

FM sniffs sweet smell of success

Pushed around for years and hampered by myths, the medium combines programing and technical innovations to become a sharper sales tool

A few years ago the owners of an FM station on the East Coast were considering selling their outlet for \$250,000. A few months ago they turned down \$500,000 for the station.

One station broker pointed out that two years ago he couldn't get \$75,000 for a class B FM in Detroit but last year sold WDTM(FM) there for \$310,000. Two months ago the owners of WDKB(FM) Philadelphia turned down \$600,000 for their station.

The rise in station values is based in part on expectations. There are still more FM's losing money than making a profit; but the ratio is changing. Some very hard-eyed businessmen are betting that FM is on its way.

In the past few years the number of new program formats in FM has jumped, not so much because someone suddenly thought of a format that didn't exist, but because the members of the FCC had decided that the public should get a wider choice of programing. To implement this decision the commission decided that all FM's in cities of 100,000 that had AM's in the same market should run separate programing at least 50% of the time.

The changeover was to effect 140 stations. Most weren't overjoyed at the prospect of coming up with new programing but they said they would meet the commission's extended nonduplication deadline of Dec. 31, 1966.

Some of the other stations pleaded hardship cases; they had daytimer AM affiliates and could offer fulltime service only on FM; they covered areas at night that their AM signals didn't reach; they couldn't find a fresh format in a major market saturated with every format but 24 hours of silence.

Que Sera ■ But the FCC's will has a way of being obeyed and so by June 7, 1967, all but eight of the affected stations were complying with the commission's edict.

Where there were 12 AM's, five separate FM's and six AM-FM combinations producing 23 individual formats in a given market, there are now up to 29 formats. The listener has gained some new signals but not really that

many new formats, for three sweet music stations may program differently but they program the same music.

For years FM lived under the stigma of being strictly a classical music medium—although with technical superiority to AM. Some long-time operators maintain that if the medium hadn't had that crutch of technical superiority to hang on to, FM would never have lived through the 1950's.

When stereo entered the picture the FM licensees added it so that today, according to BROADCASTING's survey of FM stations, about 62% of all stations program in stereo (see page 70).

In the early 1960's something strange happened to FM: it suddenly decided that it wasn't something to be just tossed around with no feelings. It had

feelings, it had programing, it had technical know how and it could pay off. The trouble was that the loud voices belonged to the few who were making a profit. The majority of stations was still in the red.

A Second Look ■ Then came another evolution. Some broadcasters became introspective and asked themselves why they "had" to play classics. No one was breaking their arm. They could play anything they chose.

They learned that record companies didn't only produce Bach, Beethoven and Bernstein in stereo. Music by Sinatra, Mantovani, Mancini, Brubeck was gathering dust waiting to be played.

The day of dawning broke when the majority of FM operators began to treat their properties as radio stations and not fragile Dresden dolls. To this point there had been FM's that had not gone the classical route, that had found other types of programing and had made them pay off, but this group was still a minority.

Then in the mid 60's the FCC non-duplication rule came along. Perhaps the most important facet of this rule is still to be felt. The rule forced the network O&O's and the big group stations to separate their programing along with stations whose billings are several notches below the giants.

For the most part the network rep arms haven't really begun to sell their FM stations and even the group operations have been treading softly, waiting to see what the demographics are, where the stations show up in the ratings.

Muscle ■ But when those potent sales forces add their voices to the reps who have been pleading FM's cause for years, the agencies and advertisers are going to find themselves deluged with more research material than they know what to do with.

And when this happens, the agencies will no longer be able to shunt FM to one side because it doesn't have the demographics that agencies claim they want.

But even the most diehard FM devotee would have to concede that in

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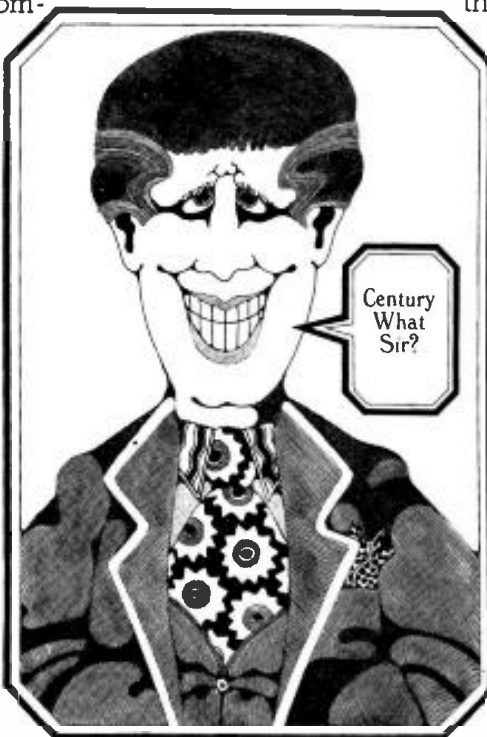
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Broadcasting
THE JOURNAL OF TELEVISION AND RADIO
SPECIAL REPORT

Do You Make These Common Mistakes In Media?

1. "People like FM—but they don't listen to the commercials." You're half right—the average FM owner averages 5 hours of FM listenership each day—versus two hours of AM listening. Forty-four percent of homes listening to FM daily do not listen to AM radio at all! About commercials: The average AM station schedules 18 commercials per hour. The average FM station schedules 6 per hour. Where do you think a single commercial (your commercial) will (A.) get lost in the clutter; (B.) stand out from the others?

2. "FM doesn't have the numbers." Currently, 43% of all radio homes own at least one FM set (that's about 40 million FM sets in operation). By December of 1967, approximately 50-55% of radio homes (another 16 million sets) will own FM. Fiftysix million FM homes. Unless you're selling an extremely "low end" product or service, simply buying FM may eliminate "waste audience" for you. Net result? Lowest cost per *potential buyer* thousand. And those are the nicest numbers of all.



3. "Let's try FM—if there's any money left over." Try reviewing all stations—AM *and* FM—on the basis of how each station meets your objectives. Match audience profiles, availabilities, costs, efficiencies. (Frankly, we wouldn't suggest this if we didn't already know the answers.)

4. "There's no research on FM—I can't get any facts." Re-read 1, 2 and 3. There's plenty of solid information available...and impressive success stories from stations (and advertisers) all across the country. Today, FM radio is a big business with big audiences, working for big advertisers. It's too big for amateurs. It's for professionals only—professionals like the people who have built the fastest growing FM network in America—the

Century Broadcasting Corporation.

Advertisers on Century sell in 4 of the top 12 markets with a buying population of 15 million. They get constant, careful attention. And they deal with professionals only. Call the Century Professional. 111 W. Washington, Chicago (312) 922-1000.

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some areas the medium leaves something to be desired.

FM operators would like nothing more than to be able to claim, like their AM associates, that they can reach just about every bedroom, bathroom, kitchen, living room and den in the country. But FM penetration isn't quite that high. In fact in some markets it seems that the licensees themselves don't really know what the penetration is.

In its survey of FM stations, BROADCASTING, asked if they had an estimate of penetration in their market. The responses from one market—San Francisco—prove the lack of coordinated data among stations. Six stations offered a penetration figure; and only two had the same figure, 58%. The other figures were 47%, 55%, 60% and 71%.

By the same token, FMers in Chicago seemed to have a pretty good idea of their penetration at least all the estimates are in the same ballpark. Of six responses, the low was 62.4% and the high was 67.1%.

NAFMB's Battle ■ One reason that FM has continued to exist while thousands annually mourned its passing is the existence of the National Association of FM Broadcasters. Like the industry itself, NAFMB has had its share of ups and downs, running from hiring a president to closing its doors for a year or so because of a lack of funds.

NAFMB was founded in 1958 by a small group of independent FM operators who felt their medium had special problems and needed special attention. Those early NAFMB conventions didn't go down in history as monster rallies since only 50-60 broadcasters turned out for them.

But as the number of stations turning the corner increased so did NAFMB's strength. The 1965 convention drew 175; the following year it attracted 278 and at the 1967 Chicago convention there were 345 registrants.

Today NAFMB has more than 300 members, an increase of about 50% from 1966. And more than anything else the majority of these members are either looking at black ink or a light pink ink in the ledgers. They no longer dread the monthly meeting with the station accountant.

Voron's Vitality ■ By most members' standards the one man most responsible for keeping the association alive in its low period has been Abe Voron, WQAL(FM) Philadelphia. Now in his second year as president, he served two years as chairman of the board when NAFMB didn't have a president.

Last week he spoke optimistically of FM's future: "It's rapidly reaching a mass medium position through diversity of programing and within two years I see FM as just radio."

The outlook is not wholly rosy,

though, he added, with FM still unable to "breach the gap between stations and agencies and advertisers. They've been asking for figures and now that we have them they are still reluctant to buy FM."

But among the "more progressive thinking agency people," he went on, there has been a "definite change of attitude. They see FM as probably the greatest dollar for dollar buy in the country . . . and it is for the guy who buys it right."

Optimism ■ Talk to an FM broadcaster today and you generally find an optimistic view. An example is David Morris, president of KQUE(FM) Houston. "FM is radio and should be treated like a radio station." If he didn't believe in FM's future, he added, KQUE would not have just completed an expansion to two 20-kw transmitters with

what's on now. The surveys have been underway since 1960 as a subsidiary activity of Bailey & Mockbee Advertising, Rockville, Md.

In the 1966 spring survey, Auto Audits got its first recognizable sample of FM set penetration. It was 4.3%. In the 1967 spring survey of 3,600 that figure had doubled to 8.6% and allowed the report enough of a sample for the first time to break down the FM listener by station.

The FM auto penetration is on the increase but it is still among the least measured areas of the medium.

Dollars Coming ■ FM is in a growth period. More advertisers, national, regional and local are putting more dollars into it than ever before. There is less program duplication and more fighting for the all-elusive audience, whose attention is sought by radio, tele-



The National Association of FM Broadcasters membership committee held a poolside meeting in Fort Wayne, Ind., earlier this month to plan a membership drive starting in August and to plan additional services for NAFMB members. (L-r): Ted

Arnold, WHBF-FM Rock Island, Ill.; Abe Voron, WQAL(FM) Philadelphia, NAFMB president; Gunther Meisse, WVNO-FM Mansfield, Ohio; William Shaw, WPTH(FM) Fort Wayne, and Lois Heuer, NAFMB administrative director, New York.

280-kw horizontal and 280-kw vertical 24 hours a day.

And Robert J. Somerville, general manager of KFOG(FM) San Francisco says that in recent months he has found a "rapidly accelerating acceptance" of FM by agencies and a "willingness to talk" about what the station has to offer.

Auto Market ■ One area that concerns many FM broadcasters is in the auto market. FM auto radio prices are high and this doesn't help in selling sets. They are also concerned about the increase of tape cartridges in cars, figuring this will pull more audience from FM than from AM. So far no one knows how true this latter statement is.

One thing is becoming apparent and it showed up in Washington earlier this month for the first time. Auto Audits reports on in-car listening, not by recall or diary but by interviewers poking their heads in car windows and asking

vision, print, movies, sports, theatrical events, club meetings, etc.

FM stations are finding themselves being rated with AM's. In some markets they show up well, in others they might be better off being left out of the books.

The one unalterable hard fact is that FM isn't about to fold its towers and silently steal away into the night. Too many broadcasters have fought too many battles for too many years to give up now. They'll fight anybody, even the AM sales department in the next office, for the listener's ear and the advertiser's dollar.

As Don LeBrecht, operations and sales manager for WBT-FM Charlotte, N. C., puts it: "separate facilities, separate staffs, separate programing plus an individual sound and constant promotion . . . WBT's AM salesmen used to worry about WBT(TV); now they have to worry about us, too."

FM's need to explode some myths

Reps, agencies gear themselves to FM's growth, but decry lack of recognition in numbers game and necessity of overcoming some old prejudices

FM's advertising revenues are growing and agencies and salesmen agree its prospects are bright—although they also agree that sales growth thus far hasn't kept pace with the growth in stations, sets and technological refinements.

The hang-up is attributed in substantial part to FM's inability to show the big audience "numbers" that advertisers and agencies are so fond of.

In addition, it appears clear that many buyers—or perhaps most accurately, nonbuyers—still look upon FM as strictly a classical-music medium. While it no longer is, the belief is a hangover from the days when FM listening was the province of eggheads and hi-fi buffs and the image still deters many advertisers not looking for that sort of audience.

Yesterday Thinking ■ In line with this view, FM broadcasters and station representatives also feel that some advertisers and agencies are "prejudiced" against the medium—probably for the most part out of ignorance about what today's FM really is.

As a whole, advertisers and agencies claim a keen interest in FM—even when they're not currently buying it—and many who are in it, and who have used it extensively and over long periods of time, say their FM billings have mounted steadily if not always spectacularly over the past few years.

On the other hand, many people on the FM selling side say that too many agencies talk a good game but, when the chips are down, take the path of least resistance, pay little attention to the growing body of FM data and invest their radio money in AM.

For station reps, FM is a "tough" sale. And no reps are more aware of this than the three or four station representatives who specialize in selling FM time along Madison Avenue.

Oldest of these specialists is Herbert E. Groskin & Co., which represents 61 FM-only stations. Herb Groskin has been specializing in FM for five and one-half years.

With few exceptions, Mr. Groskin's stations program classical or semi-classical music, now widely regarded as the toughest programing to sell in the

toughest aspect of the broadcast rep business.

Effect of Numbers ■ Until recently, classical stations were relatively easy to sell, but with the arrival of statistics from such people as Mediastat, ARB, Hooper and Pulse, agency timebuyers purchase less "by the seat of their pants" and more by the "numbers." And available data frequently suggests that the best FM buys are those stations that program "adult" or "lush" or popular music.

Mr. Groskin, who has the classical-station field pretty much to himself, says he emphasizes the special audiences his stations reach: "We have to use a different sales approach. Our salesman must love what they're doing and sell creatively. We can't sell on the basis of numbers since sheer numbers aren't important when buying a classical station. We're selling a special audience."

Another rep specializing in FM is Roger Coleman Inc., which represents 40 FM stations and a couple of affiliated AM operations. Mr. Coleman, eschews representing classical stations and believes stations programing the so-called adult sound are likely to be



MGM Records has become an FM sponsor by taking the 6-7 p.m. Saturday night slot on WABC-FM New York for a new pop/rock record show 'The Music Factory'. Tom Wilson (r), MGM artists and repertoire executive, acts as host disk jockey on the series, which began June 24. He is shown interviewing singer Johnny Tillotson. If the show catches on, MGM Records is considering putting it in syndication.

the most profitable in terms of time sales.

Must Have Feel ■ Mr. Coleman articulately explains that a rep specializing in FM has to understand the medium, its advantages and its limitations. Like Mr. Groskin, he feels an FM rep has to "love it and have enthusiasm for it." Mr. Coleman says he became interested in FM about 10 years ago, when it looked as if rock-and-roll was going to force good music completely off the air. "FM seemed to be a good way to provide good music," he says.

Mr. Coleman said the difficulties encountered in selling FM to agencies are due in part to inertia: "A time-buyer is so used to buying AM and is often content just to go along with tradition that he or she often overlooks the possibilities of placing orders in FM."

According to Mr. Coleman, there is a wealth of research and of numbers in favor of FM, "but the agencies have not caught up with this new fact, and it is always easier to ignore FM than to explore the facts."

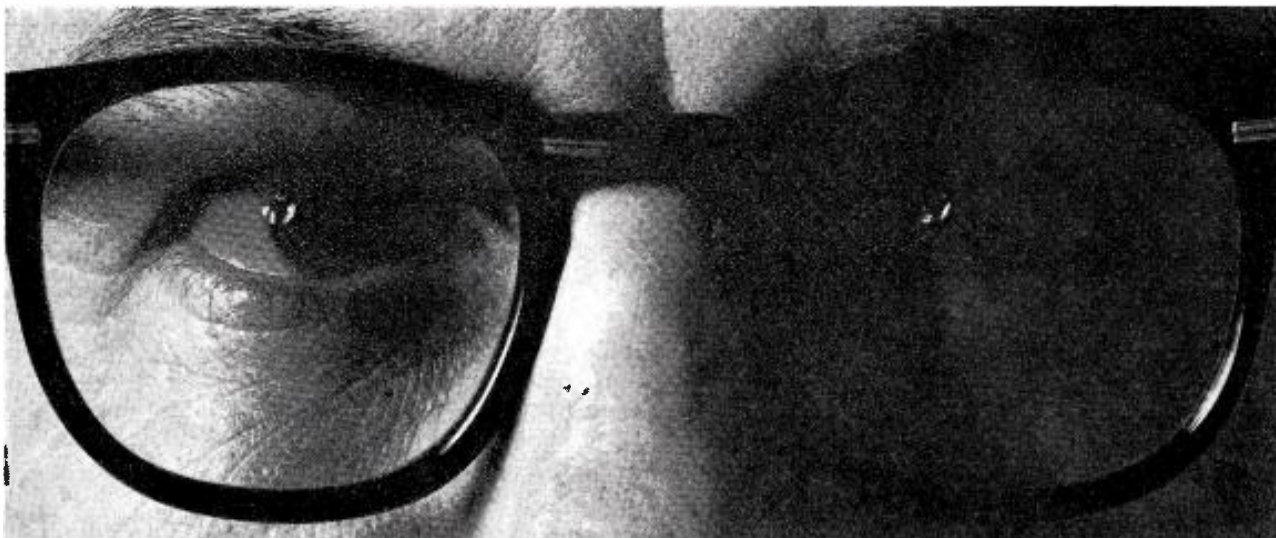
James Schulke, president of Quality Media Inc., another FM specialist with a strong list of stations, says that prejudice against the medium among agencies "must be removed buyer by buyer." Most of QMI's 39 stations, like Mr. Coleman's, are programing the "adult" sound.

Mr. Schulke believes FM parity with AM in set penetration will change the structure of FM and ultimately will allow FM broadcasters to program profitably anything they want: good music, rock, middle-of-the-road or "adult" sounds.

Easiest Sell Now ■ "Right now, stations programing adult albums are the easiest to sell national advertisers and until total receiver parity is achieved, it will remain that way," he observed. "Stations programing rock, or incorporating gimmicks are not indications of FM's health. Buyers see the publicity surrounding such operations and are surprised and disappointed when they see the low shares these stations earn."

Another rep with a fair list of FM stations is Jack Masla & Co., which sells time for 15 FM stations as well as 32 AM's and nine TV stations. Allan Klammer, Masla vice president, also sees a prejudice against FM among national buyers, an attitude that he feels will diminish as receiver penetration figures rise.

According to Mr. Klammer, Masla salesmen sell their FM stations in the



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in the big Charlotte
market. Have you looked
at the other 'BT' recently?
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tions (AM & FM) in total weekly cumu-
lative audience of adults 25 and over.

2nd* in cumulative audience of wom-
en, 25 and over, during the important
10 am to 4 pm segment, Monday thru
Friday.

