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 D FM in Detroit but last year sold WDTM(FM) there for $310,000. Two months ago the owners of WDPY(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 environmental change. As businessmen 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 nonduplication 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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**Broadcasting**  
SPECIAL REPORT

BROADCASTING, July 31, 1967  
55
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.

Century Broadcasting Corporation
WFMF Chicago · WABX Detroit · KSHE St. Louis · KMAP Dallas/Ft. Worth

BROADCASTING, July 31, 1967
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 listeners 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 early 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 programming 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 there 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 Norris, 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-clusive 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 280-kw horizontal and 280-kw vertical 24 hours a day.

And Robert J. Somerville, general manager of KFPO(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 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 WBTv(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 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 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 formats 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 Klamer, 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. Klamer, Masla salesmen sell their FM stations in the
Even Big Brother is watching us!

You're familiar with WBT... for 45 years THE station in the big Charlotte market. Have you looked at the other "BT" recently? Even our Big Brother is watching us now that we're:

2nd* among all Charlotte radio stations (AM & FM) in total weekly cumulative audience of adults 25 and over.
2nd* in cumulative audience of women, 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 JMI

JEFFERSON STANDARD BROADCASTING COMPANY WBT-FM WBTW JEFFERSON PRODUCTIONS

*Total Survey Area, Charlotte Mediasat 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.
Are the girls talking about you?

Every day more and more sponsors are discovering KMET-FM... the only distaff staffed station in Los Angeles. Twenty-four hours a day, the KMET FeMs guide a constantly growing audience through the best in bright, adult music via the finest stereo signal in Southern California. And they'd just love to talk about you.

KMET 94.7 FM
A METROMEDIA STATION
The New Look in Radio

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

One frequently mentioned obstacle to 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% 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 programing 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-
WPIX-FM in New York is a Solid Success!

5 Reasons Why:

PROGRAMMING UNIQUE The musical Sound of the Good Life from the Pix Penthouse is exciting and original. Sometimes modern. Sometimes nostalgic. It's like the city itself.

RATINGS OUT FRONT Highest average quarter-hour Metro Area audience of all FM stations and many AM stations.

DEMOGRAPHICS ON TARGET 86% of the station's audience is in the important 18-49 age category—a higher percentage than any other radio station in New York, AM or FM!

ADVERTISER ACCEPTANCE IMPRESSIVE Current advertisers include: Pan Am, P. Lorillard, Hertz, Canada Dry, Volvo, American Express, Blue Cross, Columbia Records, Cinzano, Ballantine, Ford, TWA, and Delta Airlines.

REALISTIC RATES Ask your McGavren-Guild or WPIX-FM man.

People in Penthouses are more Successful!

RATING INFORMATION BASED ON APRIL/MAY 1967 ARB. ALL AUDIENCE FIGURES ARE ESTIMATES ONLY, SUBJECT TO THE LIMITATIONS OF METHODOLOGY, AS STATED BY ARB.
The world's most powerful FM stations use JAMPRO antennas

CKVL-FM MONTREAL
604 Kilowatts ERP is radiated through this Jampro 26 Bay dual polarized FM antenna. The CKVL-FM pole, located high above the Bank of Commerce building, enjoys a dominant place in the Montreal skyline. CKVL-FM also enjoys a commanding position on the FM dial throughout much of Quebec province.

KQUE-FM HOUSTON
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!

JAMPRO Antenna Company
6939 Power Inn Road
Sacramento, California

The John Doremus Show
A unique 55 minute Music-Talk program hosted by the finest voice in Radio.
Available for AM-FM-STERO up to 25 hours a week.

Now an in-flight entertainment feature on all United Air Lines Transcontinental and Hawaiian Flights.
Now broadcast on AM and FM stations from Coast to Coast.
Now heard daily by 200 million people in the Free World via Armed Forces Radio.

