serving 63,117* homes in the
Denver Metropolitan area.

KDEN-FM is a Heritage Good
Music Station, programming 18
hours of music daily—music de-
signed for our listeners' taste.

KDEN-FM

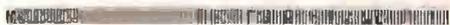
30,000 Watts

1601 West Jewell Avenue
Denver 23, Colorado

or contact

International Good Music
New York — Chicago — Los Angeles

*Pulse, Inc., June, 1960



KHIQ
National Rep.: Albert Chance
Counties: 14; ERP: 17,300 w
Prog.: S-cl, cl, nws, withr, rel
KJML
National Rep.: Walker-Rowalt
Counties: 5; ERP: 2,700 w
Prog.: Cl, con, shw, s-cl, cmtry

KSFM
National Rep.: Meeker Co.
ERP: 60,000 w

KXRQ
National Rep.: W. S. Grant
Counties: 11; ERP: 35,000 w
Prog.: Pop, jz, shw, s-cl, flk

Salinas
KSBW-FM (Am: KSBW)
Counties: 6; ERP: 18.5 kw
Prog. (Sep.): Cl, pop, s-cl, con, op

San Bernardino
KFMW
National Rep.: Heritage Stations
Counties: 8; ERP: 30,000 w
Market Pen.: 31.3% (Politz 1960)
Prog.: Cl, con, op, nws, jz

San Diego
KFMB-FM (Am: KFMB)
National Rep.: Petry
ERP: 18400 w
Market Pen.: 39.4% (Pulse 10/59)
Prog.: St, shw, nws

KFMX
National Rep.: Heritage Stations
Counties: 1; ERP: 30,000 w
Market Pen.: 40% (Pulse)
Prog.: Cl, con, op, jz

KFSD-FM (Am: KFSD)
National Rep.: QXR Network
Counties: 8; ERP: 100,000 w
Market Pen.: 39% (Pulse)
Prog. (Sep.): Cl, con, s-cl, st, op

KGB-FM (Am: KGB)
National Rep.: H-R
Counties: 1; ERP: 37,000 w
Market Pen.: 39.4% (Pulse 10/59)
Prog.: St, pop, s-cl, cl, shw

KITT
Counties: 1; ERP: 56,000 w
Market Pen.: 40% (Pulse)
Prog.: St, shw, flk, pop, s-cl

KPRI
National Rep.: Fine Music Hi-Fi Broadcasters
Counties: 1; ERP: 25,000 w
Market Pen.: 42.5% (Pulse)
Prog.: Pop, st, shw, cl, s-cl

San Fernando
KVFM
Counties: 1; ERP: 860 w
Market Pen.: 48.7% (Pulse)
Prog.: Pop, st, shw, s-cl, disn

San Francisco
KAFE
National Rep.: QXR Network
ERP: 100 kw
Prog.: Cl, op, s-cl, shw, nws

KBAY
National Rep.: Heritage Stations
Counties: 8; ERP: 30,000 w
Market Pen.: 47.3% (Pulse)
Prog.: Cl, con, op, jz

KEAR
Counties: 24; ERP: 82,000 w
Market Pen.: 47.3% (Pulse 9/57)
Prog.: Rel, intw, disn, educ, withr
KOBY-FM (Am: KOBY)
National Rep.: Peters, Griffin, Woodward
Counties: 10; ERP: 10,500 w
Prog. (Dup.): S-cl, st, pop, shw, nws

KPEN
National Rep.: Fine Music Hi-Fi Broadcasters
Counties: 8; ERP: 120,000 w
Market Pen.: 47.3% (Pulse)
Prog.: Cl, s-cl, pop, st, shw
KSFR
National Rep.: Good Music Broadcasters
ERP: 100,000 w
Market Pen.: 48% (Pulse 1958)

San Jose
KRPM
Counties: 1; ERP: 4 kw
Prog.: Cl, s-cl, op, flk, cmtry

KSJO
Counties: 16; ERP: 1,500 w
Prog.: St, shw, s-cl, con

San Luis Obispo
KATY-FM (Am: KATY)
National Rep.: Meeker
Counties: 3; ERP: 3.8 kw
Prog. (Sep.): S-cl, st, con, nws, cmtry

Santa Barbara
KRCW
National Rep.: Walker-Rowalt
Counties: 3; ERP: 18 kw
Prog.: Educ, op, shw, st, con

COLORADO
Colorado Springs
KFMH
Counties: 26; ERP: 23,000 w
Market Pen.: 25% (Pulse 3/60)
Prog.: Cl, con, s-cl, st, nws, shw, jz, withr

Denver
KDEN-FM (Am: KDEN)
National Rep.: Heritage Stations
Counties: 12; ERP: 30,000 w
Market Pen.: 38.5% (Pulse 6/60)
Prog. (Sep.): Cl, con, op, s-cl, jz

Manitou Springs
KCMS-FM (Am: KCMS)
National Rep.: Fm Media
ERP: 22,000 w
Market Pen.: 25% (Pulse 3/60)
Prog. (Dup.): Shw, con, st, s-cl, jz

CONNECTICUT
Brookfield
WGHF
National Rep.: Fine Music Hi-Fi Broadcasters
Counties: 7; ERP: 20 kw
Market Pen.: 39.7% (Pulse 12/58)
Prog.: Mood, st, s-cl, jz, cl

Fairfield
WJZZ
Counties: 20; ERP: 9,000 w
Prog.: Jz

Hartford
WCCC-FM (Am: WCCC)
National Rep.: QXR Network
Counties: 7; ERP: 6.8 kw
Prog.: Cl, s-cl, con, shw, jz
WDRC-FM (Am: WDRC)
National Rep.: Peters, Griffin, Woodward
Counties: 12; ERP: 20,000 w
Prog.: Pop, nws

WHCN
ERP: 7,000 w
Market Pen.: 39.7% (Pulse 11/58)
Prog.: Cl, con, s-cl, op, shw
WTIC-FM (Am: WTIC)
National Rep.: Christal
ERP: 8 kw
Prog.: Cl, con, op, s-cl, shw

(For abbreviations, see box, p. 14)

FM STATION KEY (Cont'd)

Meriden
 WBMI
 ERP: 20,000 w
 Prog.: St, s-cl, shw, con

New Haven
 WNHC-FM (Am: WNHC)
 National Rep.: Daren McGavren
 Counties: 3; ERP: 12,500 w
 Prog. (Sep.): Con, cl, s-cl, shw, op

Stamford
 WSTC-FM (Am: WSTC)
 National Rep.: Everett-McKinney
 Counties: 1; ERP: 650 w
 Market Pen.: 30% (Pulse)
 Prog. (Dup.): Nws, wthr, pop, shw, con

DELAWARE

Wilmington
 WDEL-FM (Am: WDEL)
 National Rep.: Meeker
 Counties: 21; ERP: 20 kw
 Market Pen.: 37.6% (Pulse 5/60)
 Prog. (Sep.): Cl, s-cl, pop, shw, nws
 WJBR
 National Rep.: Fine Music Hi-Fi Broadcasters
 Counties: 22; ERP: 20,000 w
 Market Pen.: 44.5% (Audience Analysts)
 Prog.: S-cl, st, nws, cl, wthr

DISTRICT OF COLUMBIA

WASH (Am: WDON)
 National Rep.: QXR Network
 Counties: 37; ERP: 15,000 w
 Market Pen.: 41% (Pulse 12/56)
 Prog. (Sep.): Cl, con, s-cl, shw, nws

WFAN
 National Rep.: United Broadcasting
 ERP: 20,000 w
 Prog.: Latin American music

WGAY (Am: WQMR)
 National Rep.: Grant Webb
 ERP: 20,000 w
 Prog. (Sep.): Flk, nws, rel, dfrn

WGMS-FM (Am: WGMS)
 National Rep.: Avery-Knodel
 Counties: 23; ERP: 20,000 w
 Prog.: Cl, con, op, s-cl, nws

WJMD
 ERP: 20,000 w
 Prog.: S-cl, shw, con, nws, wthr

WWDC-FM (Am: WWDC)
 National Rep.: Blair
 Counties: 12; ERP: 20 kw
 Market Pen.: 40.3% (Pulse 1959)
 Prog. (Sep.): S-cl, st, cl, pop, nws

FLORIDA

Coral Gables
 WYCG-FM (Am: WYCG)
 National Rep.: Broadcast Time Sales
 Counties: 7; ERP: 18.5 kw
 Prog. (Dup.): Con, s-cl, nws, cl, wthr

Fort Lauderdale
 VFML
 National Rep.: Fine Music Hi-Fi Broadcasters
 Counties: 3; ERP: 3,500 w
 Prog.: St, cl, s-cl, shw, op

VVIL-FM (Am: VVIL)
 National Rep.: Rambeau-Vance-Hopple
 Counties: 5; ERP: 31,000 w
 Prog. (Sep.): St, s-cl, con, shw, iz

Jacksonville
 VMBR-FM (Am: VMBR)
 National Rep.: John Blair
 Counties: 9; ERP: 40,000 w
 Prog. (Sep. after 4 pm): Pop, st

Gainesville

WRUF-FM (Am: WRUF)
 National Rep.: Thomas Clark
 Counties: 16; ERP: 12,000 w
 Market Pen.: 31.7% (Pulse 1956)
 Prog. (Sep.): Op, st, con, shw, cl

Miami

WWPB
 National Rep.: QXR Network
 Counties: 5; ERP: 9, 200 w
 Prog.: Cl, s-cl, con, st, shw