2nd* in cumulative audience of men,
25 and over, in the 4 pm to 7 pm drive-
time, Monday thru Friday.

You KNOW who's on first with adults
. . . but look who's on second! Isn't it
time YOU took a closer look at the new
WBT-FM?

WBT-FM 107.9

Charlotte's BRIGHT Sound of Stereo

REPRESENTED NATIONALLY BY **QMI**

JEFFERSON STANDARD BROADCASTING COMPANY WBT-FM WBT WBTW WBTW JEFFERSON PRODUCTIONS

*Total Survey Area. Charlotte MediaStat February, 1967.
The figures shown are a reflection of the original survey
estimates. Their significance is a function of the techniques
and procedures used. The figures are subject to the
qualifications noted or described in their report.

same manner as AM's, only with a little more emphasis on low cost-per-thousand, attractive adult programming, and absence of commercial clutter—three trump cards played by all FM reps.

One frequently mentioned obstacle facing FM reps is the paucity of real data on listenership, demographics, penetration and so on. Until last year, for example, Pulse collected FM data, but did not report it because few FM stations met cut-off levels established by the firm for its local reports.

Range of Commissions ■ Because the medium is a tough sell and because there is, relatively speaking, relatively

little national advertising going into FM, commissions from stations to reps tend to run higher than the 15% or so charged by AM or TV reps. FM commissions range between 20 and 25% among the specialists. Practice varies: Some employ a sliding scale of percentage, while others, such as Groskin, have an across-the-board fee of 20%.

Reps with most of their business in the AM and TV field have so far found it unprofitable to allocate a goodly portion of their resources to the pursuit of FM business. While practically all reps list FM stations, most of these are sister stations of long-

established AM outlets.

Most of the big, old-line representative firms, however, are watching FM developments closely and some are looking toward a possible entry into the FM field.

One such rep is The Katz Agency, which, according to officials, has looked at plans to establish an FM operation sometime in the future. As for agency acceptance of the medium, Katz finds that advertisers are increasingly treating FM as "radio" and not as distinct and separate from AM. As for agency policy, a Katz official said that his salesmen now feel that "if an advertiser is a prospect for AM, he's a prospect for FM."

PGW's Thinking ■ From the old-line national rep's viewpoint, FM has not yet been colored green.

The relative trickle of ad dollars into the medium is holding most reps back and one major company, Peters, Griffin, Woodward, New York, which admittedly has been on the verge of repping FM, hesitates on the threshold.

As explained by John C. Butler, PGW vice president-radio, PGW's move must remain in the formative phase. Plans for FM sales development are being studied "carefully" but PGW has yet to set up a separate FM sales division.

"That's the way we would sell it, and at this time it would be incongruous for us to sell against our existing (AM-TV) station list," Mr. Butler said.

It was PGW and Mr. Butler who suggested separate FM repping during a session at the National Association of Broadcasters convention last spring (BROADCASTING, April 10). But at the time Mr. Butler was also careful to point out that a concrete move into FM was futuristic and depended on an increased flow of advertising dollars to match what's an apparent growth of interest in FM among advertisers and their agencies.

Mr. Butler said PGW represents 18 AM-FM's and that most of these "have found it best to sell FM as a medium separate from AM. We are convinced that FM in order to be successful has to be sold separately, locally as well as nationally, using a separate sales force."

Separation Spurs Interest ■ An official of Edward Petry & Co. said advertisers acceptance of FM in the past had been "lukewarm" but since the separation from AM there has been greater interest and a slight increase in business. He believed sales would grow, mainly because station operators are paying more attention to FM now that they are making investments for programming and for staff.

He indicated that Petry always had tried to sell FM but that it was a difficult undertaking since the financial returns were so meager. But with grow-

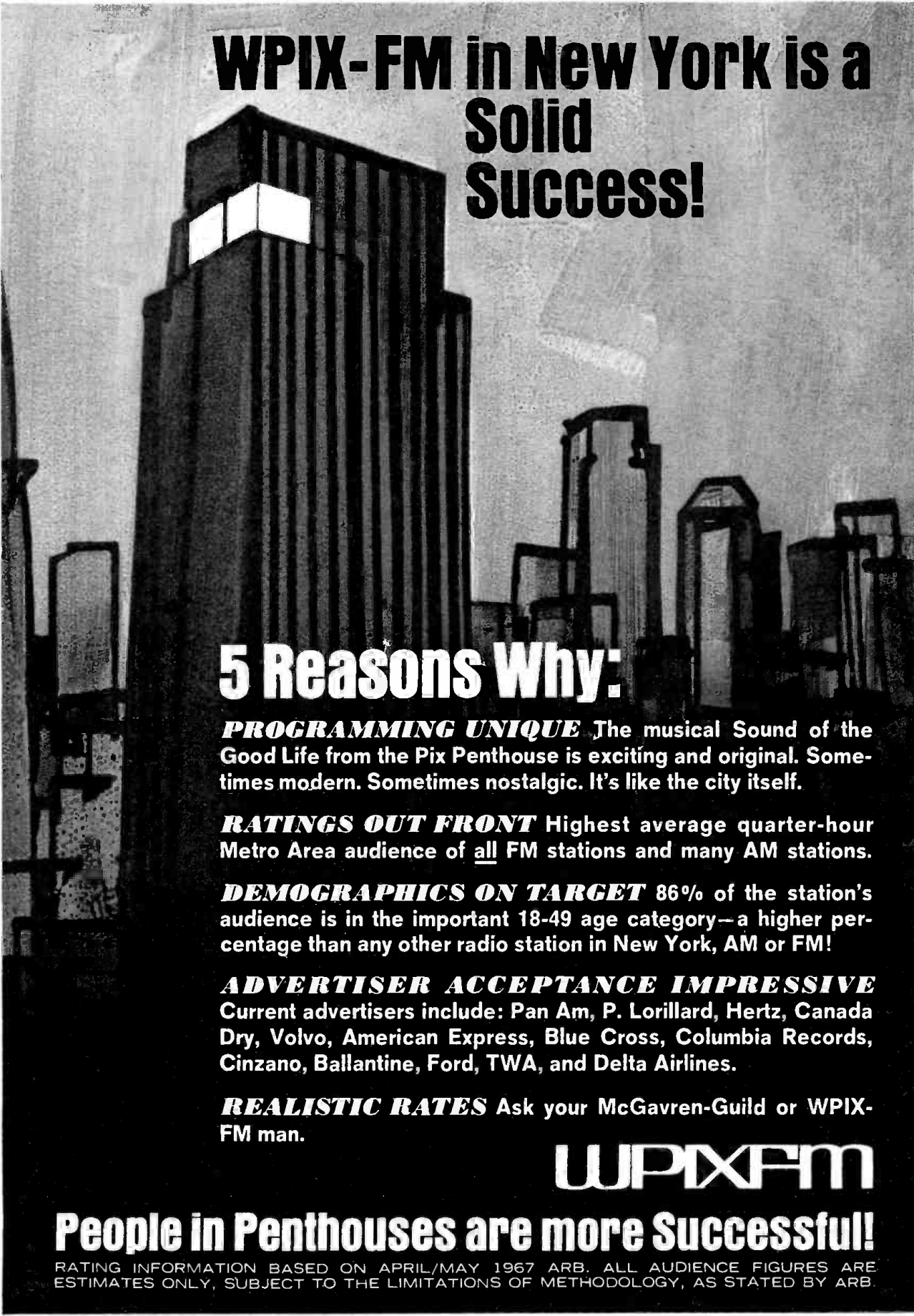
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With over half a million watts of vertical and horizontal power, KQUE-FM also uses a Jampro dual polarized antenna.

**why?
more
power
per dollar!**

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6939 POWER INN ROAD

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ing set circulation, evidence of FM penetration and distinctive programing, the medium is poised for at last a gradual rise in business in the future, he commented.

Petry represents 14 AM-FM combinations and one FM-only outlet.

James M. Alsbaugh, executive vice president, H-R Representatives, said he had noted a slow but perceptible growth in spot revenues in FM during the past year in the top 10 markets. He attributed this gain to the ratings achieved by some FM stations that have cropped up in the rating books, many for the first time.

He foresees a gradual increase in spot billing for FM in top markets as advertisers begin to recognize its value as an inexpensive medium. Among the advertisers that have bought time on H-R-represented stations during the past year have been Equitable Life Assurance Society, American Express Co., Campbell Soup, Pan-American Airways, Trans World Airlines, American Tobacco Co. and Colgate-Palmolive Co.

An official of John Blair & Co. said business in the FM sector in the past year "has not been good at all." It was his view that "FM looks good on paper, with set penetration growing and some stations breaking into the radio books." But, he added, advertising agency apparently are not buying FM "even in situations where it may be a better buy than AM." Without divulging details or plans, he said Blair officials recently explored the role of FM at a recent top-level meeting.

The Big Test ■ Although predictions of increased importance of FM as an advertising medium abound, the real acceptance of the medium as a national selling tool rests finally with the advertisers and their agencies.

While many agencies have bought FM and some have not, most admit to following developments in the field closely. Some agencies say that their reluctance to plunge into FM results from a lack of figures concerning the medium's reach.

A McCann-Erickson official said that while FM statistics are improving, the medium is still "under-researched" and added: "There is no real hard information on the FM audience, its composition or its buying power. For some time now it [FM] has been good for such things as airlines, luxury items and the like, but we still aren't sure whether we can risk selling soap or food in the medium. It will all depend on the numbers the industry can come up with."

The agency official cited FM's better programing, its audience sophistication and its freedom from commercial clutter as advantages to advertisers. "The future for FM is excellent," he

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said. "Provided, of course that FM educates the public with what the medium is, and that means they have to get away from the 'classical' image. The audience will stay away as long as it believes FM is long-hair."

Peter Berla, vice president and media director at Carl Ally Inc., said his agency doesn't look at FM as a separate medium: "When we go into a market, we look at the FM as a station just as we do AM stations. If they've got the reach, we buy."

Mr. Berla also indicated the scarcity of good FM research data was a hindrance. "Depending on the way you look at it, data on FM is as adequate or inadequate as it is for AM," he said.

WRG's Experience ■ Wells, Rich, Greene for its Braniff International account used major market FM stations in a mix with print and network television to reinforce the regional pattern of Braniff advertising (mainly in the Southwest and New York).

Jim LaMarca, WRG media supervisor, believes FM made "a substantial contribution to the overall success of the campaign by delivering the right upper-income demographics, and, especially in evening hours, supplementing the television advertising."

"FM radio wears two faces today," Mr. LaMarca says. "It has some of the quality of the classical-music image of the old days, but with the proliferation of stations and formats, it has a diversity that has something to offer the generalist."

"I don't know why there's still so much resistance to FM; anybody taking a creative approach to radio could not afford to ignore it."

Doyle Dane Bernbach uses FM regularly and is high on the medium, but has enough reservations to mar the picture of unbridled enthusiasm.

"We buy FM for several clients for the so-called 'qualitative' or selective audiences obtained through high-level programs," said Albert Petcavage, vice president in charge of media at DDB.

Quality Means High Income? ■

But the agency, he acknowledged, has a problem that vexes most timebuying entities in the field. The quality audience is there by virtue of reasoning and judgment, though the figures aren't always—and often are never—available. The FM judgment is more by "feel" than by the numbers: research and information of FM program and station audiences, Mr. Petcavage observed, "are inadequate in size and character." For example, he said, "we may know or presume that the 'quality audience' of a given program or station is one of a high educational level, but who is to say what part of it is high income or low income?"

Though DDB may be considered one



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There are thousands more. Some young, some old... and all part of the Baltimore-Washington community. In fact, our programming department is the Baltimore-Washington community. Interested listeners voice their programming wishes through our Community Advisory Committee*, composed of the area's cultural leaders.

This unique approach to classical music won the support of some of our most civic-minded businesses. They recognized a cultural void and helped WBAL-FM fill it. These sponsors found their experience not only gratifying but profitable as well. You can, too. We can now accommodate just 3 more sponsors at \$15,000 each annually (minimum cost). Call 301-467-3000 thirty days in advance of air date to insure clearance.

WBAL-FM, BALTIMORE, 97.9 MC.

*Mrs. B. Everett Beavin, President, The Baltimore Music Club • William Boucher, Jr., The Greater Baltimore Committee • Arthur Cunliffe, Hi Fidelity House • Dr. Elliott Galkin, Professor of Music, Goucher College • Dr. Kent Greenfield, Director of Education, Baltimore Civic Opera • Dr. Earle Hawkins, President, Towson State College • Brother Anthony J. Ipsaro, S.M., Superintendent of Catholic Schools • Dr. Charles Kent, Director, Peabody Institute • Thomas R. Lawrence, Music Coordinator, Baltimore County Public Schools • Oleg Lobanov, Manager, Baltimore Symphony Orchestra • Dr. Marion Magill, Director of Music Education, Baltimore City Schools • Fr. Casimir Pugevicius, Baltimore Catholic Diocese • Randolph Rothschild, President, Baltimore Chamber Music Society • Walter Sondheim, Hochschild, Kohn & Co. • Donald Spatz, WBAL-Radio • Dr. R. Hayes Strider, Professor of Music, Morgan State College • Sister Mary Theresine, Head of Music Dept., College of Notre Dame of Maryland • Mrs. Alfred C. Ver Valen, Past Pres., the Baltimore Music Club • Dr. & Mrs. Geoffrey S. Watson, The Johns Hopkins University • Russell Wonderlic, Executive Producer, The Baltimore Civic Opera

of the key-buying agencies, there are qualifiers. FM buying at the agency is confined exclusively to the large metropolitan areas; though on the increase, FM volume from an overall view is "limited," particularly in comparison to client activity in other media.

But FM's potential draws instant recognition from the agency. According to Mr. Petcavage, FM's biggest advantage already is in its program diversification, coupled with its role as a supplement to AM.

DDB's FM Clients ■ The agency's major FM client is General Telephone & Electronics Corp., which is responsible for continuing and "massive" buys. Other DDB accounts known to have used FM extensively include Volkswagen distributors, Avis Rent a Car, Sony Corp. of America and American Airlines.

Edward Papazian, vice president in charge of media planning and services for BBDO, envisions a "brightening future" for FM that can be accelerated by satisfactory research, both quantitative and qualitative, done on a national basis.

Need for Dimensions ■ BBDO treats FM as part of radio as a whole, according to Mr. Papazian, and consequently its growth will be spurred if research for radio generally can measure the various dimensions of the medium. It follows, he said, that FM will get its share of advertising billing once research can indicate such factors as size of audience, demographic and marketing data and when and where listeners listen.

He said BBDO has bought FM for some of its clients as part of buying

radio generally in situations in which FM was a favorable purchase. These buys have been made in large markets with diverse types of programing. He voiced the view that FM buying by BBDO is growing slowly and surely.

Mr. Papazian felt that FM promotion could be improved by stressing more forcefully such attributes as "restful atmosphere" and lack of commercial clutter.

A top media official at Young & Rubicam said there was "considerable interest" in FM by the agency and its clients and they are undertaking some research into the medium.

He stressed that the old concept of FM as virtually a duplication of AM must be discarded because the separation rule is leading to programing that is different from AM.

He believes FM has a "promising future" as set circulation continues to grow and outlets refine their programing structure to the point where buyers can gauge their major appeals. He feels this evolution will be gradual.

Y & R, he continued, now buys FM as part of an overall media package that may include AM, TV and magazines in order to attain a specific advertiser's marketing objectives. The size of the markets selected depends on the requirements of the client, he stated. Clients that have used FM during the past year are Chrysler-Plymouth, Eastern Air Lines and Bristol-Myers.

Supporting Role ■ Mort Keshin, senior vice president and media director of Lennen & Newell, voiced the view that FM advertising would continue to grow, primarily as a complementary medium. He reported that

L & N to date has had limited investments in FM, consisting of purchases for the New York Savings Bank and P. Lorillard (until the agency lost that account) and a few others on a scattered basis.

Mr. Keshin said L & N had used and probably will continue to use FM on an expanding scale to reach better-educated, higher-income persons at particular times of the day.

In the past, L & N has considered FM as part of its radio buys but Mr. Keshin believes the time is approaching when an agency must regard FM as a separate medium.

Good for Cadillac ■ MacManus, John & Adams Inc. uses top-25-market FM for its Cadillac account, and considers it a good investment. According to Dick Shepherd, MJ&A media supervisor, "the price of FM hasn't caught up with its efficiency. FM has a better commercial atmosphere and attractive demographics."

Mr. Shepherd thinks, however, the FCC ruling on AM-FM differentiation "hurt" the medium. "There are just more stations to consider, and there's just so much pie. More stations, smaller wedges. But we now consider FM by the same criteria as AM," he says.

Joseph Burbeck, head timebuyer at Compton Advertising, reported that his agency at this time is not buying radio at all, but added that several months ago it made an examination of FM. He said the agency concluded that FM is "indeed a growing factor in metropolitan markets," and if radio is considered in future campaigns, availabilities will be requested from both AM and FM outlets.

FM formats: the quest for success

A VIEW OF WINNING PROGRAMING IN THE LARGER MARKETS

Station A plays lush instrumental music, has three commercials an hour, runs headlines twice a day, claims thousands of listeners, chalks up big numbers in the ratings book and has a blissfully contented sales manager who only takes calls for renewals.

Station B, in another market, looks at A's format, sees that it is successful and tries it. Station B bombs with it.

No one seems to really know why a format works in one place and not another, given markets of similar size and makeup. But the fact is formats are like women—you can't live with them and you can't live without them.

The stations in the larger markets that produce the "numbers" that reps like to parade and that sponsors feel they need are the stations that operators in other markets look to for ideas.

BROADCASTING has taken a look at these formats too. The formats that follow are taken only from those stations that are represented in the ratings on page 82. The only formats missing are those from rated stations that did not answer the BROADCASTING questionnaire.

WSB-FM Atlanta aims for a mass audience, "age 18 and above, that does not listen to our AM service," reports Elmo Ellis, general manager. The station is heavy on adult popular music plus news, sports and features and duplicates WSB for some newscasts. Only eight minutes of commercials are carried each hour and the station has raised rates rather than increase the number of commercials. WSB-FM has a partial separate staff: announcers, two; salesmen, one; technicians, two; office

personnel, five.

WFMM(FM) Baltimore mixes music with news, sports and weather and eight commercials per hour, reports Fred Himes, vice president and general manager. The station's promotional theme is "stereo-popular music."

WRKO-FM Boston with an automated top-40 operation goes after the same audience as its sister AM station, WRKO. The stations duplicate 7 a.m.-6 p.m. Then WRKO-FM goes the rest of the day with a tightly formatted pop sound with no news, no talk and only eight interruptions per hour, according to Perry Ury, vice president and general manager. WRKO-FM has a partial separate staff: announcers, one; technical, one; office, one.