FUNCTIONAL MEDIA, INC.
100 E. Ohio St. Chicago, Ill. 60611 312-664-8944

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. Alspaugh, 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 forsees 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
We'll remember you every day for a year. Sometimes we'll remember you twice a day. Last year we gave our members over 520 different pieces of information they needed. Call Lois Heuer at (212) LT 1-2980. National Association of FM Broadcasters. You'll only have to say your name once. We'll remember you... Remember us!
Representing Fine Music Stations
all over the Country

We approach National Representation with a great deal of pride in our reputation, which serves to aid us in obtaining the maximum sales results for our stations. Our Staff are experts in FM, and skillfully use the latest research in preparing station presentations. Major Advertising Agencies respecting our judgment as consultants in the FM field, regularly call upon us for help in selecting media for advertising campaigns.

If you have an FM sales problem, it would be to your advantage to consult with us. We would like to add your call letters to our list of successes.

37 WEST 57TH STREET, NEW YORK, N. Y. 10019
212 - PLAZA 5-1621

SPECIAL REPORT:
FM

reprints available upon publication July 31
30¢ each
25¢ each in quantities of 100 to 500
20¢ each over 500

BROADCASTING PUBLICATIONS, INC.
1735 DeSales, Wash., D. C. 20036

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
You're looking at one of WBAL-FM's program directors.

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. E. Everett Beaving, President, The Baltimore Music Club • William Boucher, Jr., The Greater Baltimore Committee • Arthur Cutliffe, Hi-Fi Society • Dr. Elliott H. Galpin, Professor of Music, Goucher College • Dr. Kent Greenfield, Director of Education, Baltimore Civic Opera • Dr. Earle Hawken, President, Towson State College • Brother Anthony J. Ispino, S.M., Superintendent of Catholic Schools • Dr. Charles Kerstetter, Director, Peabody Institute • Thomas R. Lawrence, Music Coordinator, Baltimore County Public Schools • Gray Lobanov, Manager, Baltimore Symphony Orchestra • Dr. Marion Magill, Director of Music Education, Baltimore City Schools • Fr. Casimir Puglisi, Baltimore Catholic Diocese • Randolph Rothschild, President, Baltimore Chamber Music Society • Walter Sondheim, Koch & Company, Donald Spitz, WBAL-Radio • Dr. R. Hayes Strider, Professor of Music, Morgan State College • Sister Mary Therese, Head of Music Dept., College of Notre Dame of Maryland • Mrs. Alfred C. Vecchione, Past Pres., the Baltimore Music Club • Dr. & Mrs. Geoffrey S. Veitch, The Johns Hopkins University • Russell Wonderlich, 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. Pecavage, 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 "bright 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 programming. 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.

CCD • the old concept of FM as virtually a duplication of AM must be discarded because the separation rule is leading to programming that is different from AM.

He believes FM has a "promising future" as set circulation continues to grow and outlets refine their program structure to the point where buy- ers can guage 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 market 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 at Lennen & Newell, voiced the view that FM advertising would continue to grow, primarily as a complementary medium. He reported that L & N from January 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 has 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 attracts a demographic." 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 PROGRAMMING 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.

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

WMFM(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 station's 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 County survey Jan.-Feb., 1967
Never heard of \textit{wsdm} Chicago?

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

\textbf{wsdm} 97.9 fm

\textit{smack dab in the middle of your fm dial}

\section*{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.

\textbf{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. \textit{WEEI-FM's} promotion is aimed at the "moderns" and stresses quality of programing and sound. It previously duplicated the AM 100%.

\textit{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 pull," 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 \textit{WADV}.

"He was pleasantly surprised," Mr. Lesniak recalls, "when we received 5,500 pieces of mail."

\textit{WBUF(FM)} Buffalo changed its format to quality programing when a new program director walked in the door. With its "music" format, it duplicates \textit{WBUF} only occasionally.

\textit{WBEN-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.

\textit{WGR-FM} Buffalo duplicates \textit{WGR} 9 p.m.-6 a.m. Monday-Friday plus hourly newscasts, a departure from last fall when it duplicated the AM 100%.