Miami Beach

WMET-FM (Am: WMET)
 Counties: 4; ERP: 13,000 w
 Prog. (Dup.): Pop, st, shw, iz, nws

Orlando

WHOO-FM (Am: WHOO)
 National Rep.: Hollingbery
 Counties: 9; ERP: 59,000 w
 Prog. (Sep.): Cl, con, s-cl, st, iz, nws, wthr

Pensacola

WPX
 National Rep.: Good Music Broadcasters,
 Western FM Sales
 Counties: 5; ERP: 2,500 w
 Prog.: Cl, s-cl, st, shw, iz

Sarasota

WYAK
 National Rep.: Rejko & Mahaffey
 Counties: 9; ERP: 2,730 w
 Prog.: Cl, s-cl, pop, st, iz

Tampa

WDAE-FM (Am: WDAE)
 National Rep.: Katz
 Counties: 16; ERP: 65,000 w
 Prog. (Dup.): St, shw, flk, con

WFLA-FM (Am: WFLA)
 National Rep.: John Blair
 Counties: 34; ERP: 46,000 w

WPKM
 National Rep.: Good Music Broadcasters
 Counties: 7; ERP: 10,500 w
 Prog.: Pop, st, shw, s-cl, iz

GEORGIA

Athens
 WGAU-FM (Am: WGAU)
 National Rep.: John E. Pearson
 Counties: 25; ERP: 4,400 w
 Prog. (Dup.): Std, iz, nws, shw, wthr

Atlanta

WGKA-FM (Am: WGKA)
 National Rep.: Good Music Broadcasters
 Counties: 10; ERP: 9.4 kw
 Prog. (Sep.): Cl, s-cl, shw, op, flk

WSB-FM (Am: WSB)
 National Rep.: Petry
 Counties: 204; ERP: 49,000 w
 Prog. (Dup. & sep.): Pop, st, nws, wthr, intvw

Augusta

WAUG-FM (Am: WAUG)
 ERP: 9,000 w
 Prog. (Sep.): Cl, s-cl, pop

WBBQ-FM (Am: WBBQ)
 Counties: 31; ERP: 19.3 kw
 Prog. (Dup.): St, pop, nws, sports, intvw

Columbus

WRBL-FM (Am: WRBL)
 National Rep.: Hollingbery
 Counties: 50; ERP: 21.2 kw
 Prog. (dup.): St, cl, con, op, disn

Gainesville

WDUN-FM (Am: WDUN)
 National Rep.: Thomas Clark
 Counties: 11; ERP: 300 w
 Prog. (Dup.): Pop, nws

LaGrange

WLAG-FM (Am: WLAG)
 National Rep.: Indie Sales
 Counties: 8; ERP: 2.3 kw
 Prog. (Sep.): St, nws, sprts, shw, wthr

Marietta

WBIE-FM (Am: WBIE)
 Counties: 21; ERP: 3.5 kw
 Prog. (Dup.): Pop, st, shw, sprts, nws

Newnan

WCOH-FM (Am: WCOH)
 National Rep.: Bernard Ochs
 Counties: 11; ERP: 330 w
 Prog. (dup.): Nws, wthr, st, pop, cl

Savannah

WTOC-FM (Am: WTOC)
 National Rep.: Avery-Knodel
 Counties: 24; ERP: 8 kw
 Prog. (Dup.)

IDAHO

Boise
 KBOI-FM (Am: KBOI)
 Counties: 17; ERP: 17.5 kw
 Prog. (Dup.)

Lewiston

KOZE-FM (Am: KOZE)
 National Rep.: Gill-Perna
 Counties: 6; ERP: 903 w
 Prog. (Sep.): S-cl, st, shw, iz, nws

ILLINOIS

Anna
 WRAJ-FM (Am: WRAJ)
 National Rep.: Bernard Howard
 Counties: 6; ERP: 1,000 w
 Prog. (Sep.): St, pop, nws, wthr, sprts

Bloomington

WJBC-FM (Am: WJBC)
 National Rep.: John Pearson
 Counties: 13; ERP: 15,300 w
 Prog. (Dup.): St, pop, shw, nws, wthr

Champaign

WDWS-FM (Am: WDWS)
 Counties: 11; ERP: 27,000 w
 Prog. (Sep.): Pop, st, shw, nws, iz

Chicago

WCLM
 ERP: 60,000 w
 Prog.: S-cl, iz, st, hawaiian

WDHF
 Counties: 9; ERP: 52,000 w
 Market Pen.: 42.4% (Pulse 10/59)
 Prog.: Pop, shw, s-cl, st, flk

(For abbreviations, see box, p. 13)

**TWELVE YEARS OF
 BETTER MUSIC IN
 THE NATION'S
 CAPITAL!**



WASH-FM

Affiliated with QXR Network

FM STATION KEY (Cont'd)**WFMF**

National Rep.: Walker-Rawalt
 Counties: 15; 33,000 w
 Prog.: St, s-cl, shw, jz, nws

WFMT

Counties: 38; ERP: 29,500 w
 Market Pen.: 42.4% (Pulse)
 Prog.: Cl, op, dr, nws, intvw

WKFM

National Rep.: Modern Media Fm Sales
 Counties: 38; ERP: 50,000 w
 Market Pen.: 42.4% (Pulse)
 Prog.: St, s-cl, shw, nws, wthr

WNIB

Counties: 10; ERP: 11 kw
 Market Pen.: 42.4% (Pulse)
 Prog.: Cl, con, jz, op, shw

WSBC-FM (Am: WSBC)

National Rep.: Devney-O'Connell, FM
 Unlimited

Counties: 5; ERP: 27,400 w
 Prog. (Sep.): Cl, flk, jz, dr, nws

WXFM

ERP: 32,000 w
 Prog.: Cl, s-cl, pop, st, shw

Decatur**WSOY-FM (Am: WSOY)**

National Rep.: Weed
 Counties: 19; ERP: 30,000 w
 Prog. (Dup.): St, shw, nws, s-cl, cl

Effingham**WSEI**

ERP: 20 kw
 Dup. programming of WSOY-FM Decatur

Elgin**WRMN-FM (Am: WRMN)**

National Rep.: Devney-McConnell
 Counties: 5; ERP: 1,000 w
 Prog. (Sep.): Cl, con, s-cl, st, nws

Evanston**WEAW-FM (Am: WEAW)**

National Rep.: Good Music Broadcasters
 Counties: 6; ERP: 180,000 w
 Prog. (Sep.): S-cl, st, shw, con, nws

Harrisburg**WEBQ-FM (Am: WEBQ)**

Counties: 11; ERP: 4,200 w
 Prog. (Sep.): Sprts, nws, wthr, educ, cl

Jacksonville**WLDS-FM (Am: WLDS)**

National Rep.: Holman
 Counties: 5; ERP: 9 kw
 Prog. (Dup.): Sprts, pop, nws, st, pub. sevc.

Litchfield**WSMI-FM (Am: WSMI)**

Counties: 6; ERP: 6,100 w
 Prog. (Sep.): St, nws, sprts

Mattoon**WLBH-FM (Am: WLBH)**

National Rep.: Hal Holman
 Counties: 12; ERP: 23,000 w
 Prog. (Dup.)

Mt. Carmel**WSAB (late fall start)**

Counties: 12; ERP: 37.4 kw
 Prog.: S-cl, cl, con, st, shw

Mt. Vernon**WMIX-FM (Am: WMIX)**

National Rep.: John E. Pearson
 Counties: 40; ERP: 50,000 w
 Prog. (Dup. days, sep. nights): Pop, st, nws, sprts

Paris**WPRS-FM (Am: WPRS)**

Counties: 7; ERP: 1,000 w
 Prog. (Dup.): St, shw, pop, nws, wthr

Quincy**WGEM-FM (Am: WGEM)**

ERP: 8.9 kw
 Prog. (Dup.)

WTAD-FM (Am: WTAD)

National Rep.: Branham
 Counties: 23; ERP: 27 kw
 Prog. (Dup.)

Rock Island**WHBF-FM (Am: WHBF)**

National Rep.: Avery-Knodel
 Counties: 14; ERP: 39 kw
 Prog. (Dup.): Con, s-cl, st, shw

Springfield**WTAX-FM (Am: WTAX)**

National Rep.: Gill-Perna
 Counties: 12; ERP: 6.7 kw
 Prog.: (Sep. early evenings)

INDIANA**Bloomington****WTTV (Am: WTTT)**

National Rep.: Meeker
 Counties: 54; ERP: 37.2 kw
 Prog. (Dup.): St, nws, flk, sprts, cl

Columbus**WCSI-FM (Am: WCSI)**

National Rep.: Thomas Clark
 Counties: 12; ERP: 760 w
 Prog. (Sep.): St, shw, sprts, s-cl

Elkhart**WTRC-FM (Am: WTRC)**

National Rep.: Branham
 Counties: 13; ERP: 9.7 kw
 Prog. (Dup.)