WEEI-FM Boston duplicates WEEI 6 a.m.-6 p.m., then programs the Young



Be honest now. How long has it been since you made a really original media recommendation? And, when did you last have a day of real fun in your job?

If it's been a while, take heart, friend, for we're here to give you the word.

Put your allocated bundle for Western Michigan on WOOD-FM, Grand Rapids. No, we are not out of our skulls and WOOD-FM will make sense even to those smart aleck computers in your shop: out of the 19 radio stations in the metro market, WOOD-FM ranks like this:

Monday-Friday	6:00 a.m. - 12 noon	Ties for 4th
Monday-Friday	12 noon - 6:00 p.m.	Ranks 3rd
Monday-Friday	6:00 p.m. - 12 midnight	Ties for 3rd*

And, there's more. At prevailing rates, WOOD-FM has the lowest CPM of any AM-FM or TV station in the market, including our own WOOD Radio and WOOD-TV. Availabilities, coverage, audience composition — all make the story even better.

But, we have practically no national business. Which FM station does? And that leads directly to one of the most sporting offers you will ever receive from any broadcasting facility.

If you will put the kind of budget on WOOD-FM that you usually invest in AM radio or TV, we'll make up to 100% of it available to you for research to prove

how smart you were. Give us a schedule with \$5,000, for instance, and we'll come up with \$5,000 for research, less the usual agency and rep commissions, of course. You can use any of the normal yardsticks — audience research, product awareness, shelf movement or what have you. We have a genuinely good buy for you — and we'd like you to consider it on its merits, not on trade practices and prejudices you had little part in establishing.

So, be an original thinker and doer. Drop the organization man pose and innovate. It'll be fun. Your wife and clients will find you more interesting. It'll be profitable — and they damn well might make you president. Call Mike Lareau, Manager, WOOD-FM — 616 459-4125. That's all it takes.

*Pulse 6-county survey area. Jan.-Feb., 1967



WOOD AM FM TV

Grand Rapids, Michigan
The Showcase Stations of Western Michigan
 National Sales Representatives:
 The Katz Agency, Inc.

Never heard of **wsdm** chicago?



How about ...
 "The station with the GIRLS and all that JAZZ?"
 That's better.

wsdm 97.9 fm

smack dab in the middle of your fm dial



untapped source of new business for fm broadcasters

Cumulative revenues and handsome profits are available to SCA Licensees with a Magne-Tronics Motivational (Background) Music Franchise.

This service, established in 1954, is continuously proving its value to FM stations from coast to coast.

Write or call (collect) for free prospectus.



magne-tronics, inc.

21 East 40th Street, New York, N.Y. 10016
 (212) LE 2-3832



Sound of the CBS/FM service. Aiming for adults from 20-35, the station has a maximum of four commercial breaks per hour. WEEI-FM's promotion is aimed at the "moderns" and stresses quality of programing and sound. It previously duplicated the AM 100%.

WADV(FM) Buffalo, stressing "quality, music, signal and stereo," offers a music and news format with three commercials per half hour. Daniel J. Lesniak, president, points out the station has faced many skeptics who "were bent on testing the station by having mail pulls," and every test exceeded the expectations. He cites one case in which a sponsor had pulled 500 pieces over four weeks on an AM station and expected about 200 pulls from WADV. "He was pleasantly surprised," Mr. Lesniak recalls, "when we received 5,600 pieces of mail."

WBEN-FM Buffalo changed its format to quality programing when a new program director walked in the door. With its "music" format, it duplicates WBEN only occasionally.

WBUF(FM) Buffalo calls its "quality programing, the only programing of its type in the market." Carl J. Spavento, general manager, says the station runs only six spots an hour, and jingles "in good taste" are accepted.

WGR-FM Buffalo duplicates WGR 9 p.m.-6 a.m. Monday-Friday plus hourly newscasts, a departure from last fall when it duplicated the AM 100%. Paul Murphy, program director, describes the current format as "mostly music with five minutes of news on the hour and talk from 9 p.m.-midnight." The station is programed for the "person who prefers softer music, less talk and no contests."

WDHF(FM) Chicago went to a "familiar music" format to maintain program continuity and steady listenership. The music is basically slow-medium tempo instrumentals.

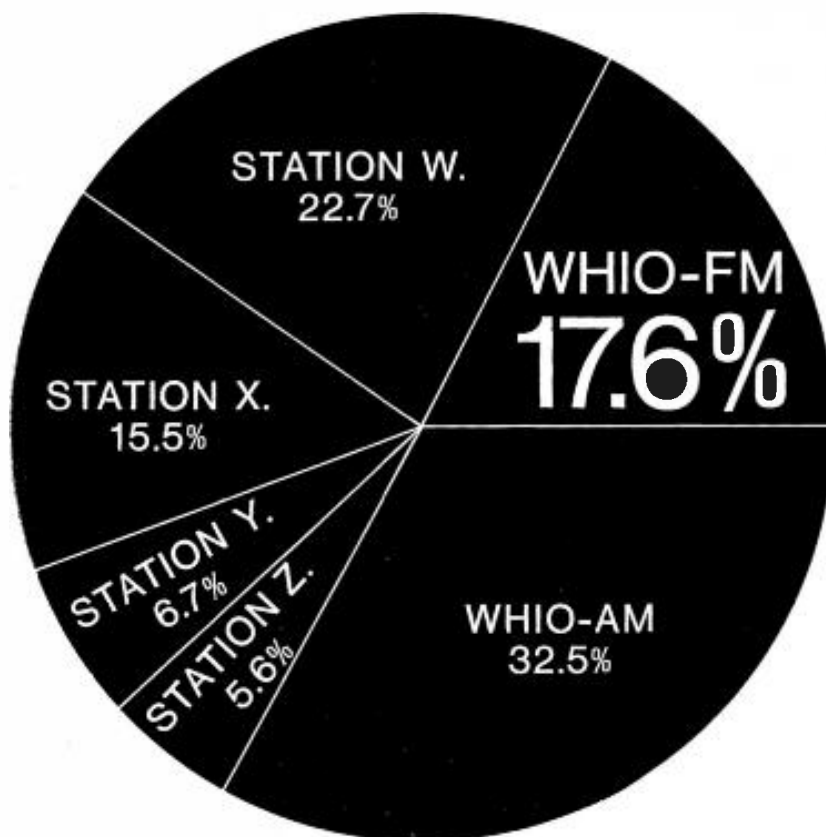
WFMF(FM) Chicago offers "comfortable music" 24 hours a day ranging from Herb Alpert to Andre Kostelanetz. One long-term sponsor, the LaSalle National Bank, has been on WFMF almost 10 years as the sponsor of a one-hour program of showtunes and standards seven nights a week.

WFMT(FM) Chicago is known as "Chicago's Fine Arts Station" and has a broad-based program format with emphasis on classical music. The other components of the programing include drama, literature, folk music, musical comedy, humor, interviews and discussions. A maximum of four minutes of commercials are allowed per hour with one hour separation between competitive accounts. No double spotting is allowed.

WEFM(FM) Chicago, says Jules Herbuveaux, general manager, programs, "fine music" and stresses "qual-

LOOK AT WHAT'S HAPPENING TO WHIO-FM IN THE DAYTON MARKET

Sunday through Saturday—6 A.M. to Midnight



of total audience
listens to
WHIO-FM

That's more than 3 other AM stations. (The biggest slice of all still goes to its brother-affiliate WHIO-AM.) But consider the quality and cost-per-thousand of this big 17.6% and you can forget availability headaches in the Dayton market. For absolutely choice buys and knock-out cost figures see your Petry man.

Source: The Mediastat Dayton Radio Report, October, November, 1966 Overall Cumulative Audience Estimates. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



REPRESENTED BY PETRY



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC TV, Pittsburgh

What the FM's are doing

To find out what's happening in FM BROADCASTING polled more than 1,500 FM licensees. Useable responses were received from 831 stations; 226 (28%) from FM-only stations and 605 (72%) from FM's affiliated with AM's. (FCC files show 24.9% of commercial FM's are FM only and 75.1% have AM affiliates.

BROADCASTING received 316 (38%) of its replies from stations in the top 50 markets and 515 (62%) from smaller markets. A further break down shows 114 replies (50.4%) of the FM-only replies came from the top 50 markets and 112 (49.6%) were from smaller markets.

Of the 605 replies from FM's with AM affiliates, 202 (33%) were in the top 50 markets and 403 (66%) were in smaller markets.

Charts at right tell some of the story of what BROADCASTING learned from its survey.

Have you (or would you) raise rates rather than increase the number of commercials on the station?

	Top 50 markets			Other markets		
	Yes	No	NA	Yes	No	NA
FM only	86	21	7	38	64	10
FM/AM	112	79	11	156	218	29
Totals	198	100	18	194	282	39

Do you have a restrictive commercial policy (such as: no jingles, 2 spots per half-hour, etc)?

	Top 50 markets			Other markets		
	Yes	No	NA	Yes	No	NA
FM only	85	27	2	66	39	7
FM/AM	151	43	8	230	153	20
Totals	236	70	10	296	192	27

Do you subscribe to any syndicated program services?

	Top 50 markets			Other markets		
	Yes	No	NA	Yes	No	NA
FM only	18	78	18	24	72	16
FM/AM	60	129	13	139	245	19
Totals	78	207	31	163	317	35

ity." The station allows a maximum of five commercial minutes per hour or four one-minute spots. No jingles are carried.

WSDM(FM) Chicago, "the station with the girls and all that jazz," programs "pop-oriented jazz and jazz oriented-pop," according to Burt Burdeen, program director. Affiliated with WVON Cicero, Ill., which has a rhythm & blues format, Mr. Burdeen says WSDM seeks the general-listening audience from 18 to 45.

WCXL-FM Cincinnati does not duplicate its rock 'n' roll AM affiliate WUBE. The WCXL-FM format is good music with commercial breaks every 15 minutes and is aimed at the high-income adult. It has a partial separate staff: announcers, one; salesmen, two.

WJBI(FM) with a "quality" approach to its music programming does not duplicate the top-40 format of WSAI. Aimed at the 18-50 age group, WJBI carries eight spots an hour. It has a partial separate staff: announcers, three; salesmen, one.

WKRC-FM Cincinnati duplicates WKRC midnight-6 a.m. It changed from a background music format to "keep up with the trend toward brighter, popular music," reports John Lawrence Jr., general manager. Aimed at adults with middle and upper income, WKRC-FM promotes itself as "quality stereo programming" and has three to four commercial breaks an hour. It has a

partial separate staff: announcers, one; sales, one; technical, one; office personnel, one.

WNOB(FM) Cleveland has stayed with the same format of "adult pop album music with a vocal after two instrumentals, and news briefs" for eight years because it has been successful, reports Philip M. Kerwin, president. Spots are limited to eight minutes an hour and jingles are accepted.

WCUY(FM) Cleveland Heights goes after a "mass adult" audience with its format of jazz and news. It does not duplicate its AM affiliate WJMO. Don Bruck, general manager, says a maximum of 12 spots per hour is allowed. WCUY has a partial separate staff: announcers, four; salesmen, one.

WDOK(FM) Cleveland with its "pleasant, middle-of-the-road pop music" programs separately from WIXY, which has a contemporary format. Quality programming in stereo is the theme of the station, which carries no jingles and allows eight commercials per hour. It has a partial separate staff: announcers, one; salesmen, two.

WERE-FM Cleveland goes 9 a.m.-midnight on its own Young Sound programming and duplicates WERE during the night. The format was changed to its current operation following the FCC's nonduplication ruling, says Harry Dennis, vice president and general manager.

WJW-FM partially separated in 1966

and now duplicates WJW from midnight to noon. During nonduplication hours, WJW-FM programs classics and limits commercials to five minutes per hour. Aiming for the "affluent adult," the station promotes itself as the "classical sound of Cleveland—stereo." It has a partial separate staff: salesmen, one; office personnel, one.

WHK-FM Cleveland duplicates the top-40 format of WHK midnight-6 a.m., a decrease from the 7 p.m.-6 a.m. duplication that it ran prior to March 1966. WHK-FM's format is programmed from the top-100 albums, with five five-minute newscasts and a maximum of eight 60-second spots per hour. The target audience is the 18-45 age group. WHK-FM has a partial separate staff: announcers, two; salesmen, one; technical, two; office personnel, one.

KIXL-FM Dallas programs the same type music as KIXL but has done it differently for seven years. The music is described by Dan Hayslett, executive vice president, as "better music with no rock 'n' roll, race, religious, western, classical or semiclassical." Programming "quality, stereo adult music," KIXL-FM goes after the same audience its AM sister does. The FM commercial policy calls for two spots, each quarter hour, but no double spotting. Rather than change this policy, KIXL-FM has raised its rates.

WFAA-FM Dallas programs "good middle-of-the-road music with news

If affiliated with AM, do you simulcast more, less or the same as 1966?

	Top 50 markets	Other markets
More	16	84
Less	73	101
Same	92	203
Never simulcast	15	12
No answer	6	3
Totals	202	403

If affiliated with an AM, how much do you simulcast daily?

	Top 50 markets	Other markets
None	68	81
Up to 2 hours	16	32
2 to 5 hours	12	45
5 to 10 hours	47	48
Over 10 hours	50	145
100% duplication	5	44
No answer	4	8
Totals	202	403

Are you automated?

	Top 50 markets				Other markets			
	Full	Partial	None	NA	Full	Partial	None	NA
FM only	17	8	82	7	9	12	80	6
FM/AM	75	7	104	16	115	58	217	13
Totals	92	15	186	23	124	70	297	19

Are you in stereo?

	Top 50 markets			Other markets		
	Yes	No	NA	Yes	No	NA
FM only	96	16	2	68	38	6
FM/AM	112	80	10	239	152	12
Totals	208	96	12	307	190	19

Do you have vertical polarization?

	Top 50 markets			Other markets		
	Yes	No	NA	Yes	No	NA
FM only	53	50	11	16	80	7
FM/AM	26	142	34	139	250	14
Totals	79	192	45	155	330	21

briefs at 15 minutes after the hour," and does not duplicate WFAA, reports Terrence S. Ford, station manager. The WFAA format is pop music, heavy on news and network pickup. WFAA-FM aims for upper-class adults and allows six minutes of commercials per hour. It has a partial separate staff: announcers, three; salesmen, three; technical, one; office personnel, one.

WDAO(FM) Dayton, Ohio, is Negro-oriented with a "soul-music" format and does not duplicate WAVL. Joseph B. Whalen, manager, notes that "many pessimists told us that Negroes would not buy FM sets. They were wrong." The station now estimates about an 85% penetration into the predominantly Negro neighborhoods." WADO has a partial separation staff: announcers, six; salesmen, three; office personnel, one.

KLIR-FM Denver with its 24-hour stereo music aimed at "adult music lovers" does not duplicate the religious, music and news format of KLIR. George Basil Anderson, president, reports KLIR-FM is sold out 6:45 a.m.-midnight and "has been for nearly two years." The commercial policy is limited to six spots per hour and the station has increased rates rather than increase the number of spots.

KLZ-FM Denver went after the youth market with a rock 'n' roll operation in 1965. At that time it duplicated the music, sports, news and network policy

of KLZ seven hours daily. Three months ago KLZ-FM separated fulltime and now runs "hard rock with a 70-play list, plus one minute news capsules 20 minutes past the hour and 20 minutes before the hour" 7 a.m.-10 p.m. The target audience is the youth market from 25-30 on down, so the station does not carry any cigarette or beer spots or "any commercials which we feel might not be in the best interests of the youth market," says Lew Hunter, local sales manager. It has a partial separate staff: announcers, four.

KFML-FM Denver calls itself the "number-one classical, the number-two conservative music station in Denver." KFML is a daytimer and the stations duplicate during the day. KFML-FM features a classical selection each hour 6 a.m.-10 p.m. with light classics, show tunes and jazz filling out each hour segment. Jazz in stereo is carried from 10 p.m.-midnight, and semiclassical, show tunes, jazz and middle-of-the-road music is programed in stereo from midnight to 6 a.m.

WLDM(FM) Detroit's format of "quality programing" and limited commercials has been successful, reports Harold Tanner, president and general manager. The station allows six spots per hour and is selective about the jingles it accepts. It has raised rates rather than change this commercial policy. For 18 years it has had Wibeck Household Appliances, a GE dealer,

on the air. Witbeck puts about 90% of its annual \$50,000 budget into FM. In one 1966 campaign for air conditioners, WLDM advertising accounted for 661 sales totalling \$150,000.

WOMC(FM) Detroit plays good music compared to the country music on its AM affiliate WEXL Royal Oak, Mich. Aimed at the white-collar audience, the station carries up to six spots per hour and allows some jingles.

WWFM(FM) Erie, Pa., duplicates WWYN only from 9 p.m.-midnight Saturday for a stereo jazz party. The rest of the week, says Jim Shields, station manager, WWFM goes its separate way with "bright music and news on the hour until late afternoon, followed by dinner music in the evening, classics later at night and lush strings after 10 p.m." A maximum of six commercial minutes per hour are allowed with no rock commercials." In the past two-and-a-half years, rates increased 175% rather than change the commercial policy. WWFM has a partial separate staff: salesmen, two; office personnel, one.

WPTH(FM) Fort Wayne, Ind., went from classical to a middle-of-the-road music format to "gain listeners," says William L. Shaw, manager, and now the station has a "24-hour MOR policy in stereo." Five nights a week the station has a 30-minute stereo remote from a local restaurant by organist Buddy Nolan. Commercials are limited

**WOR/STEREO
98.7 NEW YORK**

...the only FM station
in America with
a million listeners!

1,006,000

ARB April-May 1967 — Cum. Audience,
Total Survey Area,
6AM-12 Mid., Entire Week

to six per hour and rates go up rather than increase the number of spots.

WKJG-FM Fort Wayne, Ind., wanted "to supply something more than just background music," reports Charles H. Powell, program manager, so it turned to a music and news format that is promoted as "quality programing." Spots are aired on the quarter hour and jingles "must be in good taste and more subdued." WKJG-FM does not duplicate the middle-of-the-road format of WKJG. WKJG-FM has a partial separate staff: announcers, two; salesmen, one.

WOOD-FM Grand Rapids, Mich., duplicates WOOD only 5-8:15 a.m. After that WOOD-FM goes to lush arrangements of pop and show tunes and standards, while WOOD goes up-tempo middle-of-the-road with heavy news. Michael O. Lareau, manager, says the target audience for WOOD-FM is the "29-65 group, better educated, higher income." The commercial policy allows four breaks with a maximum of eight commercial minutes per hour. Rather than increase the number of commercial minutes, Mr. Lareau "anticipates an increase in rates." WOOD-FM has a partial separate staff: salesmen, two; technical, two; office, three.