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

\textit{WFMT(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 \textit{WFMT} almost 10 years as the sponsor of a one-hour program of showtunes and standards seven nights a week.

\textit{WFLN(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.

\textit{WFMT(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

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.
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 (30.4%) 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?

<table>
<thead>
<tr>
<th>Top 50 markets</th>
<th>Other markets</th>
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<tbody>
<tr>
<td><strong>FM only</strong></td>
<td><strong>FM only</strong></td>
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<tr>
<td>Yes: 86</td>
<td>Yes: 38</td>
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<tr>
<td>No: 21</td>
<td>No: 64</td>
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<tr>
<td>NA: 7</td>
<td>NA: 10</td>
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<tr>
<td><strong>FM/AM</strong></td>
<td><strong>FM/AM</strong></td>
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<tr>
<td>Yes: 112</td>
<td>Yes: 156</td>
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<tr>
<td>No: 79</td>
<td>No: 218</td>
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<td>NA: 11</td>
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<td><strong>Totals</strong></td>
<td><strong>Totals</strong></td>
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<td>394</td>
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<td>100</td>
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<td>18</td>
<td>39</td>
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### Do you have a restrictive commercial policy (such as: no jingles, 2 spots per half-hour, etc.)?

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<th>Top 50 markets</th>
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<td><strong>FM only</strong></td>
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<td><strong>FM/AM</strong></td>
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<td>Yes: 230</td>
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<td>No: 43</td>
<td>No: 153</td>
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<td>NA: 20</td>
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<tr>
<td><strong>Totals</strong></td>
<td><strong>Totals</strong></td>
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<td>70</td>
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### Do you subscribe to any syndicated program services?

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<th>Top 50 markets</th>
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<td>No: 72</td>
</tr>
<tr>
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<tr>
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<td><strong>FM/AM</strong></td>
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<td>Yes: 139</td>
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<td>No: 245</td>
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<td>NA: 13</td>
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<td><strong>Totals</strong></td>
<td><strong>Totals</strong></td>
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<td>78</td>
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<td>317</td>
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briefs at 15 minutes after the hour,” and does not duplicate WPAA, reports Terrence S. Ford, station manager. The WPAA format is pop music, heavy on news and network pickup. WPAA-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.

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

KLZ-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 semion and show tunes and jazz and middle-of-the-road music is programed in stereo from midnight to 6 a.m.

WFLM-FM Detroit’s format of “quality progrming” 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. Wibeck 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.

WOCM-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 WWVY 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.

WPHT-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
All-girl bands were the rage in the ’40s. Now a generation later the dis- taff side is making noises in FM circles in the ’60s. 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 IDs 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.

KQUE(FM) Houston does not now and never has simulcast its AM affiliate, KNUE, 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 programming 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
"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.

KCFE(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.

KPAC-FM Los Angeles duplicates the music and news format of KPAC 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-
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.

Nationally Represented by
Alan Torbet Associates

KGBS and KGBS-FM, Los Angeles

97.1 LOS ANGELES
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.

You can share in this continued success...

Call Art Posner,
GR 3-4433 - Houston, Texas

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, news 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 WOW 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, created 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.

WFIL-FM/Lake Success-New York has a "standard conservative" format, says David H. Polinger, president and general manager. Programing for 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.

WFL-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. WFL-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 "modern jazz sound" plus news and sports.

WMIR(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. WMIR is now running a free home trial, which invites listeners to tune to WMIR for seven days and the station will pay for the electricity used in listening to the station—11 cents.

WCAT-FM Philadelphia had duplicated WCAT 100% until a few months ago. Now it has separate programing of the Young Sound in evenings and weekends and is in the process of increasing separate programing, says William Greene, director of KMRF(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 KRFTM aims for the adult audience from 20 years and up. Spot rates have gone up rather than increase the number of commercials.

KNX-FM Phoenix features quality programing 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
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.
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 programing 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.

**KKEZ (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.

**KTRY (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?

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.