Evansville**WIKY-FM (Am: WIKY)**

National Rep.: John Pearson
 Counties: 34; ERP: 36 kw
 Prog. (Dup.): St, shw, s-cl, con, cl

Fort Wayne**WPTH-FM**

Counties: 20; ERP: 44.4 kw
 Prog.: St, shw, pop, jz, s-cl

Hammond**WYCA**

Counties: 5; ERP: 31,000 w
 Prog.: Rel, nws, s-cl, sprts, wthr

Indianapolis**WFBM-FM (Am: WFBM)**

Counties: 50; ERP: 51,875 w
 National Rep.: Walker-Rawalt
 Prog. (Sep.): St, s-cl, cl, jz, cmtry

WFMS

ERP: 4.5 kw

Prog.: St, shw, pop, s-cl, cl

WIBC-FM (Am: WIBC)

Counties: 40; ERP: 24,000 w
 Prog. (Sep.): Cl, s-cl, con, jz, op

Madison**WORX-FM (Am: WORX)**

National Rep.: Hil Best
 Counties: 6; ERP: 350 w
 Prog. (Dup.): St, s-cl, sprts, shw, con

Marion**WMRI-FM (Am: WMRI)**

National Rep.: Burn-Smith
 Counties: 10; ERP: 31,000 w
 Prog. (Sep.): S-cl, st, shw, nws, sprts

Muncie**WMUN (Am: WLBC)**

National Rep.: Hal Holman
 Counties: 17; ERP: 14.4 kw
 Prog. (Sep.): Programatic

Richmond**WKBY-FM (Am: WKBY)**

National Rep.: Everett-McKinney
 Counties: 20; ERP: 23,000 w
 Prog. (Sep.): Pop, s-cl

WGLM

Counties: 23; ERP: 32,000 w
 Prog.: Cl, con, s-cl, st, jz

Terre Haute**WTHI-FM (Am: WTHI)**

National Rep.: Bolling
 Counties: 20; ERP: 7,400 w
 Prog. (Sep.): Cl, con, op, s-cl, pop

Warsaw**WRSW-FM (Am: WRSW)**

Counties: 60; ERP: 34,000 w
 Prog. (Dup.): Cl, con, s-cl, pop, nws

Washington**WFML (Am: WAMW)**

National Rep.: Hil Best
 Counties: 14; ERP: 14,000 w
 Prog. (Dup.): Sprts, nws, st, pop, shw

IOWA**Des Moines****KDMI**

ERP: 115,000 w
 Prog.: Rel, sacred, nws, wthr, cl

WHO-FM (Am: WHO)

National Rep.: Peters, Griffin, Woodward
 ERP: 25 kw
 Prog. (Sep.): St, pop, shw, s-cl, nws

Muscatine**KWPC-FM (Am: KWPC)**

National Rep.: Venard, Rintoul & McConnell
 Counties: 7; ERP: 780 w
 Prog. (Sep.): Sprts, con, s-cl, nws, st

KANSAS**Salinas****KAFM**

Counties: 9; ERP: 3.6 kw
 Prog.: Cl, con, s-cl, pop, st

Topeka**KTOP-FM (Am: KTOP)**

National Rep.: Daren McGavren
 Counties: 1; ERP: 3,200
 Prog. (Sep.): Jz, cl, st, shw, s-cl

Wichita**KFH-FM**

Counties: 12; ERP: 10.8 kw
 Prog. (Dup.)

KENTUCKY**Hopkinsville****WKOF (Am: WKOA)**

Counties: 10; ERP: 3.73 kw
 Prog. (Sep.): Pop, st, shws, nws, sprts

Louisville**WLVL**

National Rep.: Walker-Rawalt
 Counties: 16; ERP: 35,000 w
 Prog.: Cl, pop, s-cl, shw, flk

Owensboro**WOMI-FM (Am: WOMI)**

(For abbreviations, see box, p. 19)

FM STATION KEY (Cont'd)

National Rep.: Everett-McKinney
 Counties: 14
 Prog. (Dup.): Cl, con, op, nws, sprts

Paducah

WKYB-FM (Am: WKYB)
 National Rep.: Bolling
 Counties: 40; ERP: 32,000 w
 Prog.: S-cl, pop, st, nws

LOUISIANA

Baton Rouge

WBRL (Am: WJBO)
 Counties: 64; ERP: 2,450 w
 Prog. (Dup.): Cl, s-cl, pop, st, nws, wthr

New Orleans

WDSU-FM (Am: WDSU)
 National Rep.: John Blair
 ERP: 42,000 w
 Market Pen.: 24.1% (Pulse)
 Prog. (Dup.): Pop, st, shw, con, cl, s-cl, nws
 WWMT
 National Rep.: Good Music Broadcasters
 Counties: 17; ERP: 48,000 w
 Prog.: St, s-cl, shw, cl, con

Shreveport

KWKH-FM (Am: KWKH)
 National Rep.: Henry I. Christal
 Counties: 6; ERP: 17,000 w
 Prog. (Dup.): Pop, flk, nws, sprts, wthr

MAINE

Poland Spring

WMTW-FM
 Counties: 36; ERP: 49.1 kw
 Prog.: Cl, con, s-cl, op, nws

Portland

WLOB-FM (Am: WLOB)
 Counties: 4; ERP: 3,700 w
 Prog. (Sep.): Programatic

MARYLAND

Annapolis

WXTC (Am: WANN)
 Counties: 25; ERP: 20,000 w
 Prog. (Sep.): Cl, con, s-cl, pop, st

Baltimore

WBAL-FM (Am: WBAL)
 National Rep.: Spot Time Sales
 Counties: 33; ERP: 20,000 w
 Prog. (Sep.): Cl, s-cl, shw, flk, iz
 WFMM
 National Rep.: Walker-Rawalt
 Counties: 30; ERP: 20,000 w
 Prog.: S-cl, st, flk, cl, op

WITH-FM (Am: WITH)
 National Rep.: QXR Network
 Counties: 31; ERP: 20,000 w
 Market Pen.: 33.7% (Pulse)
 Prog. (Sep.): C, con, nws, op, s-cl

WRBS

National Rep.: Fine Music Hi-Fi Broadcasters
 Counties: 30; ERP: 20,000 w
 Prog.: Cl, s-cl, st, nws, wthr

Havre De Grace

WASA-FM (Am: WASA)
 Counties: 5; ERP: 3,000 w
 Prog. (Dup. days, sep. nights): St, pop, shw, nws, wthr

Westminster

WTTR-FM (Am: WTTR)
 Counties: 5; ERP: 4,600 w
 Prog. (Dup.): St, s-cl, pop, nws, wthr

MASSACHUSETTS

Boston

WBCN
 Counties: 3; ERP: 25,900 w
 Market Pen.: 50.1% (Pulse 2/59)
 Prog.: Cl, con, s-cl, op, shw
 WCRB-FM (Am: WCRB)
 National Rep.: Broadcast Time Sales
 ERP: 3.3 kw
 Market Pen.: 50.1% (Pulse 2/59)
 Prog. (Dup.): Con, cl, s-cl, nws, shw

WHDH-FM (Am: WHDH)

National Rep.: Blair
 Counties: 25; ERP: 3.3 kw
 Prog. (Dup.): Pop, st, nws, sprts, wthr

WXHR (Am: WTAO)

National Rep.: QXR Network
 Counties: 9; ERP: 20,000 w
 Market Pen.: 50.1% (Pulse)
 Prog. (Sep.): Cl, con, shw, nws, intyw

Cambridge

WHRB-FM (Am: WHRB)
 National Rep.: Ivy Network
 Counties: 3; ERP: 796 w
 Prog. (Dup.): Cl, iz, nws, spcl evnts, sprts

Springfield

WMAS-FM (Am: WMAS)
 National Rep.: Bolling
 Counties: 3; ERP: 1.35 kw
 Prog. (Dup.): Pop, st, nws, sprts

Worcester

WTAG-FM (Am: WTAG)
 National Rep.: QXR Sales
 Counties: 15; ERP: 10 kw
 Market Pen.: 33.7% (Pulse 1959)
 Prog. (Sep.): Cl, con, s-cl, op, nws

MICHIGAN

Bay City

WBCM-FM (Am: WBCM)
 National Rep.: Hollingbery
 Counties: 20; ERP: 41,000 w
 Prog. (Sep.): S-cl, cl, st, con, op

Coldwater

WTVB-FM (Am: WTVB)
 National Rep.: Donald Cooke
 Counties: 8; ERP: 7,900 w
 Prog. (Dup.): Pop, sprts, s-cl, cl, st

Detroit

WABX
 Counties: 14; ERP: 36,400 w
 Prog.: Cl, con, s-cl, op
 WDTM
 National Rep.: Good Music Broadcasters
 Counties: 20; ERP: 61,125 w
 Prog.: Con, nws, cintry, flk, shw

WLDN

National Rep.: Walker-Rawalt
 Counties: 6; ERP: 20,000 w
 Prog.: St, shw, s-cl, cl, con

WMUZ

Counties: 8; ERP: 115,000 w
 Prog.: Sacred music, s-cl, cl, rel, nws

WOMC (Am: WEXL)

National Rep.: Larry Gentile
 Counties: 20; ERP: 61,000 w
 Prog.: St, shw, s-cl, nws

WWJ-FM (Am: WWJ)

National Rep.: Peters, Griffin, Woodward
 Counties: 26; ERP: 50,000 w
 Prog. (Dup.): Nws, pop, st, con, s-cl

East Lansing

WSWM

National Rep.: Walker-Rawalt
 Counties: 10; ERP: 30,000 w
 Prog.: S-cl, cl, nws, shw, iz

Grand Rapids

WJEF-FM (Am: WJEF)

National Rep.: Avery-Knode
 Counties: 32; ERP: 115,000 w
 Prog. (Sep. after 7pm)
 WLAV-FM (Am: WLAV)
 National Rep.: Everett-McKinney
 Counties: 7; ERP: 1,750 w
 Prog. (Sep. and Dup.): Cl, con, s-cl, pop, st