WLAV-FM Grand Rapids, Mich., duplicates the contemporary sound of WLAV midnight to 8 a.m. On its own, WLAV-FM's format is "up-tempo, pop standard best sellers," says Charles Sprague, operations manager. The format changed from background music to foreground to go after the "25 to 65-year-old white collar worker." Stressing a theme of "popular-appeal programing," WLAV-FM has a maximum of eight interruptions per hour. It has a partial separate staff: announcers, one; salesmen, one.

KQUE(FM) Houston does not now and never has simulcast its AM affiliate, KNUZ, which programs contemporary music and news. The KQUE format, which David Morris, president, says has changed only to keep up with changing music trends, is music and news aimed at mature adults. The station broadcasts in stereo 24 hours a day and restricts commercials to nine spots per hour. It has raised rates instead of increasing spots.

KBNO(FM) Houston uses an automated system featuring stereo music 24 hours a day with news headlines on the hour and commercials limited to two every 15 minutes, reports Frank P. Cook, operations manager.

KIKK-FM Houston is the fulltime adjunct of KIKK, a daytimer. Both program country music and KIKK-FM had been programing separately 3 p.m.-6 a.m. Art Posner, operations manager, reports that by May 20, with 18 commercial minutes an hour, the station was sold out, so another three hours of duplication was chopped off. KIKK-FM



All-girl bands were the rage in the '40's. Now a generation later the dis-taff side is making noises in FM circles in the 60's. Last July Metro-media stations WNEW-FM New York and KMET(FM) Los Angeles brought in female announcers to "add a touch of glamour." According to Jack Thayer, KMET vice president and general manager: "They have been a key to our success." KMET girls are used for program features, commercials, station ID's and intros of musical selections. Though there is no attempt to make them sex symbols, KMET uses their voices in a straightforward manner to give the station a youthful sound. If FM were a visual medium, Kathy Harrow (above) would be a sex symbol.

now runs separate programing noon to 6 a.m. and is "still sold out."

KLEF(FM) Houston programs classical music in stereo and stresses its "quality programing and knowledgeable music hosts," according to Ray H. Landers, program director. The station puts out its own monthly program guide (\$5 per-year subscription), which also features record reviews, a crossword puzzle and free classified ads for subscribers.

WIFE-FM Indianapolis programs the best of Broadway and show tunes 24 hours a day in stereo and goes after an adult audience. It does not duplicate the rock 'n' roll format of WIFE. Dick Lee, sales manager, reports commercials are limited to eight minutes per hour and no hard jingles. The promotional theme is "good music in stereo." WIFE-FM has a partial separate staff: salesmen, one; office personnel, one.

WFBM-FM Indianapolis duplicates

"They" listen to the young sound

... in

Boise, Idaho
Boston, Massachusetts
Chicago, Illinois
Cleveland, Ohio
Decatur, Illinois
Greenville, North Carolina
Jacksonville, Florida
Los Angeles, California
Louisville, Kentucky
 Fargo-Moorhead, Minnesota
New York, New York
Oklahoma City, Oklahoma
Philadelphia, Pennsylvania
Richmond, Virginia
St. Louis, Missouri
San Francisco, California
Seattle, Washington
Washington, D.C.



THE
**YOUNG
SOUND**

CBS / FM

51 West 52 Street, New York, N.Y. 10019

WFBM midnight-5:15 a.m. with a middle-of-the-road music policy. During its separate hours, WFBM-FM refers to its music and news on the hour format as "quality programing—foreground radio," says David E. Scott, program manager. Commercials are limited to eight minutes per hour and rates have gone up rather than increase spots. WFBM-FM has a partial separate staff: salesmen, three; office personnel, two.

KCMO-FM Kansas City, Mo., changed format going from a "more or less background semi-classical station to middle-of-the-road good music" and the change was made, reflects Clotis A. Barker, station manager, because "FM is becoming a material medium. It does not simulcast the middle-of-the-road music, heavy sports format of KCMO.

KCMO-FM aims for the 18-49 age group with above average income and education. It has six to eight commercial breaks an hour, accepts jingles and does not double spot. It has a partial separate staff.

KCJC(FM) Kansas City, Kan., programs music, news and sports and allows six commercials an hour, reports Reuben E. Sell, manager.

KUTE(FM) Glendale-Los Angeles has a format based on light classics, better show music and middle-of-the-road music, reports R. P. Adams, manager. Stressing "quality programing, the station limits commercials to eight per hour and has raised rates instead of increasing the number of spots. Cash-register measurability is pointed to by North American Van Lines, which

noted that of the 15 FM's it used in Los Angeles, San Diego and San Francisco, KUTE was second in total number of leads and first in number of leads converted to actual orders.

KHJ-FM Los Angeles has simulcast KHJ's top-40 format until April 1966. Then it branched out into its own middle-of-the-road music format with news and sports on the hour 8 a.m.-5 p.m. "Quality programing" is emphasized in the drive to reach the 18-49 age group. Spots are limited to eight per hour, says Lee Larsen, national sales coordinator, and rates have risen rather than spots increased. KHJ-FM has a partial separate staff: announcers, three; technical, three; office personnel, two.

KPOL-FM Los Angeles duplicates KPOL 6 a.m.-6 p.m. weekdays and less time on the weekends. The duplication is a decrease from what was carried in the past few years. However, the format is the same for both stations: standards, light classics, show tunes, hourly news and three commercials clustered on the quarter hour, says Frederick D. Custer, general manager.

KFAC-FM Los Angeles duplicates the music and news format of KFAC 6:30 a.m.-11 p.m. seven days a week. This figure is lower than the duplication last year.

KBCA(FM) Los Angeles stresses "quality" in its music and news format. Aimed for the general market, the station allows eight spots per hour. It has increased rates instead of the number of spots, says Saul Levine, president.

WIOD-FM Miami, in stereo 24 hours a day, duplicates WIOD midnight-5 a.m. plus newscasts on the half hour. The basic format is music and news, says James Wesley Jr., general manager. The target audience is the 25-49 age group. Commercials are limited to four per hour.

WAEZ(FM) Miami Beach features popular instrumentals and vocals with news and sports on the hour and three commercial clusters per hour. Commercials are restricted to three 60's or six 30's plus sponsored newscasts, says Arthur Zucker, president and general manager. The station has increased rates rather than the number of commercials.

WDSU-FM New Orleans programs contemporary music, news blocks and featured evening programs ranging from classics to dance bands, from opera to lush instrumentals. It duplicates only three 15-minute news blocks from WDSU, which programs news, information and music. The WDSU-FM target audience, says Albert Brand, program manager, is the "affluent 30-40 group." Commercials are limited to six spots per hour. WDSU-FM has a partial separate staff: announcers, one; salesmen, one; office personnel, one.

WPX(FM) New York programs mid-

In Washington, D.C.
the new
"selling" sound
is on
WMAL-FM STEREO
107.3

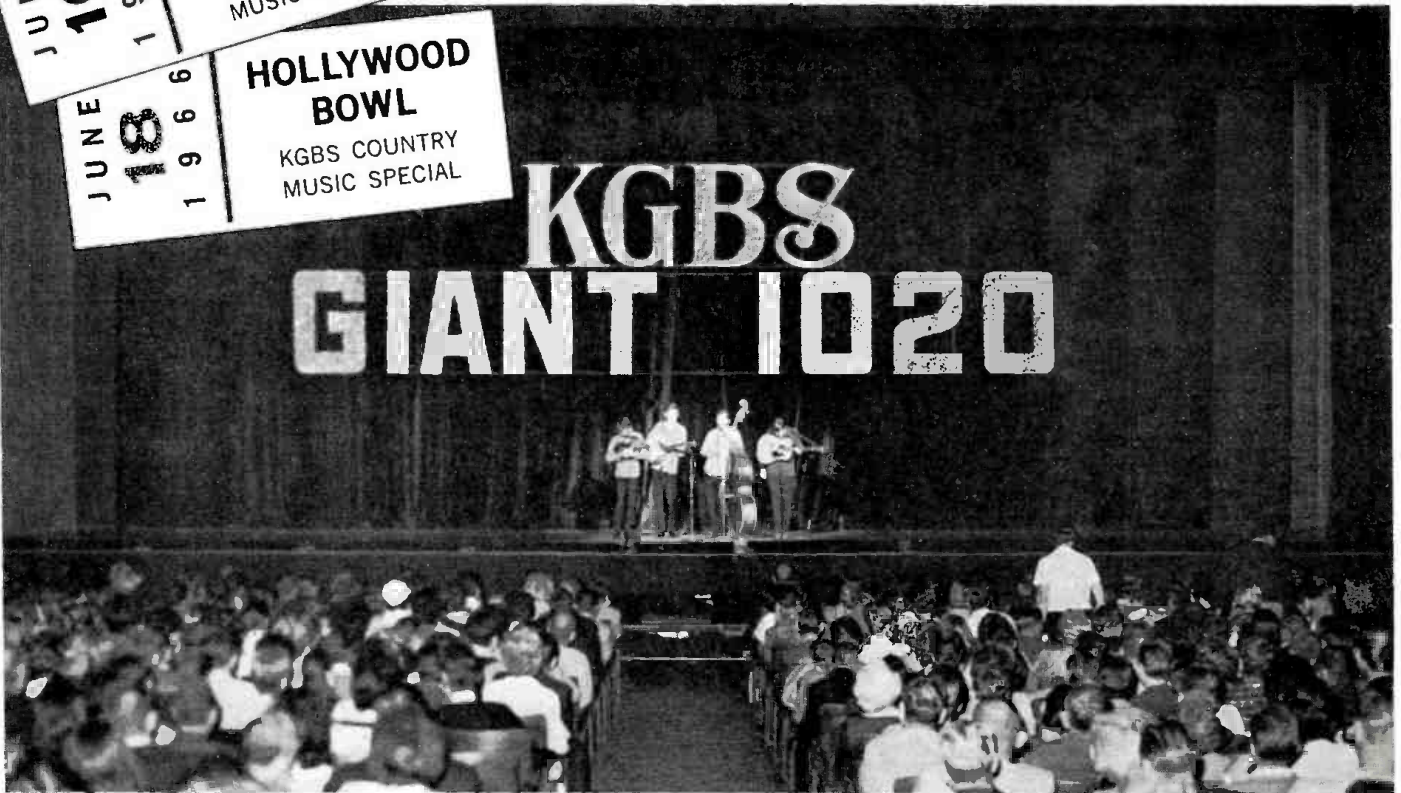


National Representatives: McGavren-Guild Co., Inc.

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KGBS GIANT 1020



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Ricky Nelson made his first West Coast appearance as a C&W Star at this year's KGBS Spectacular.



Ozzie and Harriet Nelson are joined by Sammy Jackson in applauding their talented son's debut.

KGBS and KGBS-FM Prove Pulling Power of C&W in LA Market

Last year they packed the Hollywood Bowl. This year they overflowed the Shrine Auditorium. Promoted only by spot announcements on KGBS and KGBS-FM, these back-to-back "sell-outs" verified that Southern California is a fertile field for Country and Western music . . . and that KGBS and KGBS-FM can reach and **sell** this thriving market.

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KGBS-FM

97.1 LOS ANGELES

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KIKK

FM / 95.7

MAKES 90-DAY History

(April, May, June 1967)

- Increased billing over 3,000%
- Has 7 share audience from 6 pm to Midnight according latest Pulse survey. One of nation's largest FM listening audiences.
- Broke world "one-day" selling record for Luke Johnson Ford, Houston, Texas.
- In 4 days on a mail pull contest, over 600 wires and 1500 letters received.

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continued success ...**

**Call Art Posner,
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Rep: Alan Torbet Associates, Inc.
555 Fifth Ave.
New York, N. Y. 10017

dle-road, "easy listening" popular adult album music interspersed with news, weather, sports, stock reports and a maximum of eight commercial minutes per hour with no double spotting, according to Lynn Christian, manager. Promoted as the "sound of the good life in total stereo," the station is seeking the young-adult audience from 18-49. Rates have been raised twice to maintain the commercial policy.

WOR-FM duplicates the talk format of WOR 2-9 a.m. Monday-Friday and 2-6 a.m. on Saturday. Aside from that, contemporary music in stereo is on WOR-FM. The changeover took place on July 30, 1966, and in the ensuing year WOR-FM has raised its rates rather than increase the number of spots from the 12 per hour it started with, reports Burt Lambert, station manager. The format, aimed at the young adult from 16 to 34, calls for a minimum of 17 records an hour. There is no double spotting or screaming spots. WOR-FM has a partial separate staff: announcers, five; salesmen, eight; technical, seven; office personnel, 11.

WTFM(FM) Lake Success-New York has a "standard conservative" format, says David H. Polinger, president and general manager. Programming 24 hours a day in stereo, the music runs from semi-classical, show tunes and soundtracks to standards, general pop and middle of the road. From midnight to 6 a.m. there is a jazz show. Five minutes of news is aired hourly and commercials are limited to eight an hour, six of them in two-spot clusters and two around the news.

WDVR(FM) Philadelphia, says Phil Stout, station manager, has "achieved excellent ratings and listener response with its format of conservative middle-of-the-road music, news every three hours, weather capsule every three hours and four commercials an hour." The promotional emphasis is on "the sound of beautiful music" in stereo 24 hours a day. With a minimum contract, sponsors are given an exclusive and competing firms will not be accepted on the station. No jingles are accepted and the commercials are scheduled at :15, :30, :45 and :59 past the hour. Rates, rather than the number of spots, have been increased and the \$4 one-time, 60-second spot of 1963 is now priced at \$21.

WQAL(FM) Philadelphia refers to itself as "the voice of quality" and mixes a maximum of six commercial minutes per hour with its music format. Abe Voron, president, cites the long-term sponsor lineup as an indication of the station's "ability to produce results." In WQAL's seven years on the air, it has five sponsors who have been on at least six years, and 10 or more who have been on at least five years.

WPBS(FM) Philadelphia went to a

"nonrock, pop personality" format in 1965 to go after the "mass-audience" with the "mass-appeal contemporary sound," reports Edward J. Meehan Jr., vice president and general manager. The basic music and news format includes popular standard tunes and hourly newscasts from the *Philadelphia Evening Bulletin*, owner of the station.

WFIL-FM Philadelphia plays classics, semi-classics, show tunes, pop standards and old favorites in its "foreground stereo" format, reports John L. Richer, station manager. It has not duplicated WFIL since 1941. The target audience is the higher-income, better-educated adults. No jingles are allowed and spots are limited to seven an hour. It has increased rates rather than add commercials. WFIL-FM has a partial separate staff: announcers, two; salesmen, four; technical, four; office personnel, three.

WHAT-FM Philadelphia with its basic jazz format programs separately from WHAT's rhythm and blues operation, says George Wilson, program director. Aiming for the college-trained 18-35 group, the station stresses its "modern-jazz sound" plus news and sports.

WMMR(FM) Philadelphia programs separately from WIP except for newscasts and the midnight-6 a.m. program. The music format is the "foreground sound" of Frank Sinatra, Barbra Streisand and Herb Alpert, says William R. Davol, advertising and promotion director. WMMR is now running a free home trial, which invites listeners to tune to WMMR for seven days and the station will pay for the electricity used in listening to the station—11 cents.

WCAU-FM Philadelphia had duplicated WCAU 100% until a few months ago. Now it has separate programming of the Young Sound in evenings and weekends and is in the process of increasing separate programming, says William Greene, director of CBS/FM

KRFM(FM) Phoenix went on the air in 1963 with a format of adult, middle-of-the-road music with the emphasis on strings, reports Thomas M. Churchill, general manager, and the format is the same today. It amounts to 52 minutes of music in the hour with eight commercials per hour. News is carried three times daily in depth. The promotion emphasis is on "the music station" as KRFM aims for the adult audience from 20 years and up. Spot rates have gone up rather than increase the number of commercials.

KNIX(FM) Phoenix features quality programming in stereo and calls it "music for the mature," says Donna J. Karshner, program director. The format is adult music: albums and old standards; very little talk; light on news and a maximum of six commercials an hour without jingles. Rates were increased

An FM station with an AM size audience?



WSB-FM comes on strong in Atlanta. Imagine: an FM station fifth in a 28 station market.*

Usually, when you think of an FM buy, you're thinking in terms of the traditional small, select, adult audience. But at WSB-FM it's a *large*, select, adult audience that presents itself. Presents itself because of fine fidelity stereo and music that's programmed to please! News and features and events, handled with the same professional know-how that makes and keeps WSB-AM number one in this 28 station market of ours.

People have been predicting that FM would get in there someday.

Well, someday has already arrived at 98.5 in Atlanta, Georgia.

*Source: The Mediastat Atlanta Radio Report, February, 1967 Overall Cumulative Audience Estimates. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



WSB RADIO
ATLANTA
wsb-am 750 . . wsb-fm stereo 98.5
NBC affiliate. Represented by Edward Petry & Co., Inc.



COX BROADCASTING CORPORATION STATIONS: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOB AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU (TV), San Francisco-Oakland; WHIC-TV, Pittsburgh

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The only complete FM monitor system with built-in maintenance control
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The all solid state BELAR ADD-ON FM MONITORING SYSTEM allows the broadcaster to fulfill monitoring requirements as they arise. The basic unit is the FMM-1 Frequency and Modulation Monitor for monaural use. When requirements call for stereo, add the FMS-1 stereo unit to monitor the 19 KC pilot frequency as well as all the modulation characteristics of FM stereo. Add the SCM-1 unit for monitoring SCA background music programming as well as remote control telemetering applications. Today's monitoring requirements make this system a must.

Compare BELAR with Other FM and Stereo Monitors

Feature	BELAR	Others
Automatic Pilot Frequency Meter	Yes	No
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Pilot Phase Discriminator	Yes	No
Built-in Incidental AM Meter	Yes	No
Built-in Intermodulation Distortion Analyzer	Yes	No
Front Panel Modulation Calibrator	Yes	No
FCC Type Approved	Yes	Yes

*Separate filters used for left and right outputs to prevent interruptions of house-monitoring lines.

BELAR ELECTRONICS LABORATORY INC.
Delaware & Montrose Avenues
Upper Darby, Pa. 19084

rather than the number of spots.

WKJF(FM) Pittsburgh has a format of easy, uninterrupted stereo music with hourly news and eight commercials an hour. The station is in stereo 24 hours a day.

KDKA-FM Pittsburgh duplicates KDKA 6 a.m. to noon. Its independent programming is good music in the classics vein, says Wallace Dunlap, general manager. Aimed at listeners "with a high percentage of formal education," KDKA-FM does not carry commercials during its separate programming.

KXL-FM Portland, Ore., programs its music in six nine-minute clusters per hour with two minutes of news headlines preceding the hour and a maximum of six spots an hour. Terming it "quality programming," the station carries about the same format as KXL, which it duplicates from 9 a.m.-4 p.m. It has a partial separate staff: salesmen, two.

KMOX-FM St. Louis carries the Young Sound, a good music treatment of contemporary music, in its nonduplication hours from KMOX's talk and information format. It duplicates KMOX 6 a.m.-6 p.m. The independent programming now covers only evening and weekends but is in the process of being increased. Four commercial breaks per hour are allowed.