Inkster

WCHD (Am: WCHB)
 National Rep.: Bob Dore
 Counties: 6; ERP: 34,000 w
 Prog. (Sep.): Cl, s-cl, pop, st, flk

Kalamazoo

WMCR
 Counties: 15; ERP: 36 kw
 Prog.: Cl, con, educ, nws, op

Mt. Clemens

WBRB-FM (Am: WBRB)
 National Rep.: Donald Cooke
 Counties: 4; ERP: 61 kw
 Prog. (Sep.): St, disn, cmtry, pop, nws

Saginaw

WSAM-FM (Am: WSAM)
 National Rep.: Everett-McKinney
 Counties: 6; ERP: 1,700 w
 Prog. (Dup.): St, shw, nws, wthr, sprts

Sturgis

WSTR
 National Rep.: Masla Assoc.
 ERP: 1,000 w
 Prog. (Dup.): Pop, nws

MINNESOTA

Brainerd

KLIZ-FM (Am: KLIZ)
 National Rep.: Walker-Rawalt
 Counties: 7; ERP: 15,000 w
 Prog. (Sep.): S-cl, st, nws, cl, sprts

Minneapolis

KWFM
 National Rep.: Walker-Rawalt, QXR Network
 ERP: 22.5 kw
 Prog.: Cl, s-cl, iz, nws, st

WAYL

Counties: 8; ERP: 10 kw
 Prog.: St, shw, iz, flk, spoken word
 WLLOL-FM (Am: WLLOL)
 National Rep.: Heritage Stations
 Counties: 5; ERP: 9.7 kw
 Prog. (Sep.): Cl, con, op, s-cl, iz

(For abbreviations, see box, p. 11)

**75 Sponsors Use
 Kentucky's Largest Fm**



35,000 Watts
 S. A. Cisler, Manager

Walker-Rawalt
 Nat'l Rep.

FM STATION KEY (Cont'd)

WPBC-FM (Am: WPBC)

National Rep.: H-R

ERP: 5.4 kw

Prog. (Sep. nights): Cl, con, s-cl, sh, shw

MISSISSIPPI

Jackson

WJDX-FM (Am: WJDX)

National Rep.: Hollingbery

ERP: 39 kw

Prog. (Sep.): Pop, st, s-cl, sprts, rel

Laurel

WNSL-FM (Am: WNSL)

National Rep.: Grant Webb

Counties: 34; ERP: 4,700 w

Prog.: St, shw, pop, s-cl, cl

MISSOURI

Kansas City

KCMK

National Rep.: Good Music Broadcasters

Counties: 8; ERP: 35,000 w

Prog.: St, wthr, jz, shw, pop

KCMO-FM (Am: KCMO)

Counties: 54; ERP: 65,000 w

Prog. (Sep.): St, s-cl, cl, shw, nws

KXTR

National Rep.: Walker-Rawalt

Counties: 18; ERP: 58,200 w

Market Pen.: 35.2% (Pulse)

Prog.: Cl, con, nws, flk, s-cl

St. Louis

KADI (Am: KADY)

National Rep.: Broadcast Time Sales

ERP: 24,700 w

Prog. (Sep.): St, s-cl, shw, cl, nws

KCFM

National Rep.: Walker-Rawalt

ERP: 96 kw

KSTL-FM (Am: KSTL)

Counties: 88; ERP: 78,000 w

Prog. (Sep.): St, store casting

KWIX

Counties: 14; ERP: 25.5 kw

Prog.: St, pop, nws, sprts, s-cl

WIL-FM (Am: WIL) (Not on air yet)

National Rep.: Eastman

ERP: 22 kw

Springfield

KTTS-FM (Am: KTTS)

National Rep.: Weed

ERP: 9.1 kw

Prog. (Sep.): Pop, st, s-cl, cl, jz

NEBRASKA

Kearney

KHOL-FM

National Rep.: Meeker

Counties: 19; ERP: 56,750 w

Prog.: St, shw, con, nws, wthr

Lincoln

KFMQ

National Rep.: Walker-Rawalt

Counties: 7; ERP: 363 w

Prog.: Cl, s-cl, st, jz, disn

Omaha

KFAB-FM (Am: KFAB)

National Rep.: Petry

Counties: 50; ERP: 58,000 w

Market Pen.: 12.4% (Pulse 12/59)

Prog. (Sep.): S-cl, st, shw, nws, wthr

KOIL-FM (Am: KOIL)

National Rep.: Good Music Broadcasters

Counties: 32; ERP: 3,400 w

Prog. (Sep.): S-cl, pop, st, shw, nws

KQAL

National Rep.: Walker-Rawalt

ERP: 70,000 w

Prog.: Cl

NEVADA

Reno

KNEV

Counties: 14; ERP: 35,000 w

Prog.: St, s-cl, con, cl, shw

NEW JERSEY

Asbury Park

WHTG-FM (Am: WHTG)

National Rep.: Grant Webb

Counties: 12; ERP: 1,000 w

Prog. (Dup.): St, shw, s-cl, nws, wthr

WJLK-FM (Am: WJLK)

Counties: 3; ERP: 1,000 w

Prog. (Dup.): St, pop, nws, wthr, intvw

Bridgeton

WSNJ-FM (Am: WSNJ)

National Rep.: Thomas Clark

ERP: 9 kw

Prog. (Sep.): Cl, con, op, s-cl, pop, QXR

Long Branch

WRLB

Counties: 12; ERP: 1 kw

Prog.: St, s-cl, cl, shw, con

PATERSON

WPAT-FM (Am: WPAT)

Counties: 31; ERP: 4,400 w

Prog.: (Dup.) St, s-cl, shw, cl, jz

Red Bank

WFHA

ERP: 1,000 w

Market Pen.: 56% (Pulse)

Prog.: Pop, st, shw, s-cl, jz, nws, wthr, dr, intvw, sprts

NEW MEXICO

Albuquerque

KHFM

National Rep.: Modern Media Fm Sales

Counties: 6; ERP: 1,500 w

Prog.: Cl, con, s-cl, st, nws

Los Alamos

KRSN-FM (Am: KRSN)

National Rep.: Bob Dore (East)

Torbet, Allan & Crane (West)

Counties: 4; ERP: 4,600 w

Prog.: Cl, s-cl, op, dr, nws

NEW YORK

Babylon

WTFM (Am: WGLI)

Counties: 8; ERP: 15,000 w

Market Pen.: 56% (Pulse)

Prog. (Dup.): S-cl, st, nws, shw, con

Binghamton

WKOP-FM (Am: WKOP)

Counties: 9; ERP: 33 kw

Market Pen.: 17% (Pulse 1957)

Prog. (Sep.): Pop, st, shw, educ, nws

WNBF-FM (Am: WNBF)

ERP: 4.6 kw

Prog. (Sep.): Cl, con, qp, s-cl, shw

Buffalo

WBEN-FM (Am: WBEN)

National Rep.: Henry I. Christal

Counties: 17; ERP: 110,000 w

Prog. (Sep. and Dup.)

WYSL-FM (Am: WYSL)

National Rep.: McGavren

Counties: 8; ERP: 5,000 w

Prog. (Sep. nights): Disn, s-cl

Corning

WCLI-FM (Am: WCLI)

National Rep.: Donald Cooke

ERP: 14,000 w

Prog. (Dup.): Cl, educ, con, s-cl, shw

Garden City

WLIR

Counties: 4; ERP: 1,000 w

Market Pen.: 56.7% (Pulse)

Prog.: Shw, st, cl, jz, nws

Hempstead

WHLI-FM (Am: WHLI)

National Rep.: Gill-Perna

Counties: 6; ERP: 1,000 w

Prog. (Dup.): St, pop, s-cl, nws, wthr

Hornell

WWHG-FM (Am: WWHG)

National Rep.: John Pearson

Counties: 23; ERP: 8,300 w

Prog. (Dup.): Pop, st, nws, sprts, educ

Jamestown

WJTN-FM (Am: WJTN)

(For abbreviations, see box, p. 17.)

Offered Direct from Factory to YOU



To help build YOUR FM audience

This exceptionally fine FM RADIO
only \$16.95 (F. O. B. Bloomington, Ind.)

in quantity lots. Specify model
numbers when ordering from these
attractive color combinations:

Model 501: White Cabinet, White Front

Model 502: Grey Cabinet, Charcoal Front

Model 503: Grey Cabinet, White Front

Model 504: White Cabinet, Charcoal Front



SARKES TARZIAN INC

Broadcast Equipment Division
Consumer Products Section
Bloomington, Indiana

FM STATION KEY (Cont'd)

National Rep.: Venard, Rintoul & McConnell
Counties: 15
Market Pen.: 33.7% (Pulse 1959)
Prog. (Sep.): Cl, nws, con, s-cl, wthr

New Rochelle

WVOX-FM (Am: WVOX)
National Rep.: Bolling
Counties: 7; ERP: 1,000 w
Prog. (Dup.): Shw, st, cl, nws, wthr

New York

WABC-FM (Am: WABC)
National Rep.: Blair
Counties: 17; ERP: 1.5 kw
Market Pen.: 53.4% (Pulse 7/60)
Prog. (Sep.): Cl, con, s-cl, shw, flk

WNCN
Market Pen.: 53.4% (Pulse 7/60)
Prog.: Cl, con, s-cl, op, shw

WQXR-FM (Am: WQXR)
National Rep.: Raymer

ERP: 11,000 w
Market Pen.: 53.4% (Pulse 7/60)
Prog. (Dup.): Cl, nws, con, op, s-cl

WRFM (Am: WWRL)
Counties: 20; ERP: 20,000 w
Market Pen.: 53.4% (Pulse 7/60)
Prog. (Sep.): St, cl, con, s-cl, op

Niagara Falls

WHLA-FM (Am: WHLD)
National Rep.: Headley-Reed
ERP: 46,000 w
Prog. (Sep.): Cl, con, s-cl, shw, st

Olean

WHDL-FM (Am: WHDL)
National Rep.: Everett-McKinney
Counties: 9; ERP: 43,000 w
Prog. (Sep.): Cl, con, op, wthr, educ

Peekskill

WLNA-FM (Am: WLNA)
National Rep.: Grant Webb
Counties: 23; ERP: 20,000 w
Prog. (Sep. nights): Cl, s-cl, st, pop, shw

Plattsburgh

WEAY-FM (Am: WEAY)
National Rep.: Jack Masla
Counties: 6; ERP: 3,700 w
Prog. (Dup.)

Poughkeepsie

WKIP-FM (Am: WKIP)
National Rep.: Jack Masla
Counties: 5; ERP: 2,300 w
Prog. (Sep.): Cl, con, s-cl, nws, shw, QXR

**Tremendous Pull — Telephones
never stop ringing**

Check in on

**ALAN GRANT'S
JAZZ NOCTURNE**

on **WLIR**

10:05 PM to Midnite
on weekdays; 'til
1 AM on weekends

WLIR—92.7 mc—Garden City, L. I.
Pioneer 1-4700

Rochester

WCMF
ERP: 1.35 kw
Market Pen.: 49.2% (Pulse 1959)
Prog.: Cl, con, op, s-cl, st, shw, folk, jz, rel,
djsn

Syracuse

WONO
Counties: 8; ERP: 1 kw
Prog.: S-cl, cl, shw, jz, con

Utica

WRUN-FM (Am: WRUN)
National Rep.: QXR Network
Counties: 12; ERP: 4,300 w
Prog. (Sep.): QXR

White Plains

WFAS-FM (Am: WFAS)
Counties: 3 ERP: 1,000 w
Market Pen.: 61.4% (Pulse)
Prog. (Dup.): S-cl, con, pop, nws, wthr

NORTH CAROLINA

Burlington

WBAG-FM (Am: WBAG)
National Rep.: Walker-Rawalt
Counties: 9; ERP: 2,800 w
Prog. (Dup.): Pop, st, nws, sprts, wthr

WBBB-FM (Am: WBBB)
National Rep.: Thomas Clark

Counties: 10; ERP: 3.8 kw
Prog. (Sep.): Sprts, st, pop, nws, educ

Charlotte

WSOC-FM (Am: WSOC)
National Rep.: Peters, Griffin, Woodward
ERP: 36,000 w
Prog. (Dup.): St, nws, pop, wthr, sprts

WYFM

Counties: 12; ERP: 3,800 w
Prog.: Cl, con, s-cl, shw, wthr

Durham

WDNC-FM (Am: WDNC)
National Rep.: Paul H. Raymer
Counties: 30; ERP: 36,000 w
Prog. (Dup.): Cl, pop, st, shw, nws

Forest City

WAGY-FM (Am: WAGY)
Counties: 7; ERP: 3,333 w
Prog. (Sep.): St, s-cl, nws, sprts, pop

Gastonia

WGNC-FM (Am: WGNC)
National Rep.: Contingent
ERP: 11,000 w
Prog. (Dup.): St nws, pop, wthr, sprts

Greensboro

WMDE
Counties: 9; ERP: 5.8 kw
Prog.: S-cl, cl, st, rel, emtry

Leaksville

WLOE-FM (Am: WLOE)
Counties: 12; ERP: 13,500 w
Prog. (Dup.): S-cl pop, st, nws, wthr,
Programatic

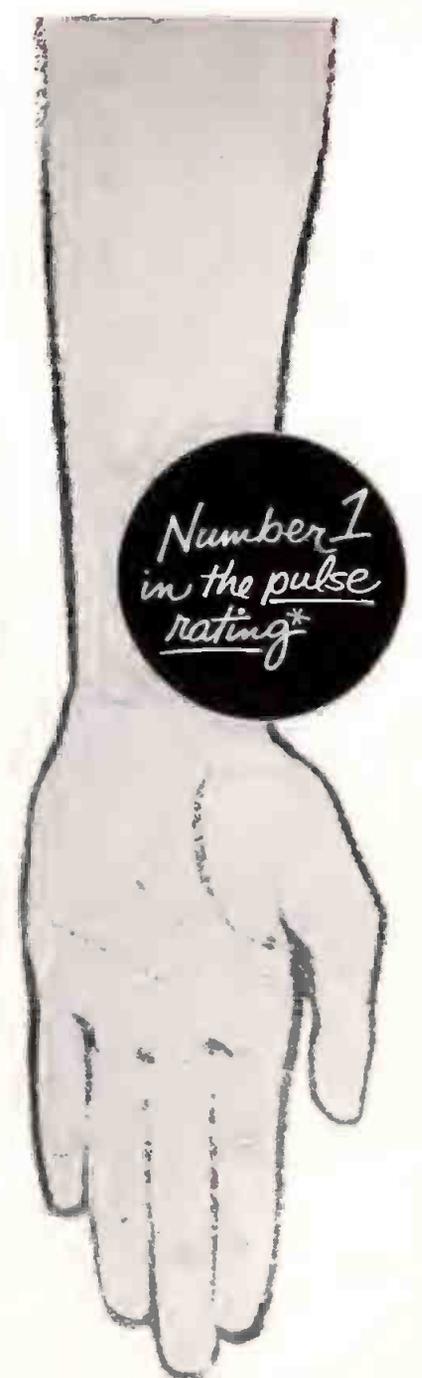
Lexington

WBUY-FM (Am: WBUY)
National Rep.: George Hopewell
Counties: 4; ERP: 300 w
Prog. (Dup.): Sprts, st, pop, nws, wthr

Mt. Mitchell

WMIT
National Rep.: Walker-Rawalt
Counties: 85; ERP: 36,000 w
Prog.: Cl, con, op, s-cl, st

(For abbreviations, see box, p. 17)



pulsating

WRFM

Now! The FM station with
the selective sound of music
is the select station for
New York's discriminating
FM listeners. And
discriminating time buyers
know a good buy when they
hear one. So get the PULSE
of the FM market... get the
story of WRFM
leadership and listenership
in New York.
WRFM
105.1 MC New York

FM beamed stations only April 1960 PULSE



GOOD THINGS HAPPEN + WHEN YOU HELP RED CROSS

NEW

DIFFERENT "MEANWHILE, BACK ON EARTH"

(13½ minutes—16MM Black and White—sound cleared for TV)

A newsworthy blend of the MISSILE AGE, the CIVIL WAR, and present day RED CROSS activities—this film features the years most dramatic disaster

footage on the CHILEAN EARTH-QUAKE and HURRICANE DONNA. More than a public service film—it's a motion picture with audience appeal.

TIMELY

ANIMATED TV SPOTS

(60-20-10 seconds)

PARKER FENNELLY is again featured as the lovable POSTER BILL. With him is the well-known actor HOWARD MORRIS—as a roving reporter who is left "speechless" in a humorous "bite" by Bill's loyal dog, Max. These spots provide the "light" touch to a serious fund drive. They are available in TWO versions—one for MARCH CAMPAIGN cities and one for UNITED FUND cities.

ALSO

COLOR SLIDES TELOPS FLIP CARDS

With voice-over copy

AND—a recording with 5 to 15 second IDs for station breaks—voice over credits and crawls.

STAR STUDDED JINGLES SONGS APPEALS

(all lengths from 05 to 60 seconds)

ETHEL MERMAN with the RUSS CASE orchestra—STEVE LAWRENCE with the UNITED STATES ARMY BAND sing SAUL TEPPER'S great Red Cross Campaign Song GOOD THINGS HAPPEN WHEN YOU GIVE. THE FOUR LADS with PERCY FAITH and his orchestra sing ARTHUR KENT'S exciting Red Cross jingle WHERE THE NEED IS with voice-over appeals by MITCH MILLER and EDWARD R. MURROW.