KSL-FM Salt Lake City is in fulltime stereo and does not duplicate the music and news programming of KSL, reports J. A. Kjar, manager. The station has no restrictive commercial policy and stresses the around-the-clock stereo in its promotion. It has a partial, separate staff; announcers, one; salesmen, two; office personnel, one.

KITY(FM) San Antonio, Tex., features "beautiful music, a cluster format and news on the hour," reports Jack C. Carugi, general manager. It does not duplicate the contemporary music format of KONO. The target audience for KITY is the upper-income listener. The station carries a maximum of 12 commercials per hour.

KEEZ(FM) San Antonio, Tex., plays standard tunes, has hourly newscasts, three 15-minute newscasts and carries commercials on the hour, at 15 past and on the half hour. Warren McSwain, manager, says the promotion, based on "quality stereo," is aimed at adults.

KITT(FM) San Diego programs pop-album music and inserts commercials every 10 minutes. Fred Rabell, president and general manager, says the target audience is adults over 35.

KPEN(FM) San Francisco programs adult middle-of-the-road popular music in groups of three, adds news on the hour and runs up to seven one-minute spots an hour in its "quality programming in superb stereo," reports Gary Gielow, co-general manager. From 1957 to 1965 KPEN did not carry news, now it has more than 20 newscasts a day

Don't let anyone tell you they remember the good old days of FM radio.



They might know about the classical past of KSFR in San Francisco. But have they heard what's happened since it became Metromedia's newest FM station? Its adventurous Fine Arts Programming —all the audible arts? Its exclusive arrangements with America's three top symphony orchestras — the Boston, the Cleveland, the Philadelphia? Its new folk concept The Travelling Drummer, etc. etc?

BROADCASTING, July 31, 1967

And are they up to date with the new WNEW-FM? All distaff announcers? And music — as many as twenty crisp, new, definitely 'now' records an hour? That's music! And that's the very kind of pace-and-plenty that make all 6 Metromedia FM stations what they are. Why didn't somebody do all this before? We're glad they didn't. Metromedia wanted all along to usher in the good old days of FM.

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KMET LOS ANGELES
WMMR PHILADELPHIA
KSFR SAN FRANCISCO
WHK-FM CLEVELAND
WCBM-FM BALTIMORE

METROMEDIA RADIO
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and two fulltime newsmen. The commercial policy is inviolate and rates have gone up several times to prove that.

KFOG(FM) San Francisco is in stereo around the clock with music primarily from adult popular standard albums, says Robert J. Somerville, general manager. The daily mix includes news, sports and weather on the hour and half hour, a maximum of eight commercial minutes in six breaks. The format was broader a few years ago, Mr. Somerville notes, but then "fewer stations had to provide a broader program service." Rates have risen rather than the number of commercials.

KABL-FM San Francisco and KABL Oakland have practically the same music policy, but they duplicate only from midnight-6 a.m. plus four 10-minute newscasts. The KABL-FM format of "quality programing," is good music in stereo with clustered commercials. Spots are limited to 12 an hour and are carried on the hour, at 15, 30 and 45 past the hour, says Heber Smith, general manager. Spot rates have gone up and the number of commercials has not increased. KABL-FM has a partial separate staff: office personnel, one.

KGO-FM San Francisco went after young adults when it separated programing from KGO and it went to an automated rock 'n' roll format, reports Bob Marshall, program director. Today it duplicates the KGO news-and-conversation format only 6-9 a.m. KGO-FM is currently running noncommercials.

KPAT-FM Berkeley-San Francisco duplicates KPAT 9 a.m.-4 p.m. weekdays and 24 hours a day on Saturday and Sunday. Even in nonduplication hours the formats are the same, says Al Daneri, program director. The format is good music with a maximum of two spots every 10 minutes, news on the hour, weather inserts and sports. Commercials are limited to 12 an hour and that policy has not been changed although rates have increased. KPAT-FM has a partial separate staff: announcers, two; salesmen, one.

KCBS-FM San Francisco programs the Young Sound on evenings and weekends and is in the process of increasing its independent programing from KCBS. It now duplicates the AM's news-and-information format 6 a.m.-6 p.m.

KJAZ(FM) Alameda-San Francisco programs only jazz in stereo. It limits commercials to 10 an hour, according to Patrick Henry, general manager.

KBBX(FM) Seattle programs popular, familiar instrumentals, adds news headlines on the half hour and back to back commercials on the quarter-hour breaks, reports Jim Neidigh, general manager. The only change in format in recent years has been the addition of the headlines and playing more modern tunes rather than older numbers. The commercial clusters are limited to three and

are separated by time checks or weather. To keep this policy, rates were raised on April 1. Since that date the station's 10 accounts have risen to 46.

KIRO-FM Seattle quit simulcasting KIRO last December and now has a format of Young Sound music, 90 seconds of news on the hour and one minute of commercials each quarter hour. The KIRO format is middle-of-the-road music and heavy news coverage. KIRO-FM has retained its four commercials per hour policy by raising rates. It has a partial separate staff: announcers, one; salesmen, one; office personnel, one.

WUFM(FM) Utica, N. Y., is in full stereo with middle-of-the-road music, four five-minute newscasts daily and commercials every half hour. The only major format change in the last few years, says Allen Bonapart, vice president, was dropping an hour of classics because of listener comments. The station aims for "all the AM listeners who are tired of too much talk and bad music." In one promotion at the local home show, WUFM had a furniture dealer build stereo speakers into the wings of an easy chair and the station's engineer designed a control panel that was incorporated into the chair's arm.

WJMD(FM) Washington promotes itself as the station with "51 minutes of music in every hour." It does not duplicate the Negro format of its AM affiliate WUST. In stereo, 24 hours a day, the music format is made up of listenable instrumentals. There is five minutes of news every hour and commercials are limited to four an hour. Jingles are not accepted. To keep this balance, rates increased rather than the number of spots. Dan Diener, president, recalls that WJMD had to turn-down one multithousand-dollar account, not because the commercials were in bad taste but because they were for a funeral home. "Since WJMD is programed into many doctors' offices and hospitals in the area," he said, "we didn't feel it was right for those listeners to hear that there was someone waiting to take them away."

WGAY(FM) Washington duplicates its daytime AM affiliate, WQMR Silver Spring, Md., 100%. In separate programing the rest of the 24-hour period, the WGAY format remains the same—instrumental clusters of sweet music.

WASH(FM) Washington duplicates only five-minute and two-minute newscasts of its country & western affiliate WDON Wheaton, Md. The WASH format, says Everett L. Dillard, president and general manager, is pop stereo music done by big bands and name vocalists; "its tuneful and toe tapping." The station had been programing classical music "but too many stations were doing this," he adds. "When the area educational FM's started doing classics, we switched." Spots are limited to three

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The increase in independent FM programming has been showing up for many months in Pulse audience data. More FM stations are reaching and surpassing "cut-off" levels. More FM station listening is consistent from report to report. More and more FM stations are showing audiences comparable to AM. And more FM stations are subscribing to Pulse. Here's what we offer:



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THE PULSE, INC. TOTAL RADIO AUDIENCE ESTIMATES — In-Home & Out-Of-Home						
HOMETOWN 2 COUNTY METRO AREA JUL '67						
STATIONS	12NN Average 1/4 Hr Rating	1230 Average 1/4 Hr Rating	1PM Average 1/4 Hr Rating	130 Average 1/4 Hr Rating	2PM Average 1/4 Hr Rating	230 Average 1/4 Hr Rating
WAAA	9.9	6.6	5.3	5.2	5.6	5.3
WBBB	.8	.7	.5	.5	.8	1.1
WCCC-FM	1.6	1.9	2.5	2.5	2.2	2.5
WDDD	3.8	4.0	3.8	3.8	2.7	2.7
WEEE	.3	.8	.1	.3	.3	.3
WFFF-FM	.8	.8	1.1	1.1	1.1	1.1
WGGG	2.3	2.2	1.4	.8	1.1	1.1
WHHH	6.7	6.7	5.5	5.5	5.5	5.9
WIII-FM	.3	.3	.5	.8	.8	.8
MISC.	2.6	2.1	2.2	1.9	2.1	2.1
HUR	28.1	24.0	22.7			

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LOS ANGELES

AN RKO GENERAL STATION

minutes in each quarter hour. WASH has a partial separate staff: announcers, six; salesmen, one.

WWDC-FM Washington duplicates the pop, middle-of-the-road format of wwdc 12:30-6 a.m. In nonduplication hours, reports Perry S. Samuels, vice president and general manager, wwdc-fm programs instrumental background music with headline news on the hour and commercials every 15 minutes. Commercials are the soft-sell variety and are limited to eight an hour. The station has increased rates rather than the number of spots.

WPGC-FM Morningside, Md.-Washington has the same format—top 40—as its daytime counterpart, WPGC. The stations duplicate during AM hours.

WGMS-FM Washington duplicates the classical music format of WGMS Bethesda, Md. 6-9:30 a.m. and 7 p.m.-midnight. During its independent programming hours, WGMS-FM plays "slightly heavier, more esoteric, classical repertory aimed at FM-stereo owners." Commercials are limited to eight minutes per hour in all but traffic periods and selective jingles are carried.

WTOP-FM Washington programs the Young Sound 6 p.m.-2 a.m. weekdays.

In other hours it duplicates the conversation and middle-of-the-road music format of WTOP. Until a few months ago it had duplicated 100%, but cut back because of the FCC's nonduplication ruling, says W. L. Hedgpeth, station manager. During independent programming WTOP-FM is noncommercial.

WMAL-FM Washington duplicates WMAL 33½ hours weekly, says Peter Jamerson, program manager. In its independent hours WMAL-FM programs middle-of-the-road stereo music plus news. It changed from a classical format to "increase the listening audience." The target audience is the suburban professional and white-collar workers. Commercials are limited to four per hour and spot rates have been raised instead of increasing the number of commercials.

WRC-FM Washington put the emphasis on jazz and classics when it began separate programming from WRC last winter. It still duplicates the adult-oriented music-and-news policy of the AM 63½ hours a week. The independent programming, supplied by the NBC FM service, is in stereo 10 hours a day. WRC-FM is noncommercial in its independent hours.

FM no stepchild in ratings

Individual outlets chalk up impressive shares

in major markets after years of being ignored

For years the lament of some FM broadcasters, particularly those in the larger markets, has been that they have been excluded from the ratings. The FMers plaintive cry had been: "If only the rating services would list us as well as the AM's—just to show we stand among all the stations in our market, AM and FM."

It didn't happen overnight, but finally ARB, Hooper, Mediastat and Pulse added FM to their reports where the FM's had enough audience to make the cutoff point. Granted, the same FM's don't always show up in each firm's report and part of this is laid to the different types of ratings and the different cutoff points used by each ratings firm. But there seems to be enough consistency among the raters to define some top-audience stations.

In some cases, the reports show FM's getting sizeable hunks of the market. In others the share of audience of even four or five FM's in a market is still a somewhat negligible factor in the markets.

The Interpretation ■ And the same size share in two markets doesn't mean the audience size is the same. For example, Mediastat shows a 13.2 share in Seattle producing about the same

cume as a 2.7 share in Chicago; a 0.5 share in Los Angeles produces about the same cume as a 13.6 share in San Antonio, according to ARB, and Pulse shows similar cumes for a New York station with a 1.0 share and a Canton, Ohio, station with a 43.6 share.

The following figures are based on ratings reports taken at various times during the first six months of 1967 by ARB, Hooper, Mediastat and Pulse, and supplied by those firms.

Each service has its own way of researching a market and reporting its findings. In some cases an FM station might be number one in its market during certain time periods or have the highest number of adults in another period. What follows are overall shares for the week periods reported by each service.

Atlanta: ARB (Monday-Sunday): WKLS-FM 3.2, WSB-FM 2.4, WXXI-FM 2.4.

Baltimore: ARB (Monday-Sunday): WITH-FM 2.2, WFMM(FM) 1.7. Pulse (Monday-Friday): WFMM 2.6.

Boston: ARB (Monday-Sunday): WRKO-FM 1.7, WHDH-FM 1.5. Mediastat (Sunday-Saturday): WHDH-FM 1.8, WRKO-FM 1.7, WEEI-FM 0.9. Pulse

ARE YOU SURE your stereo signal will meet FCC requirements?

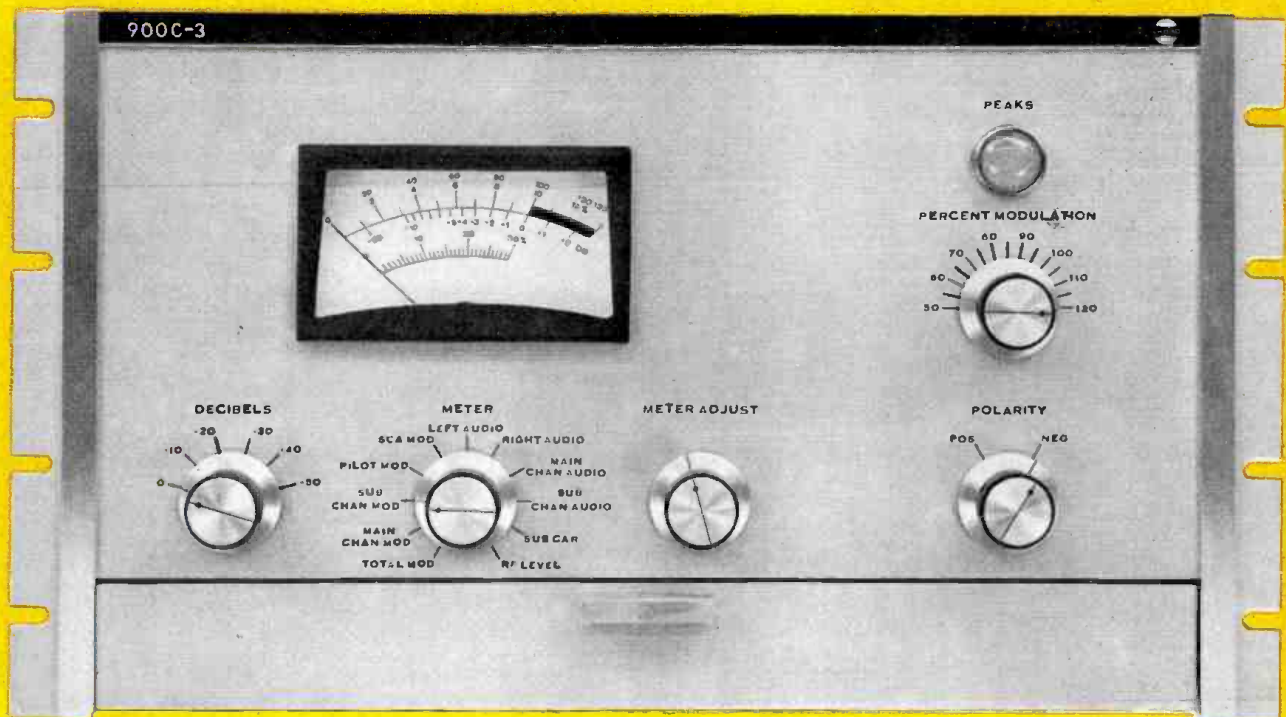
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Buffalo, N. Y.: ARB (Monday-Sunday): WADV(FM) 4.8, WBNY-FM 3, WBEN-FM 1.0, WBUF(FM) 1.0, WGR-FM 1.0. Pulse (Monday-Friday): WADV(FM) 3.6.

Chicago: ARB (Monday-Sunday): WDH(FM) 2.4, WKFM(FM) 2.3, WFMF(FM) 2.0, WFMT(FM) 1.1, WEFM(FM) 1.0, WSDM(FM) 0.9. Mediastat (Sunday-Saturday): WFMF 2.7, WKFM 2.1. Pulse (Monday-Friday): WDH(FM) 2.0, WKFM 2.0, WFMT 1.7, WFMF 1.5, WSDM 1.5.

Cincinnati: ARB (Monday-Sunday): WAEF(FM) 4.3, WCXL(FM) 2.9, WJBI(FM) 2.9, WKRC-FM 1.4, WPF(BM) 1.4. Pulse (Monday-Friday): WAEF 4.6, WJBI 3.0, WKRC-FM 2.0.

Cleveland: ARB (Monday-Sunday): WDBN(FM) 3.1, WDOK(FM) 2.7, WHK-FM 1.8, WNOB(FM) 1.8, WERE-FM 1.3, WJW-FM 1.3. Mediastat (Sunday-Saturday): WDBN 3.0, WNOB 2.4, WCUY(FM) 2.1, WDOK 1.9, WERE-FM 1.8, WJW-FM 1.3, WHK-FM 1.2. Pulse (Monday-Friday): WDBN 5.0, WDOK 3.0, WNOB 2.6, WERE-FM 1.3.

Columbus, Ohio: ARB (Monday-Sunday): WBNS-FM 9.5.

Dallas-Fort Worth: ARB (Monday-Sunday): KIXL-FM 6.4, KVIL-FM 1.4, WFAA-FM 0.7. Hooper (Monday-Saturday): KIXL-FM 4.3, WRR-FM 1.6, WFAA-FM 1.3.

Dayton Ohio: Hooper (Monday-

Friday): WDAO(FM) 5.7, WHIO-FM 5.2, WONE-FM 3.0, WFCJ(FM) 1.0.

Denver: ARB (Monday-Sunday): KLIR-FM 8.2, KMYR(FM) 1.8, KLZ-FM 0.9, KFML-FM 0.9. Pulse (Monday-Friday): KLIR-FM 4.6.

Detroit: Pulse (Monday-Friday): WLDM(FM) 2.3, WOMC(FM) 2.0.

Erie, Pa.: Pulse (Monday-Friday): WWFM(FM) 8.6.

Evansville, Ind.: Hooper (Monday-Friday): Wvhi(FM) 6.8. Pulse (Monday-Friday): Wvhi 12.6, wiky-FM 1.0.

Fort Wayne, Ind.: Hooper (Monday-Friday): WPTH(FM) 6.1, WKJG-FM 3.7, WAWK(FM) 1.7.

Grand Rapids, Mich.: Hooper (Monday-Friday): WOOD-FM 5.3, WFUR-FM 4.3, WLAV-FM 1.7, WJBL-FM 1.5, WYON(FM) 1.4. Pulse (Monday-Friday): WOOD-FM 7.3, WJBL-FM 3.0.

Houston: ARB (Monday-Sunday): KQUE(FM) 4.6, KBNO-FM 2.1, KODA-FM 2.1, KLEF(FM) 1.0. Pulse Monday-Friday): KIKK(FM) 3.3.

Indianapolis: ARB (Monday-Sunday): WIFE-FM 7.6, WFBM-FM 4.8.