Straight appeals by

DAVE GARROWAY JOHN DALY
RALPH EDWARDS DON McNEILL

PLUS—A VARIETY OF SHORT IDs

All these materials available from

YOUR LOCAL RED CROSS CHAPTER

THE AMERICAN NATIONAL RED CROSS

In New York, call MUrray Hill 9-1000

In Hollywood, call HOLLYWOOD 5-5262

THE ADVERTISING COUNCIL



New York
Chicago
Hollywood

THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE

FM STATION KEY (Cont'd)

Raleigh

WPTF-FM (Am: WPTF)
National Rep.: Peters, Griffin, Woodward
Counties: 32; ERP: 50 kw
Market Pen.: 27.2% (Pulse)
Prog. (Dup.): Cl, con, op

Rocky Mount

WFMA (Am: WCEC)
National Rep.: John Pearson
Counties: 29; ERP: 33,000 w
Prog. (Sep.): Pop, shw, sprts, nws, wthr

Salisbury

WSTP-FM (Am: WSTP)
National Rep.: Walker-Rawalt
ERP: 15 kw
Prog. (Dup.): St, nws, wthr, rel, sprts

Sanford

WWGP-FM (Am: WWGP)
ERP: 490 w
Prog. (Dup.): St, nws, flk, shw, wthr

Statesville

WFMX (Am: WSIC)
National Rep.: Good Music Broadcasters
ERP: 3,000 w
Prog. (Sep.): Con, s-cl, st, shw, disn

Winston-Salem

WSJS-FM (Am: WSJS)
National Rep.: Peters, Griffin, Woodward
Counties: 36; ERP: 15,000 w
Prog. (Dup.): Cl, s-cl, st, shw, nws

OHIO

Akron

WAKR-FM (Am: WAKR)
National Rep.: McGavren
Counties: 6; ERP: 5,000 w
Prog. (Sep.): Shw, con, opt, s-cl, nws

Alliance

WFAH-FM (Am: WFAH)
National Rep.: Grant Webb
Counties: 6; ERP: 1,000 w
Prog. (Dup.): Sprts, st, s-cl, con, iz

Canton

WCNO (Am: WAND)
National Rep.: Walker-Rawalt
Counties: 28; ERP: 27,000 w
Prog. (Sep.): Pop, s-cl, st, shw, cl

WHBC-FM (Am: WHBC)

National Rep.: Venard, Rintoul & McConnell
ERP: 15,000 w
Prog. (Dup.): St, pop, s-cl, nws, sprts

Cincinnati

WAEF
National Rep.: Walker-Rawalt
Counties: 13; ERP: 4.8 kw
Market Pen.: 29.1% (Pulse)
Prog.: St, s-cl, iz, cl, nws

WKRC-FM (Am: WKRC)

National Rep.: Good Music Broadcasters
Counties: 8; ERP: 15,500 w
Prog. (Sep.): Cl, s-cl, shw, con, st

Cleveland

KYW-FM (Am: KYW)
Counties: 27; ERP: 21,500 w
Market Pen.: 33% (Pulse)
Prog. (Sep.): Cl, con, s-cl, shw, op

WCUY

National Rep.: United Broadcasting
ERP: 20 kw
Prog.: Jz

WDOK-FM (Am: WDOK)

National Rep.: H-R
Counties: 7; ERP: 34,000 w
Prog. (Sep.): Cl, con, op, s-cl, shw

WGAR-FM (Am: WGAR)

National Rep.: Christal
Counties: 12; ERP: 31,000 w
Prog. (Dup.): St, shw, cl, con, s-cl

WJW-FM (Am: WJW)

National Rep.: Katz
Counties: 5; ERP: 2.8 kw
Prog. (Dup.): St, shw, nws, educ, con

WNOB

National Rep.: Walker-Rawalt
Counties: 24; ERP: 135,000 w
Market Pen.: 36.1% (Pulse)
Prog.: S-cl, shw, st, pop, nws

Columbus

WBNS-FM (Am: WBNS)
National Rep.: John Blair
Counties: 20; ERP: 54,000 w
Market Pen.: 37.4% (Pulse)
Prog. (Sep.): Cl, con, op, s-cl, pop, st, shw, iz

WTVN-FM (Am: WTVN)

National Rep.: Good Music Broadcasters
Counties: 10; ERP: 26 kw
Market Pen.: 37.4% (Pulse 2/60)
Prog. (Sep.): Cl, con, s-cl, pop, st

WYKO-FM (Am: WYKO)

National Rep.: Venard, Rintoul & McConnell
Counties: 33; ERP: 52 kw
Prog. (Sep.): Nws, s-cl, st, shw, iz

Dayton

WHIO-FM (Am: WHIO)
ERP: 20,000 w
Prog. (Sep.): Con, st, cl, nws, wthr

WJFE (Am: WONE)

National Rep.: Headley-Reed
Counties: 16; ERP: 24 kw
Prog. (Sep.): Quality music

Findlay

WFIN-FM (Am: WFIN)
National Rep.: Thomas F. Clark
Counties: 20; ERP: 8,200 w
Prog. (Sep.): St, shw, cl, s-cl, con, sprts

Lancaster

WHOK-FM (Am: WHOK)
Counties: 6; ERP: 16,000 w
Prog. (Sep.): S-cl, pop, st, nws, sprts

Lima

WIMA-FM (Am: WIMA)
National Rep.: Daren McGavren
Counties: 20; ERP: 15,000 w
Prog. (Sep. and Dup.): Pop, st, nws, wthr, sprts

Middletown

WPFB-FM (Am: WPFB)
Prog.: (Sep.) Sprts, pop, st, nws, wthr

Oxford

WOXR
Counties: 6; ERP: 600 w
Prog.: St, pop, shw, flk, rel

Partsmauth

WPAY-FM (Am: WPAY)
National Rep.: Devney-O'Connell
ERP: 7 kw
Prog. (Sep.): St, con, s-cl, shw

Sandusky

WLEC-FM (Am: WLEC)
National Rep.: Venard, Rintoul & McConnell
Counties: 6; ERP: 6,000 w
Prog. (Dup.): Pop, nws, sprts, wthr, st

Toledo

WMHE
Counties: 10; ERP: 10,000 w
Prog.: St, s-cl, shw, cl, con

OKLAHOMA

Oklahoma City

KEFM
National Rep.: Good Music Broadcasters
ERP: 3.7 kw
Prog.: Pop, cl, shw, iz, wthr

KYFM

National Rep.: Walker-Rawalt
Counties: 10; ERP: 1,500 w
Prog.: St, nws, shw, sprts, cl

Stillwater

KSPI-FM (Am: KSPI)
National Rep.: Thomas E. Clark
ERP: 4,000 w
Prog.: (Sep.) St, con, iz, sprts, nws

Tulsa

KIHI
Counties: 8; ERP: 2.95 kw
Prog.: Cl, s-cl, pop, shw, iz
KOCW
National Rep.: Good Music Broadcasters
Counties: 6; ERP: 1,500 w
Prog.: Cl, s-cl, pop, shw, iz
KOGM
Counties: 8; ERP: 4.1 kw
Prog.: Pop, st, cl, shw, s-cl

(For abbreviations, see box, p. 31)

MEMO TO ALL WHO BUY TIME:

Where else can you buy time with no waste coverage than in FM?

1. An adult audience in the age of accumulation.
2. An audience with the money to buy.

The FM audience are the people who are NOT unemployed . . . YOUR BEST MARKET TODAY.

THE NATIONAL ASSOCIATION OF FM BROADCASTERS
"Dedicated to the promotion of FM"

FM STATION KEY (Cont'd)

OREGON

Eugene

KFMY
 Counties: 3; ERP: 3,600 w
 Prog.: St, s-cl, cl, shw, jz

Portland

KEX-FM (Am: KEX)
 National Rep.: AMRadio Sales
 Counties: 17; ERP: 57,000 w
 Prog. (Sep.): Cl, con, s-cl, up, nws
 KGMG
 National Rep.: Heritage Stations
 Counties: 15; ERP: 68,250 w
 Market Pen.: 30.3% (Pulitz 1960)
 Prog.: Cl, con, op, nws, jz
 KPFFM (Am: KPAM)
 National Rep.: Weed
 Counties: 22; ERP: 33,000 w
 Prog. (Sep.): Cl, s-cl
 KPOJ-FM (Am: KPOJ)
 National Rep.: Petry
 Counties: 11; ERP: 4.4 kw
 Market Pen.: 46% (Pulse)
 Prog. (Dup.): Nws, st, pop, sprts
 KQFM
 Counties: 11; ERP: 17.7 kw
 Prog.: S-cl, st, pop, shw, educ

PENNSYLVANIA

Allentown

WFMZ
 National Rep.: QXR Network
 Counties: 20; ERP: 4.8 kw
 Prog.: Cl, nws

Altoona

WFBG-FM (Am: WFBG)
 Counties: 35; ERP: 33 kw
 Prog. (Sep.): S-cl, cl, st, con, op
 WVAM-FM (Am: WYAM)
 National Rep.: Weed
 Counties: 3; ERP: 360 w
 Prog. (Sep.): S-cl, st, shw, cl, con

Beaver Falls

WBVP-FM (Am: WBVP)
 ERP: 16.6 kw
 Sets: 100,000
 Prog. (Dup.)

Bloomsburg

WHLM-FM (Am: WHLM)
 National Rep.: Raymer
 Counties: 10; ERP: 10,000 w
 Prog. (Dup.): St, con, nws, wthr, jz

Harrisburg

WHP-FM (Am: WHP)
 National Rep.: Bolling
 Counties: 14; ERP: 1.8 kw
 Market Pen.: 13% (Pulse 5/60)
 Prog. (Sep.): St, nws, cmtry, cl, disp

Hazleton

WAZL-FM (Am: WAZL)
 National Rep.: Raymer
 Prog. (Sep.)