Kansas City, Mo.: ARB (Monday-Sunday): KMBR(FM) 5.6, KCMO-FM 4.9, KCJC(FM) 2.1. Pulse (Monday-Friday): KMBR 4.0, KPRS(FM) 2.0.

Los Angeles: ARB (Monday-Sunday): KUTE(FM) 2.4, KHJ-FM 1.8, KPOL-FM 1.5. Mediastat (Sunday-Saturday): KPOL-FM 2.8, KFAC-FM 1.2. Pulse (Monday-Friday): KBCA(FM) 2.3, KHJ-FM 1.0, KPOL-FM 0.6.

Miami: ARB (Monday-Sunday): WWPB(FM) 3.7, WVCG-FM 2.8, WGBS-FM 2.8, WAEZ(FM) 1.9, WIOD-FM 1.9.

New Orleans: ARB (Monday-Sunday): WDSU-FM 3.8.

New York: ARB (Monday-Sunday): WPAT-FM 2.0, WPIX(FM) 2.0, WOR-FM 1.9, WTFM(FM) 1.9, WVNJ-FM 1.6, WQXR-FM 1.5, WNEW-FM 1.1. Mediastat (Sunday-Saturday): WQXR-FM 2.4, WOR-FM 1.9, WPAT-FM 1.7, WVNJ-FM 1.4. Pulse (Monday-Friday): WOR-FM 1.0, WPIX 1.0, WTFM 1.0, WPAT-FM 0.6.

Philadelphia: ARB (Monday-Sunday): WDVR(FM) 5.2, WQAL 2.9, WPBS(FM) 2.1, WFIL-FM 1.8, WHAT-FM 1.5, WFLN(FM) 1.4, WJBR(FM) 1.4. Mediastat (Sunday-Saturday): WDVR(FM) 6.2, WJBR(FM) 2.2, WMMR(FM) 1.0, WCAU-FM 1.0. Pulse (Monday-Friday): WDVR 4.6.

Phoenix: ARB (Monday-Sunday): KRFM(FM) 11.1, KNIX-FM 4.2.

Pittsburgh: ARB (Monday-Sunday): WKJF(FM) 5.4, WWSW-FM 2.4, KDKA-FM 1.5, KQV-FM 1.2. Pulse (Monday-Friday): WKJF(FM) 6.0.

Portland, Ore.: ARB (Monday-Sunday): KXL-FM 5.3.

St. Louis: ARB (Monday-Sunday): KMox-FM 2.4, KCFM(FM) 2.0, WGNU(FM) 1.6.

Salt Lake City: Pulse (Monday-Friday): KSL-FM 6.6.

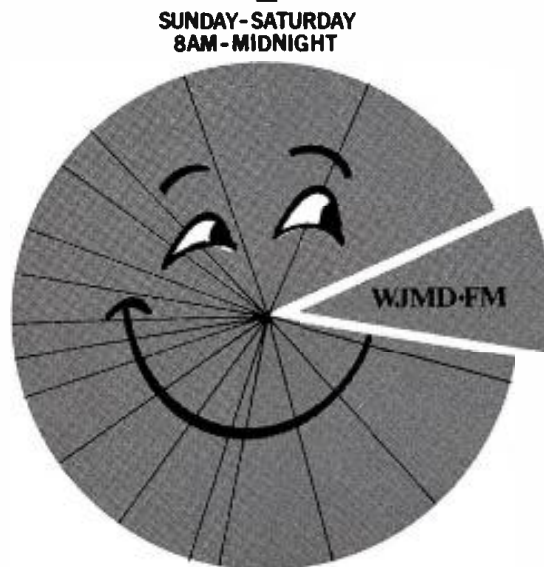
San Antonio: ARB (Sunday-Satur-

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WJMD's personality is soft-sell and musical (51 minutes in every hour). We never raise our FM voice above a beautiful whisper, but as you can see, we

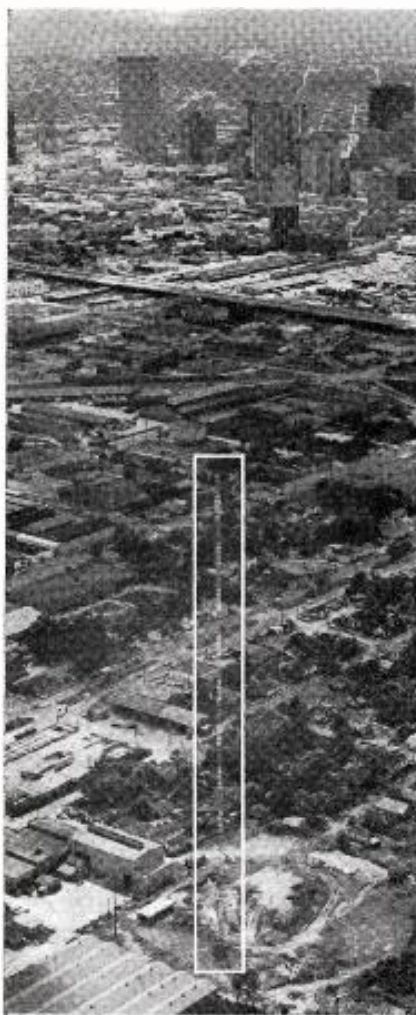
make ourselves heard, and meet people well. They like us—third best among 31 choices.

For years we've been hearing that FM would develop enough personality to earn audience popularity. WJMD-FM already has. Shouldn't you be selling this rich, affluent 2½ million market where your message will be heard (on the No. 3 station delivering the No. 3 audience at the lowest cost per thousand in this area)?

WJMD-FM

BROADCASTING, July 31, 1967

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San Diego: Pulse (Monday-Friday): KITT-FM 4.6, KGB-FM 1.6.

San Francisco: ARB (Monday-Sunday): KPEN(FM) 5.1, KFOG(FM) 4.6, KABL(FM) 0.9, KGO-FM 0.9, KPAT-FM 0.3. Mediastat (Sunday-Saturday): KPEN(FM) 4.4, KFOG(FM) 4.3, KCBS-FM 1.0, KPAT-FM 0.7, KABL(FM) 0.6. Pulse (Monday-Friday): KPEN(FM) 4.0, KFOG(FM) 1.3, KJAZ(FM) 1.0.

Seattle-Tacoma: ARB (Monday-Sunday): KIXI-FM 5.3, KBBX(FM) 4.1,

KIRO-FM 1.2. Mediastat (Sunday-Saturday): KBBX(FM) 3.2, KIRO-FM 2.2.

Utica, N. Y., Pulse (Monday-Friday): WUFM(FM) 6.0.

Washington: ARB (Monday-Sunday): WJMD(FM) 5.2, WGAY(FM) 3.7, WASH(FM) 2.2, WWDC-FM 1.9, WPGC-FM 1.5, WGMS-FM 1.1. Mediastat (Sunday-Saturday): WJMD(FM) 8.7, WASH(FM) 2.2, WGMS-FM 1.6, WTOP-FM 1.4, WWDC-FM 1.4, WMAL-FM 1.1, WRC-FM 0.8. Pulse (Monday-Friday): WJMD(FM) 2.6.

Equipment changes to meet FM boom

Manufacturers report technical breakthroughs in stereo, antennas, automation, transmitters

The new successful sounds of FM come not only from new programming, better ratings and increased billings, but also from careful selection of equipment.

FM units are changing. Some have become technically as sophisticated and efficient as those designed only for color-TV studio operations. The trend is toward updating the outdated. A new generation of solid-state, transistorized, compact transmitters, amplifiers, exciters and monitors has become available. Circuit design, too, has become more integral. Several manufacturers are bringing integrated circuits into their product design. Some FM equipment suppliers are now talking of computer circuits.

In a sample survey, BROADCASTING asked representative manufacturers of their current sales progress in the FM area. A majority of them reported broadcasters' interest at a peak, especially in the introduction of new stereo units, circularly polarized antennas, and automation systems. All expressed optimism in FM's future. Most were able to cite an upsurge in orders, especially following the National Association of Broadcasters' convention in Chicago last spring.

Emphasis on Transmitters ■ Ever since the FCC AM-FM program-separation ruling, FM stations have stepped up interest in stand-by and remote-control facilities. Transmitters generally have improved with more stability, and the demand has been for greater power outputs. Major suppliers of FM transmitters are Collins Radio, Gates Radio and RCA. Also active in this area are

CCA Electronics, Bauer Electronics, Visual Electronics, American Electronic Laboratories and others.

RCA indicated that a strong market for the transmitter now exists, particularly with the addition last year of some 170 new FM stations. Orders in 1967 have already jumped ahead of 1966, with the heaviest demand occurring in medium and higher power units, according to the company.

During the past three to four months, AEL has sold about 12 transmitters. Power outputs range from a low 10 w up to a high of 40 kw, scaling in price from \$1,390 to \$39,900.

Collins' FM-transmitter sales this year are about 15% ahead of 1966. The company offers a line ranging from 250 w (\$4,500) up to 20 kw (\$27,000). Recently, Collins petitioned the FCC for approval of a self-monitoring unit—model 831D (2,000 w). Innovations at the company include use of thin film components—a package of transistors, resistors and diodes—in 5 kw and 10 kw AM transmitters. The FM line will also soon be using them, according to a company spokesman.

Each of Gates Radio's new line of eight FM transmitters employs a new 10-w FM exciter (TE-1), described by the company as a "breakthrough in FM broadcasting." The TE-1 uses a new direct-carrier frequency-modulation method, which means that it starts on frequency rather than at a lower level as with standard crystal exciters. Gates said its exciter permits "ideal modulation" for FM stereo and the two SCA subcarrier channels. Company officials noted that 50 models were in stock

when orders first started to come in. Within the last month, CBS has purchased three of the 52-pound units (\$2,795 each).

Collins Radio features a solid-state model complete with optional plug-in stereo generator and SCA generator modules. AEL's new direct FM exciter is incorporated as standard equipment in all of its transmitter line. Visual Electronics and Mosely Associates also offer 10-w solid-state FM exciters.

Multiplex Monitors — By Sept. 1 all FM stations operating with stereo will be required to carry equipment to measure multiplex transmission accurately. Three monitor firms—Collins, McMartin Industries and Belar Electronics Laboratories—have FCC-type approval on their solid-state modulation monitors. A fourth firm is now seeking approval.

McMartin is exceptionally active in this area. A company spokesman said its newest model (TBM-4500A) FM-stereo monitor has now been shipped to FM stations numbering in the hundreds. The 35-pound unit costs \$2,200. The company also furnishes a complete line of frequency, modulation, stereo and SCA multiplex monitors.

Collins is now producing a new solid state FM modulation monitor (\$2,500), for measuring stereo multiplex and SCA programing. In addition, Collins has begun producing new AM and FM frequency monitors with integrated circuits. The FM model 154N-1 (\$1,325) has some 200 IC's, equivalent to 800 transistors.

Belar's new FMS-1 stereo monitor at \$1,095 is said to achieve low cross-talk, low distortion and excellent stereo separation. This device, which also monitors the 19 kc pilot frequency, has been made part of the firm's add-on monitoring system: the basic FMM-1 frequency and modulation monitor for monaural use and a plug-in SCAM-1 SCA unit for storecasting and remote telemetering applications.

A Belar representative described the subcarrier frequency in FM operations as one with unlimited potential. Broadcasters, he said, use it now for background-music programing and remote (telemetering) control; but the space available in SCA frequency channels—particularly when the stereo channel is idle—can offer the FM outlet a paging service, a transmission of facsimile system and a slow-scan TV at 15 kc for informational and educational systems. RCA, it was indicated, is now conducting a pilot experimental paging system via the FM subcarrier.

In the audio-console field, Collins Radio has introduced units with a photoconductive cell and a lamp for silent switching. A 1966 version, the 212T-1, is a dual-channel unit, accommodating 28 inputs to 14 faders. The 1967 model,



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- 102.9 FM sets without outside antennae will receive increased signal strength and sharpness.
- 102.9 Auto FM sets will receive K-Que at greater distances with increased signal to match auto whip antennae.
- 102.9 Portable FM sets will receive stronger, purer K-Que signal at greater distances.

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212T-2, operates with 32 inputs to 16 faders, with two separate sections for greater station flexibility. Both consoles cost about \$10,000 and are adaptable for either FM- or TV-station use.

Sparta Electronic Corp., a supplier of smaller, more compact solid-state consoles, has modified its AS-500 stereo-production and remote-control portable unit into the ASC-305 (\$1,550), which features five stereo mixers and up to nine stereo inputs.

Sparta plans to market soon a newer stereo console, the AS 40 (\$1,675), engineered with eight stereo mixers for up to 16 audio inputs.

FM Antennas ■ Although the state of the art in antenna configurations has remained relatively steady over the past few years, a new salable item has nevertheless emerged—vertically polarized antennas. This is attributed in part to a growing number of portable FM sets and FM-equipped automobiles.

Harold J. Laurent, chief engineer of the auto electronics division, Bendix Radio Corp., Baltimore, said that up to 500,000 FM sets have been installed in 1967-model cars. For 1968, the industry projects some 700,000 to 800,000 sets, he indicated. General Motors introduced stereo and an adapter unit two years ago. Ford's 1967 line now includes stereo adapters. Next year, Ford is planning to introduce an FM-

stereo integral-multiplex package, he said.

With more cars equipped with FM sets, several antenna firms are updating their systems. Earlier this year RCA introduced the industry's first circularly polarized FM antenna. RCA's type BFC, ordinarily sold with six bays (\$5,000), reportedly cuts by 50% the weight and wind load over the dual-polarized version. The company said this unit is experiencing a large volume of sales. Its function is to radiate a circularly polarized signal to improve reception in vertical-whip auto antennas.

Lower Price ■ Several other companies have begun making circular-polarized antennas. Jampro Antenna Co., a producer of dual-polarized FM antennas for 11 years, has unveiled a line of circular units claimed to have "little if any technical advantage" over the dual-type antenna, but "a decided economic advantage." Jampro sells the unit at 20% less. The antenna, lighter in weight, features an adjustable vertical to horizontal propagation, allowing for maximum horizontal polarized ERP and lesser amounts of vertical-polarized energy.

Gates Radio has begun marketing a dual-cycloid circular-polarized antenna for stereo and/or multi-SCA multiplex channels. Collins Radio also has a

model 37CP circular unit, costing 30% less than a similar combination arrangement. CCA Electronics Corp. has available its version, called the FMA-6710R. Another new model (AEL 2202) now being introduced by American Electronics Laboratories, is designed for stereo or two or more subcarrier channels simultaneously. This \$1,700 multiplex exciter is for use with AEL's new solid-state FM-stereo generator (\$1,175) or with existing equipment in either monaural or stereo configurations.

Alford Manufacturing Co. in 1965 constructed a custom-built master-FM antenna atop the Empire State Building, consisting of two rows of dipoles tilted approximately 45 degrees from the horizontal. The antenna relays on either horizontal or vertical polarized planes. It can accommodate up to 17 FM stations simultaneously. Currently, nine New York-area outlets use the system, five of them broadcasting in stereo.

Automation Bonanza ■ Substantial sales gains are reported by the three leaders in the audio-tape automation field: Automatic Tape Control (division of Gates Radio), International Good Music and Schafer Electronics. They estimate that of all FM stations in the U.S., some 25% are now fully automated. (BROADCASTING's station survey showed 25.9% of stations fully

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1KW

FM-3H
3 KW

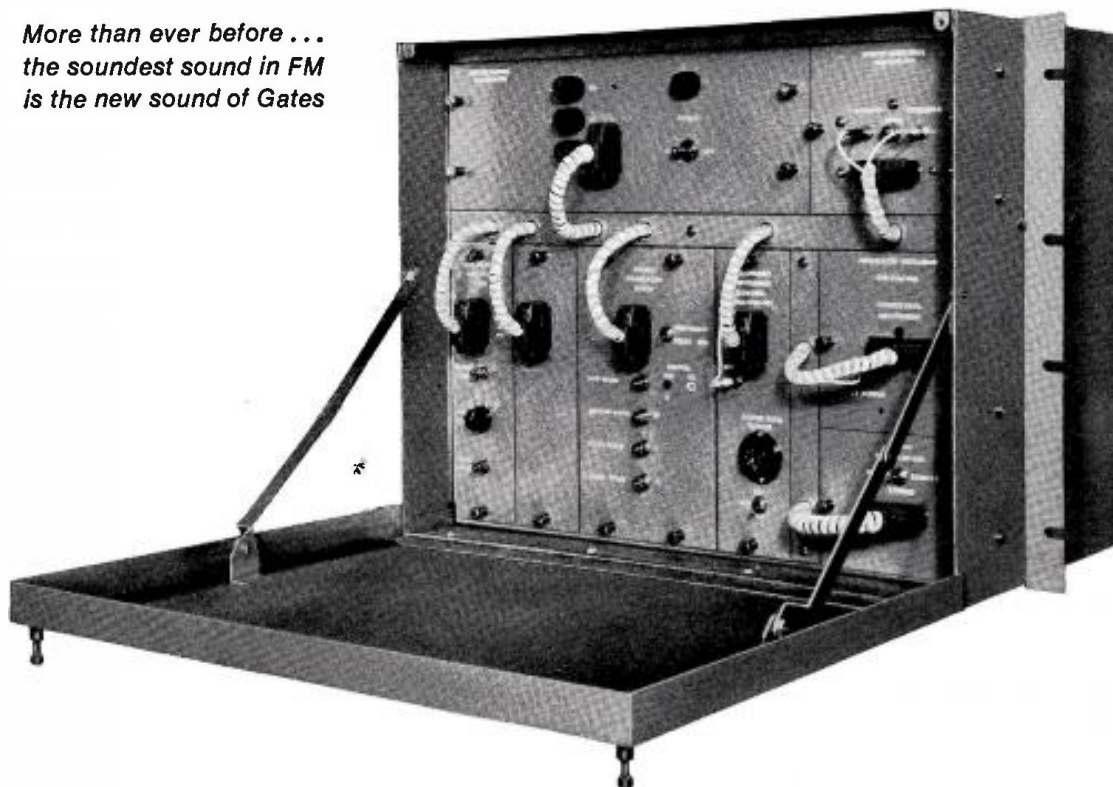
FM-5H
5 KW

FM-7.5H
7.5 KW

FM-10H
10 KW

FM-20H
20 KW

FM-40H
40 KW



FM BROADCASTING BREAKTHROUGH: “DCFM” (direct carrier frequency modulation) in a new 100% solid-state 10-watt exciter

One-tube, 1KW; two-tube, 3KW; two-tube 5KW; two-tube, 10KW and three-tube, 20KW transmitters! Eight brand-new FM transmitters, all made possible through a Gates engineering breakthrough — a solid-state exciter employing “DCFM” (direct carrier frequency modulation) where modulation occurs at carrier frequency.

The new Gates exciter is self-contained, of modular construction. It is the heart of all new Gates “H” Series FM transmitters.

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automated [see page 71].) If the FCC rules in favor of eliminating the operator on duty to attend a transmitter, automation, experts predict that FM automated systems could double or triple.

Automatic Tape Control said its automation sales this year have increased 50% of the total-dollar volume, based on the 12 months prior to April. ATC officials estimate that some 10% of all AM and FM (roughly about 600) use the automated units. The greater part of these customers are FM stations. But the company, after conducting a recent survey, projects further gains in the next three to five years in the AM field. The survey revealed that combination AM-FM stations have more automated units than the independent FMers.

ATC produces a Criterion Tape Cartridge system (playback or record/playback combination), program-logging system, and programming units, some of which can be applied to ATC's line of automation systems (three basic types that program from 24 up to 1,000 events.)

New Design ■ At International Good Music the newest thing is the design of its units with integrated circuits. IGM already has a new series 600 program-control system (\$15,000 and up) and various program-logging systems for on-the-air and off-the-air time-printed records. Integrated circuits are engineered into the 600 series, serving four functions, and in the model 362 program logger (\$3,750) as an electric clock, substituted for a mechanical clock.

IGM's 600 series employs an IBM IO (input-output) typewriter for easier log storage. The sequence is controlled by standard punch cards. The unit types the official station log, adds starting times to each feature, and can operate as a punch-card accounting and billing system. IGM offers another basic system, the series 500, which can be adapted with an Actan programming drum for sequential control of from two to eight inputs for a total of 60 sequences before repeating. IGM furnishes cartridge recording and playback units, designed by Moulic Specialties Co.

Business at Schafer Electronics has doubled every year for the past four years. At present, Schafer claims to be selling at the rate of two to three systems a week.

Paul C. Schafer, president, estimates that by 1975 about 80% of the radio stations in the U. S. will be automated. He predicted also that FM at that time will be the predominant medium. He said Schafer has sold some 500 automatic systems.

Computer Control ■ Mr. Schafer disclosed that his firm has now developed

a new computer-control audio system. Within this year, Schafer expects to market the unit at from \$50,000 to \$75,000. In explaining the system, Mr. Schafer said that any source of input could be used—IBM cards, punch tape, magnetic tape. The computer system, he indicated, compares and "thinks" programming, can bill for a station and store data. He recommended that such a system would fit into a radio station with a gross billing of over \$50,000 a month.

Schafer promises to make automatic-control systems for transmitters, once the FCC permits them to be unattended. The company has indicated that several major firms have begun making automatic transmitters.

The Schafer line includes a basic 800 control programmer that now has been transistorized and redesignated as 800-T. The 800 system is also sold with a random access spot locator, audio clock MaCarTa Carousel and memory system. Prices range from \$13,510 up to \$24,870 for monaural and stereo types. A wide range of components and accessories are also marketed by Schafer.

There are a number of suppliers in the audio-automation field, including, among others, Audiomation Laboratories, Collins Radio, Continental Electronics, Tape-Athon, Seeburg Music Library, Scully Recording Instruments and Programmatic Broadcasting Service.

Cartridge Units ■ Visual Electronics has now acquired the assets to KRS Instruments, a supplier of cartridge recording units, the Broadcaster series (one to six cartridge decks) for playback only and remote control, and a Visual model 20-50 TAPE (Tape Automated Program Encoder) logic device (BROADCASTING, July 24).

Tape-Athon reports good sales results from its new model 5,000 tape-playback system, controlled by a remote program console (\$5,000 and up). This unit is equipped with from two to 10 tape transports and one to nine rotating cartridge units (mono and stereo). Tape-Athon also markets a new 900 series tape recorder/reproducer.

Scully Recording Instruments markets a model 270 stereo playback and a solid-state 280 tape recorder, selling them to other automation suppliers in various degrees and to individual stations.

Continental Electronics' Prolog automatic programming and logging unit for mono and stereo operations isn't the fastest selling item—yet. The sophisticated Prolog offers the broadcaster usually more than he can afford, according to a company spokesman. Radio stations, he said, buy automation units to fill in gaps on a piecemeal basis. His company has proposed an FM network with the Prolog automation unit at each station, all controlled from a central



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WUHY-FM, Philadelphia
News
WFBE, Flint, Michigan
Public Service
WRVR, New York
Technical Research
WDHA-FM, Dover, N. J.

— 1965 —

Musical
KCBA, Los Angeles
Educational
WRVR, New York
News
WAMU-FM, Wash., D. C.
Public Service
KPFK-FM, N. Hollywood, Calif.

— 1966 —

COMMERCIAL	NON-COMMERCIAL
WPRB, Princeton	Musical KPFK, N. Hollywood
	Educational WGBO, Newark
KPEN, San Francisco	News WBUR, Boston
WGEE, Indianapolis	Public Service KPFK, N. Hollywood

FOR INFORMATION, WRITE: Robert A. Harper, Executive Director, "MAJOR" ARMSTRONG AWARDS PROGRAM, School of Engineering and Applied Science, Columbia University, New York, N. Y. 10027.

COMPETITION ENDS MIDNIGHT, DECEMBER 31, 1967

Important News For All Radio Stations:

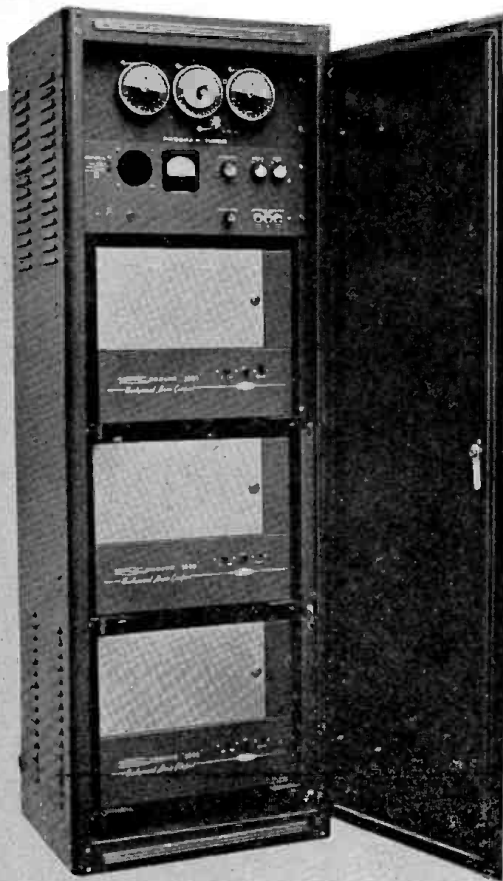
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studio. Continental, however, has another unit, the 100-4 sequential audio system that appears to be more in line with competition, the company official noted.

Programatic Broadcasting Service is offering an automation service for background music. Its latest audio unit is a \$3,975 programer with two reel-to-reel tape decks.

Seeburg Music Library has featured its new automatic stereo-record system (\$795). It has also a new model SABMC-2 automatic background-music center for FM multiplexing and for Seeburg's music-library service. This unit, controlled by three time clocks, plays up to 40 hours of music.

Also New ■ McMartin Industries has introduced a TR-66A SCA multiplex receiver, containing no tuned circuits. The receiver (\$134.55) is made with solid-state IF's and integrated circuits, as well as with field-effect transistors.

RCA, by the end of this year, plans to begin delivery of its new stereo stylus, pickup and tone arm for use with the RCA BQ-51 broadcast turntable. Company officials said the \$165 system offers improved frequency response, better separation for stereo sound, and lighter contact for longer record life.

RCA also is displaying its automatic-gain-control limiter and clipper system. These amplifiers are said to provide FM stations with "extremely low distortion, faster attack time and greater range of control."

Within the next few months, RCA intends to begin selling a new tape-cartridge system, the RT-27, designed for conversion from mono to stereo operations in minutes.

Over 900 units sold in 15 months is the claim of CBS Laboratories for its FM Volumax, a limiting device "unconditionally guaranteed to prevent FM overmodulation and SCA crosstalk without distortion." The 10-pound unit (\$695) is a companion piece to CBS's Audimax level control. The FM Volu-

M'lady's moods

Music for those precious moments, to escape far away, to be alone by the sea, to hear soft whispers and see silent stars. Mood themes, yes; a specialized format instituted last month by KFMB-FM San Diego which frankly programs for only one audience—the little woman of all ages. To complement the various mood segments, the station has commissioned Hollywood songwriter Jacques Wilson to create poems which are broadcast hourly.

max permits optimum level transmission, fitting into the audio chain as the last link right before the transmitter.

CBS Labs this fall plans to market two new solid-state loudness measurement devices: a loudness indicator (model 700) and an automatic loudness controller (model 710) for equalizing loudness levels between recorded announcements. Each FM unit will be priced at about \$800.

The dividends of automation

**FM operators cite
better control
of format, savings**

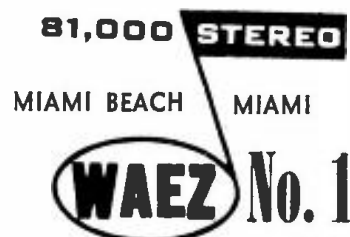
How do FM stations make use of automatic programing? It's a question of keen interest in the broadcasting business at this time. For automation, applied with imagination and good taste, apparently can solve many cost and programing problems for FM.

At WDBN (FM) Medina, Ohio, automation was installed in 1964 for the initial purpose of format control. The format of the station, which is carefully monitored, is middle-of-the-road, featuring cuts from the best popular albums. A cluster of commercials is inserted at the quarter hour.

Programing, which is in full stereo, is accomplished from a categorized music library taped for playback from various music decks.

Ted Niarhos, president of Independent Music Broadcasters Inc., owner of the station, attributes WDBN's consistently good ratings to the successful format of the station and the maintainance of this format through the use of automatic broadcasting.

WMJR (FM) Ft. Lauderdale, Fla., installed an automatic broadcast system in March 1967. Since that time the station has been automated 24 hours per day with full stereo programing, including stereo commercials and production work. Even news, weather and sports inserts are pretaped and sequenced into the automation system so



BROADCASTING, July 31, 1967

WFMT

Chicago's Fine Arts Station / 98.7 FM

BUSINESS WEEK

"The WFMT audience is not only big, but affluent . . . (it) is incurably addicted to WFMT . . . The relationship between WFMT and its audience is a highly personal one . . . As advertisers have learned, this rapport gives listeners a good deal of faith in what they hear . . ."

FORTUNE

"WFMT . . . in 1958 broke into the 'top ten' list of Chicago stations as rated by number of listeners."

TIME

" . . . it is successfully competing with AM . . . Advertisers have discovered that WFMT's listeners are a group to be taken seriously . . . that such a selected audience can pay off handsomely . . ."

NEWSWEEK

" . . . may well be the liveliest FM station in the country."

SATURDAY REVIEW

"For fifteen years . . . WFMT has been synonymous with quality, maturity and lively good taste . . . Some of its programs . . . attract more adult listeners than do any competing AM programs."

VOGUE

"One of the second city's many firsts . . . WFMT, which heads all U. S. FM stations . . . is intellectually and financially successful."

CHICAGO DAILY NEWS

"Best on the air . . . WFMT stands out as an oasis of good taste and distinguished programming."

CHICAGO TRIBUNE

"Chicago area music lovers cherish this civilized station . . ."

CHICAGO'S AMERICAN

" . . . the country's richest and most listened to FM station . . . WFMT . . . with unrelieved, uncompromising, unvarying quality . . . programs for intelligent, active, perceptive cultured listeners . . . WFMT is a smashing commercial success."

CHICAGO SUN-TIMES

"Monarch of Chicago FM . . . the nation's No. 1 FM station . . . a brilliant personality, a cultural giant."

135,000 WATTS—571 FEET

National Representative—George P. Hollingbery Co.

that the system itself has control of programing at all times.

During Day Hours ■ The automation system operates totally unattended for 13 hours daily from 7 p.m. to 7 a.m. An answering service is employed to take transmitter meter readings by remote control. A member of the staff visits the station at midnight to change tapes on the system. Thus the format of the station is converted from a modern, sophisticated, middle-of-the-road sound to a more lush musical program with harp bridges and quiet music.

According to Ronald E. Crider, vice president and general manager of WMJR, the use of automation will save the station some \$20,000 a year. His initial worries over "losing the station image" have been more than alleviated, he indicates, through the flexibility of the automation system used.

Last summer KORK-FM Las Vegas activated an automatic broadcast system and changed format with a completely new concept of stereo programing. KORK's current program format features a cluster of commercials and produc-

tion material each 15 minutes. Generally, the clusters include two commercials. News bulletins are given only when their importance warrants it.

The station operates on an "entertainment-only" policy. Music is of a light pops concert variety with very strict format control through the use of a preprogramed music service.

Mel Ryan, manager of the FM station, estimates that since the new format and automatic programing was initiated little more than a year ago, billings registered an 800% increase.

Demand increasing for syndicated music

MORE DRAMATIC SERIES, SPORTS AND SPECIALIZED SHOWS BEING SOLD

The syndication of programs to FM stations throughout the country is a fledgling industry that is expected to grow as the FCC nonduplication rule exerts an impact, as various elements of the business promote its values more vigorously and as outlets begin to acquire a track record.

The staple of FM syndication is music programing. In addition, program distributors are offering stations a broad range of material—sports, dramatic

series, specialized shows and comedy. But the backbone of their business is music, much of it available in stereo.

Syndicators fall broadly into three categories:

The first is exemplified by Hartwest Productions and Charles Michelson Inc., whose main activities are centered overwhelmingly in AM syndication but which also offer programing to FM outlets.

The second category is the group station distributors whose programing was designed primarily for their own stations (CBS/FM and Triangle Program Sales) but subsequently was made available to other FM outlets.

The third grouping is typified by Schafer Electronics, which developed an FM syndication service as an adjunct to its main business of manufacturing and selling automated broadcast equipment to FM stations.

Gravity Field ■ Admittedly FM syndication is in the infancy stage. The overwhelming number of radio program syndicators concentrate on AM because of the paucity of dollars as yet available in FM. They maintain they are watching this field carefully and cooperating, when they can, with enterprising FM operators in the hope that with growing set circulation, expanding audiences and rising advertiser and agency acceptance, FM will emerge as another marketplace for their product.

Sources of FM programing are expected to grow. With the nonduplication regulation, station groups and even individual stations that develop their own series are likely to offer them for syndication to recoup their investments, at least in part.

A recent step in that direction revolves around the WNEW-FM one-hour program in stereo, *William B. Williams and His Friends*. The New York station, which has been carrying the show for several months and has signed Canada Dry as sponsor, recently sold it to

other Metromedia FM outlets.

The format centers on Mr. Williams interviewing show business personalities, such as Sammy Davis Jr., Steve Lawrence and Eydie Gorme, Trini Lopez, Tony Bennett, Buddy Hackett and Harry Belafonte, and playing music selected by the guests. George Watson, general manager of WNEW-FM, reported last week that the station will offer 26 segments of the program to other stations.

A summary of activity of some leading syndication organizations follows: International Good Music Inc. (IGM), Bellingham, Wash., is one of the more active program syndicators to FM outlets. Rogan Jones, president, said the company offers 12 different music services covering the spectrum from middle-of-the-road to classical and country and western to jazz-blues.

Its most popular service is called "Sovereign" and is in about 72 markets,

100%
Popular
Music
in
Stereo



One of the best
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in the Nation
and
First in the
Nation's Capital

WASH

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National Representative
Jack Masla and Company, Inc.



At preproduction session of music for CBS/FM service's Young Sound series are (l-r): Raili Syreeni, sound engineer; William D. Greene, CBS/FM director and John DeWitt, Young Sound producer.



After 71 years, what's so new about a new S&H Catalog?

Enough to make us old folks think it's the best we've ever published.*

The catalog's theme promotes travel in the United States. Copy and photos on 49 pages feature 200 festivals and fairs that are part of the government's Festival U.S.A. program and the privately-sponsored Discover America program. Chances are your state is mentioned.

Forty per cent of the 2,000 items of merchan-

dise are new or improved this year.

The immense distribution—nearly 34 million copies—means we have a lot of stamp savers to satisfy. We work hard at it, and the result is more competition in the marketplace.

Competition being what it is, we can still muster a lot of enthusiasm—we have to.



*Get your copy now at any one of the 70,000 retailers issuing S&H Green Stamps.

One of America's most listened-to FM's*



KAISER BROADCASTING Represented by QMI

*Ranked No. 12 among 100% separately programmed FM stations

Average quarter hour listening estimates—average persons, 12+, total survey area, Monday through Sunday, 6 A.M. to Midnight. Source: ARB April/May 1967. Data based on estimates provided by source, and subject to qualifications of this service.

approximately 40 on FM. IGM can provide up to 24 hours a day of music or as little as one hour, according to Mr. Jones. The price for the IGM service ranges from \$75 to \$550 a month, depending on the amount of music bought, irrespective of the market size, he pointed out.

On a once-a-week basis, IGM distributes a two-hour tape called "Spotlight", which contains 30-35 selections of current popular music, and is priced at \$30 a month.

Business Better ■ IGM moved into the music-programing business in 1959 as an offshoot of programing KOMI-AM-FM Bellingham, which it owns. Mr. Jones said that business in 1966 topped 1965 by 40% and credited the non-duplication rule with a major role in the increase. The company also sells automated FM equipment but offers its music services to all stations.

Schafer Electronics, Chatsworth, Calif., is a leading distributor of automated equipment used by FM outlets and, as a subsidiary but expanding service has been distributing music tapes to stations for several years. A spokesman indicated that more than 200 stations have bought Schafer tapes (priced \$20-\$25 a reel) and in recent months, the company has placed on the market two musical libraries.

One library is called the "Pops Concerts" series and the other the "Image" series. An official indicated that several sales have been made on the "Pops Concerts" library but "Image" did not go on sale until early July. Sales are made only to outlets that buy the Schafer automated systems. Stations are charged \$198 for the basic reels



Senator Abraham Ribicoff (D-Conn.), one of a group of national leaders who will serve as guest critic on new syndicated FM series, 'Capital Reading,' discusses a new book with Ann Blair, head of the Washington bureau of Tri-ange Stations.

of about 90 hours of programing in either library and \$99 each month for four new reels of six hours of music. Purchasers keep the reels on a permanent basis.

A Schafer official noted that station clients are encouraged to record their own music with the Ampex recorders that are an integral part of the company's automated system.

Alto Fonic Programming Inc., Hollywood began as a background music firm 12 years ago and about five years ago began supplying music services to stations. A spokesman pointed out that the company now offers six basic formats—"Good Music," "Middle-of-the-Road," "Cavalcade of Hits," "Beautiful Music" (lush, modern arrangements), "Country Music" and "The Soft Sound" (described as "soft rock").

Its syndication service developed out of custom programing for specific stations, the official pointed out. Business has been particularly brisk in the first half of 1967, with 45 stations signed. He said that more than 100 stations now subscribe to various Alto Fonic libraries, of which 75 are FM.