Johnstown

WJAC-FM (Am: WJAC)
 National Rep.: Meeker
 Counties: 25; ERP: 8,300 w
 Market Pen.: 28.5% (Pulse 4/60)
 Prog. (Dup.): St, pop, nws, sprts, con

Lancaster

WDAC
 Counties: 9; ERP: 15 kw
 Prog.: Rel, nws, con, cl, s-cl

WLAN-FM (Am: WLAN)
 National Rep.: Headley-Reed
 Counties: 4; ERP: 7.2 kw
 Prog. (Sep.): cl, con, s-cl, nws, shw

Philadelphia

WDAS-FM (Am: WDAS)
 National Rep.: QXR Sales
 Prog. (Sep.): Cl, QXR Network

WFIL-FM (Am: WFIL)
 National Rep.: Triangle
 Counties: 33; ERP: 6,300 w
 Market Pen.: 37.6% (Pulse 1960)
 Prog. (Sep.): Con, s-cl, st, shw, jz

WFLN-FM (Am: WFLN)
 National Rep.: Good Music Broadcasters
 Counties: 22; ERP: 20 kw
 Market Pen.: 37.6% (Pulse 5/60)
 Prog. (Dup.): Cl, con, nws, s-cl, wthr

WHAT-FM (Am: WHAT)
 Counties: 8; ERP: 20,000 w
 Market Pen.: 17.5% (Pulse)
 Prog. (Sep.): Jz

WIBG-FM (Am: WIBG)
 National Rep.: Katz
 ERP: 20 kw
 Prog. (Dup.): Pop, nws, st, wthr, svce info

WIFI
 National Rep.: Walker-Rawalt
 Counties: 28; ERP: 20,000 w
 Market Pen.: 37.6% (Pulse 6/60)
 Prog.: Pop, st, shw, nws, wthr

WPEN-FM (Am: WPEN)
 National Rep.: Gill-Perna
 Counties: 28; ERP: 20 kw
 Market Pen.: 37.6% (Pulse 6/60)
 Prog. (Sep.): St, shw, nws, pop, cmtry

WQAL
 Counties: 24; ERP: 20 kw
 Market Pen.: 36.9% (Pulse 5/60)
 Prog.: Pop, st, shw, s-cl, cl

Pittsburgh

KDKA-FM (Am: KDKA)
 Counties: 40; ERP: 47,000 w
 Market Pen.: 25% (Pulse)
 Prog.: (Dup) Cl, s-cl, op, shw, con

WAZZ (Am: WAMO)
 ERP: 5 kw
 National Rep.: Hi-Fi Music Broadcasters
 Prog.: Jz

WCAE-FM (Am: WCAE)
 National Rep.: Daren McGavren
 Counties: 30; ERP: 30,000 w
 Prog. (Dup.): Pop, nws, wthr, con, sprts

WKJF-FM
 National Rep.: Walker-Rawalt
 Counties: 19; ERP: 40,000 w
 Prog.: Pop, nws, wthr, con

WLOA-FM (Am: WLOA)
 National Rep.: Good Music Broadcasters
 Counties: 52; ERP: 68,000 w
 Prog. (Dup. to 5 p.m.): St, s-cl, con, cl, nws

WPIT-FM (Am: WPIT)
 ERP: 20,000 w
 Prog. (Sep.): Rel, forgn lang

WWSW-FM (Am: WWSW)
 National Rep.: Blair
 ERP: 50,000 w
 Prog. (Dup.): Pop, cl, s-cl, sprts, disp

Red Lion

WGCB-FM (Am: WGCB)
 ERP: 20,000 w
 Prog. (Sep.): Cl, con, s-cl, st, shw

Scranton

WGBI-FM (Am: WGBI)
 National Rep.: H-R
 Counties: 22; ERP: 1.8 kw
 Prog. (Dup.): St, nws, sprts, wthr, jz

Shenandoah Heights
 WPPA-FM (Am: WPPA)
 Counties: 5; ERP: 2.8 kw
 Prog. (Dup.)

Sunbury

WKOK-FM (Am: WKOK)
 Counties: 10; ERP: 4,400 w
 Prog. (Dup.)

Warren

WRRN (Am: WNAE)
 Counties: 15; ERP: 3200 w
 Prog. (Dup. days): St, sprts, nws

Wilkes-Barre

WBRE-FM (Am: WBRE)
 National Rep.: Bolling
 Counties: 21; ERP: 22,000 w
 Prog. (Dup.): Nws, wthr, st, shw

WYZZ

National Rep.: Walker-Rawalt
 Counties: 30; ERP: 3.1 kw
 Prog.: Cl, con, s-cl, st, op

York

WNOW-FM (Am: WNOW)
 National Rep.: Radio-TV Representatives
 Counties: 12; ERP: 1.2 kw
 Prog. (Sep. after 8 pm): St, nws, shw

RHODE ISLAND

Providence

WLOV
 Counties: 5; ERP: 3.4 kw
 Prog.: Shw, st, pop, jz, s-cl
 WPFM
 National Rep.: QXR Network
 ERP: 20,000 w
 Market Pen.: 35.1% (Pulse)
 Prog.: Cl, nws, shw, jz, flt
 WPJB (Am: WEAN)
 National Rep.: Venard, Rintoul & McConnell
 Counties: 13; ERP: 20,000 w
 Prog. (Sep.): Cl, nws
 WXCN
 National Rep.: Adam Young Fm
 ERP: 20,000 w
 Market Pen.: 35.1% (Pulse 10/58)
 Prog.: Cl, con, s-cl, bp, shw

SOUTH CAROLINA

Anderson

WCAC-FM (Am: WAIM)
 National Rep.: Devney-O'Connell
 Counties: 20; ERP: 6,400 w
 Prog.: (Dup.)

Charleston

WCSC-FM (Am: WCSC)
 National Rep.: Peters, Griffin, Woodward
 ERP: 50,000 w
 Prog.: Cl, s-cl, st, pop, nws

Columbia

WCOS-FM (Am: WCOS)
 National Rep.: Meeker
 Counties: 24; ERP: 5,300 w
 Prog. (Sep.): Cl, jz, con, op, s-cl

Greenville

WESC-FM (Am: WESC)
 National Rep.: Headley-Reed
 Counties: 11; ERP: 12,500 w
 Prog. (Sep.): St, shw, con, s-cl, pop

(For abbreviations, see box, p. 11)

FM STATION KEY (Cont'd)**WMUU-FM (Am: WMUU)**

National Rep.: Beattie

ERP: 840 w

Prog. (Dup. until sunset): Cl, con, op, s-cl, rel

TENNESSEE**Chattanooga**

WDDO-FM (Am: WDDO)

ERP: 12.6 kw

Prog. (Dup.): Pop, nws, cl

WLOM

Counties: 53; ERP: 33,000 w

Prog.: Cl, con, s-cl, jz, shw

Gallatin**WFMG**

Counties: 10; ERP: 8,200 w

Prog.: Pop, st, con, shw, s-cl

Jackson

WTJS-FM (Am: WTJS)

National Rep.: Branham

ERP: 50,000 w

Prog. (Dup.): Nws, pop, sprts, st, rel

Knoxville

WBIR-FM (Am: WBIR)

Counties: 37; ERP: 3,300 w

Prog. (Sep.): St, shw, pop, s-cl, nws

Memphis

WMCF (Am: WMC)

National Rep: John Blair

ERP: 300,000 w

Prog. (Sep.): St, shw, s-cl, cl, con

Nashville**WFMB**

National Rep.: Walker-Rawalt

Counties: 10; ERP: 3.4 kw

Prog.: Cl, con, s-cl, jz, st

WSIX-FM (Am: WSIX)

National Rep.: Peters, Griffin, Woodward

ERP: 30,000 w

TEXAS**Amarillo**

KGNC-FM (Am: KGNC)

National Rep.: KATZ

Counties: 18; ERP: 14.6 kw

Prog. (Sep.): Cl, st, s-cl, shw, nws

Austin**KHFI**

National Rep.: Good Music Broadcasters

Counties: 5; ERP: 780 w

Prog.: Cl, s-cl, op, st, shw

KTBC-FM (Am: KTBC)

National Rep.: Rayburn

Counties: 29; ERP: 94 kw

Prog. (Sep.): Pop, st, s-cl, cl, wthr

Dallas**KCPA**

National Rep.: Walker-Rawalt

Counties: 20; ERP: 4.83 kw

KIXL-FM (Am: KIXL)

National Rep.: Broadcast Time Sales

Counties: 8; ERP: 20.5 kw

Prog. (Sep. nights): St, nws, wthr, shw, pop

KRLD-FM (Am: KRLD)

National Rep.: Branham

Counties: 58; ERP: 59 kw

Prog. (Dup.): Pop, s-cl, cl, nws, dr

WRR-FM (Am: WRR)

National Rep.: Adam Young Fm

Counties: 123; ERP: 68,000 w

Prog. (Sep.): Cl, con, op

DiBoll

KSPL-FM (Am: KSPL)

Counties: 8; ERP: 6.5 kw

Prog. (Sep.): St, shw, s-cl, rel, con

El Paso**KHMS**

National Rep.: Western Fm, Modern Media Fm

Counties: 3; ERP: 2,550 w

Prog.: S-cl, cl, st, con, shw

Fort Worth

KFJZ-FM (Am: KFJZ)

National Rep.: Blair

Counties: 16; ERP: 28.1 kw

Prog. (Sep.): Shw, st, pop, nws, wthr

Gainesville

KGAF-FM (Am: KGAF)

ERP: 215 kw

Prog. (Sep.): Pop, st, nws, wthr, shw

Harlingen

KELT (Am: KGBT)

Counties: 4; ERP: 3 kw

Prog. (Sep.): St, s-cl, con, shw, jz

Houston**KFMK**

Counties: 25; ERP: 10.5 kw

Market Pen.: 30.9 (Pulse 1/60)

Prog.: Pop, st, shw, jz, wthr, nws, s-cl, flk, intvw, rel

KHGM

National Rep.: Good Music Broadcasters

Counties: 14; ERP: 49,000 w

Prog.: S-cl, shw, con, st, nws

KHUL

Counties: 9; ERP: 15,500 w

Market Pen.: 31.2% (Pulse '60)

Prog.: Pop, st, nws, wthr, shw

KRBE

Counties: 88; ERP: 79,100 w

Prog.: Cl, con, s-cl, op, rel

KTRH-FM (Am: KTRH)

Counties: 17; ERP: 29,500 w

Market Pen.: 30.9% (Pulse 1/60)