Each library can supply up to 150 hours of programing to start, though some outlets may elect to contract for fewer hours. Each month 20% of the basic amount is replaced with new music, available in stereo or in monaural (except for "Cavalcade," which is offered only monaural). Cost ranges from \$120 to \$250 a month for each library, depending on its size, in all markets, large and small.

CBS/FM is offering for syndication its music service called "The Young Sound," which consists of contemporary music from the mid-1950's to the present in new instrumental versions that retain the beat, rhythm and tempo of the original selection. It is geared to appeal to young adults between 20 and 35 primarily but can have interest for people between 18 and 50.

William D. Greene, director of CBS/FM, disclosed that 12 stations have bought "The Young Sound," but he added that his unit to date has not made a special effort to sell the service. He explained that "The Young Sound" was designed primarily for the seven FM stations owned by CBS and expressed the view that the "growing success of the service will help to sell it."

The service consists of a starting library of 180 hours of tape in one-hour reels. Each month stations receive an additional 20 hours of tape, while retiring 20 hours during the same period. The music service is available on an exclusive-market basis. Costs are based on market size: \$1,000 a month for stations in markets with 1 million or more population; \$750 a month in markets of 750,000 to a million; \$500 a month in markets of 500,-

000 to 750,000 and \$400 a month in markets of less than 500,000.

Triangle Established ■ A veteran FM syndicator is Triangle Program Sales, which became active in the area in 1964 by offering for sale its "Audio Program Service," which was developed initially for the Triangle Stations' FM outlets. The Service consists of 16 hours of music a day and currently is carried by 106 FM stations and 10 AM outlets. (Four hours a day are now offered in stereo).

Triangle Program Sales also makes available to FM stations other radio properties including *Anniversaries in Sound*, a group of half-hour programs on historical events and figures (sold to 30 FM outlets) and *30 Hours of Christmas*, a single record of Yuletide songs and dramas (sold to 28 FM stations), and several other programs.

TPS also launched this summer a new weekly FM program, *Capitol Reading*, a five-minute review of books by Washington personalities. This fall, according to a spokesman, TPS will make available a group of FM special programs, ranging from two hours to five hours in length, with holiday formats (Christmas, Easter, Thanksgiving and Mother's Day).

Programs revolving around three well-known orchestras—the Boston Symphony, the Boston Pops and the Cleveland Philharmonic—are proving popular among FM stations. Two-hour programs, 52 weeks a year, are produced for each of these series with syndication handled by the Boston Symphony Transcription Trust and the Cleveland Orchestra Syndication Service.

WCRB(FM) Waltham, Mass., handles the physical distribution and the duplicating of tapes for programs of all three orchestras and helps produce the master tapes for both Boston musical groups. David B. Tucker, a vice president and music director of the station, stated that the Boston Symphony and Boston Pops programs have been sold about five years and are on about 40 and 50 FM stations, respectively, plus 10 AM markets each.

English Programs ■ Three programs from the BBC form the basis of FM programming distributed by Hartwest Productions, New York. They are *Folk Song Cellar*, a one-hour show featuring vocalists from all parts of Great Britain and recorded live in a London coffee house called The Song Cellar (25 markets); *BBC Music Showcase*, a 90-minute series of classical concerts recorded at festivals and in concert halls throughout Britain (30 markets) and *Round The Horne*, a half-hour comedy series featuring Kenneth Horne and a regular cast in a format that accents satire and parody, that was placed into syndication recently.

BROADCASTING, July 31, 1967



Studs Terkel (l), author and host of a daily program on WTFM(FM) Chicago interviews CBS's Walter Cronkite.

Ross Charles, director of national sales for Hartwest, voiced the view that FM syndication "can take off in a few years." He conceded that progress has been "slow" to date, but was optimistic that the industry was bound to grow as stations, syndicators and other elements start to promote and sell the medium more forcefully.

Mark Century Corp., New York, which is highly active in the AM programming field, is treading lightly in FM. Milton Herson, president, reported that currently its sole offering is an FM stereo package, "The Sound of Beautiful Music." It is intended for use as an introduction to programs and consists of approximately 50 instrumental pieces and 20 vocals. The package has been bought by eight FM stations.

G. H. Johnston Inc., New York, distributes the two-hour weekly broadcasts of the New York Philharmonic orchestra. During the past season, 100 stations bought the program, including 60 FM outlets, of which 35 took it in stereo. Johnston has been syndicating the Philharmonic series since 1963. A spokesman said last week that the company now is in negotiation with the Society of the New York Philharmonic for the 1967-68 season.

Charles Michelson Inc., which distributes dramatic series, reported he has made a limited number of sales to FM stations because of their apparent inability to meet the cost of drama programs. In recent months, he said, sales have been made on *The Shadow*, *The Green Hornet* and *Famous Jury Trials* to six FM outlets. He stressed that his prices to FM are geared to those of the top AM station in each market.

Requests from FM stations—no matter what their program format—

Starting in September,
programmed to be
**One of
America's
most listened-to
FM's**





We hate to prompt you.

But then, we'd hate to see you flub, too. Because BAND-AID is not a synonym for "adhesive bandage." It's the trademark for the brand of adhesive bandages which are made by Johnson & Johnson.

So if you want to mention our name (and we're delighted when you do), please say BAND-AID Brand, then the name of the product... as in BAND-AID Brand Adhesive Bandages for example.

Johnson & Johnson

have jumped for customized station identifications. Pepper Sound Studios Inc., Memphis, reports that in the last 18 months the demand for FM ID's have increased over 500%.

To conform with the continuity requirements of FM stations, Pepper has created and produced several series of ID's in stereo. This specialization is also being extended to customized musical images for FM outlets.

Another organization that offers stations both a music service and equipment is Programatic Broadcasting Service, Dallas. Programatic provides music and license on equipment at a price ranging from \$300 to \$325 a month, depending on the market (\$200 for music and \$125 for equipment).

For monaural broadcasting, Programatic supplies 18 eight-hour reels every 36 days. For stereo, the company provides 36 four-hour reels and an exchange of 19 reels every 36 days. The Programatic library consists of contemporary music.

There's no pat format in FM

Countless variables spell difference between a hit and a bomb, stations say

From background to foreground, from classics to rock 'n' roll, from standards to show tunes, every station must decide what format will draw the listeners and sponsors to its frequency.

Some formats have been changed because the station found a lack of certain

programming in its market or simply because it felt it would do better with a different type of programming.

The following comments dealing with format are examples of the responses to BROADCASTING's questionnaire sent to more than 1,500 FM stations.

Perhaps one of the more unusual formats covering about as wide a variety of listener tastes as possible, belongs to KMAP(FM) Dallas. Allen Hundley, general manager, describes it as Spanish from 6-8 a.m., soundtrack and cast albums 8 a.m.-7 p.m., folk music 7-9 p.m. and jazz from 9 p.m. to midnight. News is carried on the hour.

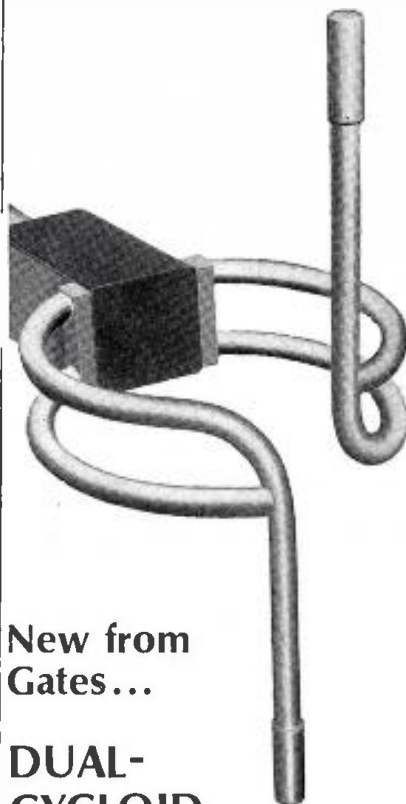
"We're believers in a growing FM portable audience," says WTHI-FM Terre Haute, Ind. "When a new FM portable listener swings the dial, we'd like to be there with music." WTHI-FM surveyed its audience, found the average age to be 42 and changed its format accordingly: "It was too stringy and sounded like canned music. We loosened it up to swing a little."

Low-priced FM transistor portables demand that FM programming should have "just as much mass-appeal as AM," says WIFI(FM) Philadelphia. So the station airs a non-rock pop vocal sound. However, because of FM portability, the station changed from broadcasting in stereo to monophonic operation. "Our return to stereo," WIFI cites, "is predicated upon our receiving the hit 45 rpm singles in stereo; some [such] singles have been received. If the trend continues, a return to stereo is inevitable."

KGBS-FM Los Angeles switched its format from classical to that of its AM counterpart, country-and-western. The result, according to Dale Peterson, general manager, is an "average of 1,500 calls per week" during the station's independent broadcast hours.

"We find people interested in the

The soundest sound in FM
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DUAL-CYCLOID CIRCULARLY POLARIZED FM ANTENNA

Now you can have circular polarization without individual horizontal and vertical transmitting bays on the tower.

The new Gates FM antenna combines in a single unit the time-proven features of the individual Gates Cycloid and vertical-type 300G antennas.

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kind of music and features they like and virtually no interest in whether stereo or mono," reports WKDD-FM Aurora, Ill. Programming for the "adult, better paid, more intellectual individual," the station says: "[We] wouldn't go stereo under any condition. It has flopped here."

FM 'turns on' happy sponsors

No matter what the format there's always one success story to be told. The following are typical examples of the stories reported to BROADCASTING.

In Chicago, a morning classical music program on WFMT(FM) has proved more effective than newspapers, television or AM radio in obtaining new student customers, according to Jerome M. O'Connor, director of the Evelyn Wood Reading Dynamics Institute, Chicago. The FM drive also outpulled ads in a regional edition of "Time" magazine, he reported.

The speed-reading school sells an eight-week course for \$175. The school began a modest spot schedule on WFMT more than a year ago and gradually has been increasing the buy through Campbell-Ewald Co., Chicago. At the end of April the school undertook sponsorship of a full hour segment of the classical music 6-9 a.m. *Early Morning Program* each day on WFMT.

Until this point the school always had drawn best through ads in the *Chicago Tribune*, one of several local papers it regularly uses. In the period May 15-July 14 "we have received around 500 inquiries from WFMT listeners," Mr. O'Connor said, adding every other inquirer usually takes the lessons.

More Responses ■ "For the first time we are receiving more inquiries from WFMT listeners than from several of our metropolitan newspapers. We are now estimating a cost-per-student lower than in any single medium we use

Angels rush in where others fear to tread

There's nothing different about programming classical music, drama or other items associated with the fine arts. There is something different about a station that asks seven "patrons" to come up with \$15,000 each for one year of backing such programming. And there is something different about a station that says all it wants from the sale of time is its operating costs, with all the profit going back to the community.

This is the approach taken by WBAL-FM Baltimore.

Under its old classical format the station was losing money and there was no indication from the audience that it really cared about the programming. So WBAL-FM began to phase out that programming in the summer of 1965 and replace it with background music.

Quick Responses ■ Suddenly the mute audience found its voice, pen and typewriter and deluged the sta-

tion with complaints about the loss of the fine arts format. WBAL-FM sat down with a group of leaders in the fine arts field and developed a new format.

It included classical music, folk music, contemporary music, baroque music, dramas, readings and recitals. In addition the station developed a sponsorship plan that was described by Alfred Burke, vice president and general manager, as one that would allow seven patrons of the arts to spend \$15,000 yearly for one-seventh of the station's entire schedule.

The fine arts format returned to WBAL-FM on Jan. 31, 1966, with six patrons. Four \$15,000 patrons renewed last January.

The station's format is assured, the audience is there and the patrons know it. Now Mr. Burke is looking for three more \$15,000 angels and he'll have his station sold out.

in Chicago," he went on.

One of WFMT's executives took the reading course as a quality check before accepting the school's business. The school apparently approves its "check" of WFMT too. It has renewed through the end of the year.

KNOB(FM) Los Angeles dropped its all-jazz format in favor of adult request music last year and within six months, its sales revenue increased 500%, says Jeannette B. Banoczy, owner. The answer: programming based solely on hundreds of daily phone calls requesting certain stereo selections.

WLIB-FM New York finds its all-jazz format is paying off in the marketplace. Because of its airplay the station reports that record manufacturers and dealers are noting a decided upswing in record purchases, particularly records played and advertised on WLIB-FM.

A classical show was a deadend

selling point for WSWM(FM) East Lansing, Mich. In four years the show had never been sold, "not even on a spot basis," reports John Casey, operations manager. Last June after dropping the program in favor of a *Sinatra & Strings* approach, the new show was sold to a local carpet store for \$11,000, "one of the biggest single contracts the station ever had," says Mr. Casey.

In Crewe, Va., reports W. L. Willis Jr., general manager of WSVS-AM-FM, Pepsi-Cola "insists that its spots be run primarily on our nighttime telephone rock-'n'-roll request show which is on FM only." His approach to selling FM does not follow the norm of most stations. There is only one rate for advertisers buying the WSVS stations "regardless of whether the commercials appear on AM-FM during the daytime hours or FM only after sundown."

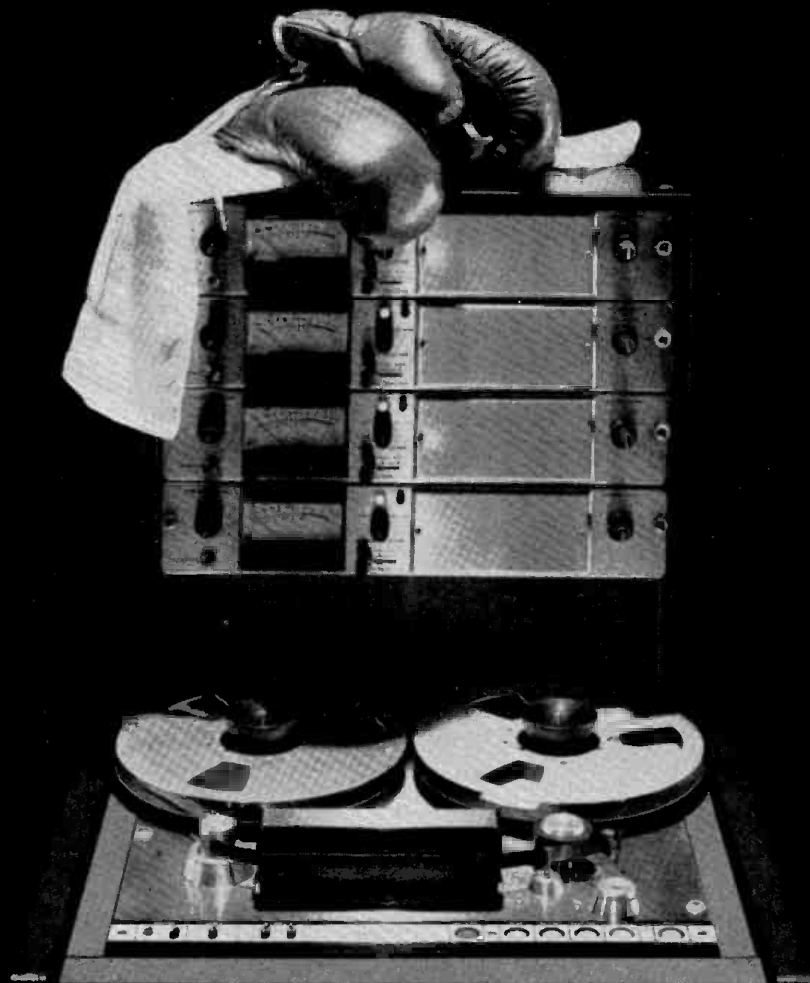
What do you do to bolster your sagging AM sales while your FM product is going strong? Try duplicating your FM programs on AM. That switch on the old routine spelled success for WKTZ-FM Jacksonville, Fla. Its AM outlet, WDCJ, was suffering from sluggish ad interest because the FM facility was exclusively broadcasting the Gator Bowl and University of Florida football games. "In desperation," according to WKTZ-AM-FM General Manager Don Ritter, "we took the easy way out and began duplicating onto our AM what we had been doing successfully on FM. It not only helped our AM, but brought up our FM listening even more."

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Introducing: The AG-440

It's ready. Rugged. With new solid maintainability for the broadcaster. New lightning-fast convertibility for the master recording studio. Our new Ampex AG-440 professional audio recorder has everything—no other recorder can match all of these features:

Precision-milled transport surfaces assure automatic alignment of heads, motors and assemblies. Exclusive ribbed, heavy-duty die-cast top plate maintains precision alignment.

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Instant tape-guide convertible—from $\frac{1}{4}$ " to $\frac{1}{2}$ " tape. Exclusive front mounted plug-in boards for bias amp, record and reproduce electronics. Instant replacement.

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Exclusive precision-lapped triple-shielding on play head minimizes magnetic interference.

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Individual switches adjust tensions for different reel size on each side.

Adjustable turntables accept reels up to 11½ inch. Push-button solenoids permit either local or remote control with smooth tape handling.

Newest Ampex advanced engineering, all solid state.

Your choice of interchangeable versions for rack mounting, console or portable case—all expandable and ready for all assignments! *TM Ampex Corp.

For an illustrated brochure showing many other features of our rugged new AG-440 professional recorders, write to: Ampex, Room 7-14B, Redwood City, Calif. 94063.

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- provides separate estimates for each station in an AM-FM combination and includes total audience to both stations during simulcast periods.
- shows the unduplicated (cume) audience to an AM-FM combination during simulcast periods. There's no need to "guesstimate" this figure.
- reports the "extra" *cume* audience provided by an FM affiliate during simulcast periods to determine the unduplicated FM audience a station commands.
- provides an index of station loyalty by showing the percentage of a station's total *cume* audience that listened only to that station during the broadcast week for five major day-parts.

There are 18 other exclusive features in ARB's Radio Market Report, each designed to help in programming,

sales, purchasing and management decisions.

Included you'll find total radio audience, 12 demographic breakouts, metro and total survey area listening estimates, average and *cume* audience—hour-by-hour or in key day-parts, away-from-home audience, exclusive station audiences, and *cumes* by combinations of day-parts. And, through consistent advances in research technology we're seeking ways to add more.

An important new advance, soon to be available to ARB subscribers, is the Demographic Supplement. Prepared through the application of ARB's computer capabilities, this work-saving supplement reports Average-Quarter Hour Listening estimates for thirty-three audience categories not shown separately in the Radio Market Report.

If you're concerned about how you might put all this information to best use, remember that our sales representatives are ready and waiting to show you and your staff how ARB's research can work for you. Uncompromising standards, innovation through research, and 18 years of solid experience make ARB best equipped to fill your radio audience measurement needs.

If you'd like to have more information about the ARB Radio Research Service please write for a copy of our "Radio Use Manual" . . . its yours for the asking.



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