Prog. (Sep.): S-cl, pop, cl, st, shw

Lubbock**KBFM**

Counties: 9; ERP: 3.6 kw

Prog.: St, shw, s-cl, jz, cl

KRKH

Counties: 15; ERP: 3 kw

Prog. Pop, cl, s-cl, shw, op

Port Arthur**KFMP**

Counties: 5; ERP: 3.2 kw

Prog.: Pop, cl, wthr, nws, rel

San Antonio**KEEZ**

National Rep.: Good Music Broadcasters

Counties: 5; ERP: 17,300 w

Market Pen.: 22.2% (Pulse)

Prog.: St, shw, s-cl, pop, cl

KISS (Am: KMAC)

National Rep.: Weed

ERP: 12.9 kw

Prog. (Sep.): Cl, jz, shw

KITY (Am: KONO)

Counties: 13; ERP: 4,400 w

Prog. (Sep.): St, pop, cl, shw, s-cl

Waco**KEFC**

Counties: 13; ERP: 4,400 w

Prog.: Cl, con, s-cl, st, nws, wthr, rel

UTAH**Salt Lake City**

KLUB-FM (Am: KLUB)

National Rep.: Hollingbery

Counties: 5; ERP: 15,000 w

Prog. (Sep.): Cl, s-cl, st, shw, nws

VIRGINIA**Charlottesville**

WCCV-FM (Am: WCHV)

National Rep.: Thomas Clark

Counties: 23; ERP: 3.4 kw

Prog. (Sep.): Cl, con, nws, wthr

WINA-FM (Am: WINA)

Counties: 13; ERP: 620 w

Prog. (Dup.): Pop, st, nws, s-cl, sprts

Fredericksburg

WFVA-FM (Am: WFVA)

Counties: 19; ERP: 5.1 kw

Prog. (Dup.): St, pop, nws, sprts, con

Harrisonburg

WSVA-FM (Am: WSWA)

Counties: 11; ERP: 7.2 kw

Prog. (Sep.)

Martinsville

WMVA-FM (Am: WMVA)

National Rep.: Bob Dore

Counties: 8; ERP: 2,900 w

Prog.: (Dup.): St, pop, nws, wthr, sprts

Norfolk**WYFI**

National Rep.: Fred Smith

Counties: 20; ERP: 13,500 w

Prog. (Sep.): s-cl, pop, st, shw, flk

Newport News

WGH-FM (Am: WGH)

National Rep.: Blair

Counties: 20; ERP: 37,000 w

Prog. (Sep.): S-cl, st, shw, con, educ

Richmond

WRNL-FM (Am: WRNL)

National Rep.: Petry

ERP: 50,000 w

Prog. (Dup.): Sprts, nws, wthr, st, shw

(For abbreviations, see box, p. 11)

FM STATION KEY (Cont'd)**WRVA-FM (Am: WRVA)**

National Rep.: Peters, Griffin, Woodward
 Counties: 46; ERP: 25,000
 Prog. (Dup.): Cl, con, s-cl, op, shw

Roanoke**WDBJ-FM (Am: WDBJ)**

National Rep.: Peters, Griffin, Woodward
 Counties: 27; ERP: 14,350 w
 Prog.: (Dup.) S-cl, pop, st, shw, flk

WSLS-FM (Am: WSLS)

Counties: 66; ERP: 21,100 w
 Prog. (Sep.): St, shw, con, s-cl, flk

Staunton**WAFC-FM (Am: WAFC)**

National Rep.: Thomas Clark
 Counties: 19; ERP: 500 w
 Prog. (Sep.): Pop, cl, jz, educ, con

Winchester**WRFL (Am: WINC)**

ERP: 22.2 kw
 Prog. (Dup.): Sprts, pop, nws, wthr

WASHINGTON**Bellingham****KGMI**

National Rep.: Heritage Stations
 Counties: 11; ERP: 16,500 w
 Market Pen.: 30.3% (Politz 1960)
 Prog.: Cl, con, op, nws, jz

Seattle**KETO**

Counties: 10; ERP: 17,700 w
 Market Pen.: 21.3% (Pulse 2/60)
 Prog.: St, shw, nws, wthr, jz

KGFM (Am: KGDN)

National Rep.: Western FM Sales
 Counties: 15; ERP: 120,000 w
 Prog. (Sept.): Cl, con, s-cl, nws, tel

KGMJ

National Rep.: Heritage Stations
 Counties: 14; ERP: 71,000 w
 Market Pen.: 30.3% (Politz 1960)
 Prog.: Cl, con, op, nws, jz

KING-FM (Am: KING)

National Rep.: Blair
 Counties: 3; ERP: 16,000 w
 Prog. (Dup.): Cl, op, jz, flk, shw

KISW

National Rep.: Hi-Fi Music Broadcasters
 Counties: 13; ERP: 10.5 kw
 Prog.: Cl, con, op, cmtry, dr

KLSN

National Rep.: Walker-Rawalt
 Counties: 13; ERP: 19,000 w
 Prog.: Cl, con, s-cl, shw, jz

KMCS

ERP: 17.5 kw
 Prog.: St, wthr, flk

Spokane**KREM-FM (Am: KREM)**

National Rep.: Petry
 Counties: 23; ERP: 4,800 w

KXLY-FM (Am: KXLY)

National Rep.: H-R
 Counties: 7; ERP: 2,000 w
 Prog. (Sep.): Cl, s-cl, jz

Tacoma**KTNT-FM (Am: KTNT)**

National Rep.: Weed
 Counties: 7; ERP: 10,000 w
 Prog. (Dup.): Pop, st, jz, nws, wthr

KTWR

National Rep.: Fm Unlimited
 Counties: 3; ERP: 10 kw
 Prog.: Disn, rel, cmtry, dr, s-cl

WEST VIRGINIA**Bekley****WBKW (Am: WJLS)**

Counties: 55; ERP: 34,000 w
 Prog. (Sep.): Cl, con, op, s-cl, st

Charleston**WKNA**

Counties: 15; ERP: 2,600 w
 Prog. (Sep.): Cl, con, op, s-cl, st

Huntington**WKEE-FM (Am: WKEE)**

National Rep.: Raymer
 Counties: 43; ERP: 53,000 w
 Prog. (Dup. and Sep.): Pop, st, jz, nws, wthr

Wheeling**WOMP-FM (Am: WOMP)**

National Rep.: Hollingbery
 Counties: 12; ERP: 10,000 w
 Prog. (Sep.): St, shw, s-cl

WISCONSIN**Eau Claire****WIAL (Am: WEAQ)**

National Rep.: Hollingbery
 Counties: 11; ERP: 60,000 w
 Prog. (Dup.): Nws, st, sprts, disn, shw

Fort Atkinson**WFAW**

Counties: 4; ERP: 3,000 w
 Prog.: Nws, pop, st, shw, sprts

Madison**WIBA-FM (Am: WIBA)**

National Rep.: Avery-Knodel
 Counties: 15; ERP: 11 kw
 Prog. (Dup.)

WISM-FM (Am: WISM)

National Rep.: Radio-Tv Representatives
 Counties: 9; ERP: 1 kw
 Prog. (Dup.): Pop, nws, wthr, st, cmtry

WMFM

Counties: 6; ERP: 7,500 w
 Prog.: St, cl, s-cl, flk, disn

WRVB

Counties: 5; ERP: 3.9 kw
 Prog.: Rel, s-cl, cl, educ, intvw

Milwaukee**WFMR**

National Rep.: Good Music Broadcasters
 Counties: 5; ERP: 22,000 w
 Prog.: Con, cl, s-cl, op, dr

WISN-FM (Am: WISN)

National Rep.: Edward Petry
 Counties: 5; ERP: 3,600 w
 Prog. (Dup.): S-cl, st, shw, wthr, rws

WMIL-FM (Am: WMIL)

Counties: 5; ERP: 25,500 w
 Prog.: Con, s-cl, st, shw, jz, wthr, sprts

WTMJ-FM (Am: WTMJ)

National Rep.: Henry I. Christa!
 Counties: 12; ERP: 2,800 w
 Prog. (Sep.): St, cl, s-cl, shw, jz

Racine**WRJN-FM (Am: WRJN)**

Counties: 3; ERP: 15,000 w
 Prog. (Dup.): S-cl, st, shw, pop

Sparta**WCOW-FM (Am: WCOW)**

National Rep.: Rambeau
 Counties: 18; ERP: 16,000 w
 Prog. (Sep.): St, nws, wthr, sprts

Wausau**WLIN-FM (Am: WSAU)**

National Rep.: Meeker
 Counties: 18; ERP: 20,000 w
 Prog. (Dup.): Pop, s-cl, nws, st

Watertown**WTTN-FM (Am: WTTN)**

National Rep.: George Hopewell
 Counties: 5; ERP: 10,000 w
 Prog. (Dup.): Con, s-cl, nws, st, intvw

West Bend**WBKV-FM (Am: WBKV)**

National Rep.: Walker-Rawalt
 Counties: 9; ERP: 18,000 w
 Prog. (Sep.): S-cl, con, st, shw, cl

Wisconsin Rapids**WFHR-FM (Am: WFHR)**

National Rep.: Devney-O'Connell
 Counties: 10; ERP: 2,100 w
 Prog. (Dup.): Pop, st, shw, sprts, nws

PUERTO RICO**San Juan****WPRM**

Counties: 5; ERP: 17,500 w
 Prog.: S-cl, st, cl, con, shw

(For abbreviations, see box, p. 11)