WNEW-FM NEW YORK
KMET LOS ANGELES
WMRR PHILADELPHIA
KSFR SAN FRANCISCO
WHK-FM CLEVELAND
WCBM-FM BALTIMORE

BROADCASTING, July 31, 1967
and two fulltime newsmen. The commercial policy is inviolate and rates have gone up several times to prove that.

KPOG(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.

KRLB-FM San Francisco and KRLB Oakland have practically the same music policy, but they duplicate only from midnight-6 a.m. plus four 10-minute newscasts. The KRLB-FM format of "quality programming," 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. KRLB-FM has a partial separate staff: office personnel, one.

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

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 programming 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 instrumental music, adds news headlines on the half hour and back to back commercials on the quarter-hour breaks, reports Jim Neldig, 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.

KOFO-FM Seattle quit simulcasting KOFO 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 KOFO format is middle-of-the-road music and heavy news coverage. KOFO 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 hospitals, WUFM car 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 WJMD. In stereo, 24 hours a day, the music format is made up of listenable instrumentals. There are 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 programmed 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 programming 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-AM 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 programming classical music "but too many stations had the same thing," he adds. "When the area educational FM's started doing classics, we switched." Spots are limited to three
Now that you’re unduplicating, FM, we’re seeing more of you.

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:

**RadioPulseLocal**

Our regular syndicated service in up to 250 markets. Each station (AM or FM) meeting objective cut-off level is reported. We started reporting FM listening in July, 1966. NOTE: Independent FM stations pay ½ the regular price, based on approximate 50% FM penetration, average:

**3-Stage AMP (All-Media Pulse)**

FM stations will be listed along with all other qualifying radio and TV stations, magazines, newspapers, and many demographic categories in the first all-media study conducted in 3 separate stages on same sample, with radio-only and TV-only diaries, personally placed and retrieved, plus separate print and demographic interview.

**CP’67**

First circulation study for radio in 7 years. Each FM as well as AM station will be credited with listening in every county where it has 5% or more weekly penetration, based on homes.

---

**The Pulse, Inc.**

Wire, write or phone:
The Pulse, Inc., 730 Fifth Avenue, New York 10019 / 212-Judson 6-3316
Pulse Pacific, Inc., 6404 Wilshire Boulevard, Los Angeles, Calif. 90048 / 213-633-7733

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**The Pulse, Inc.**

**TOTAL RADIO AUDIENCE ESTIMATES — in-Home & Out-Of-Home**

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<th>STATIONS</th>
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**CP’67**

First circulation study for radio in 7 years. Each FM as well as AM station will be credited with listening in every county where it has 5% or more weekly penetration, based on homes.
During 1968
pan
american
airways

and 225 other national and local advertisers bought KNOB, the unique FM station in Los Angeles. Find out why. Call...

KNOB/ FM STEREO 98
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Telephone: (714) 772-1270
5670 Wilshire Blvd., Los Angeles, Calif. 90036
Telephone: (213) 931-1005

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.


Boston: ARB (Monday-Sunday): WKCO-FM 1.7, WWHM-FM 1.5, Mediastat (Sunday-Saturday): WWHM-FM 1.8, WKCO-FM 1.7, WIEI-FM 0.9, Pulse

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 programing WTOP-FM is noncommercial.

WMAL-FM Washington duplicates WMAL 33 1/3 hours weekly, says Peter Jamerson, program manager. In its independent hours WMAL-FM program 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.

WRK-FM Washington put the emphasis on jazz and classics when it began separate programing from WRC last winter. It still duplicates the adult-oriented music-and-news policy of the AM and classics when to rumor, 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.


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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
Are you sure your stereo signal will meet FCC requirements?

With Collins' 900C-3 Modulation Monitor, there's no question.

Collins' new FCC-Type Approved 900C-3 Modulation Monitor eliminates all uncertainty about your stereo signal. The 900C-3 continuously monitors and measures FM stereo emissions with a precision that leaves no doubt about whether you're meeting FCC requirements.

It's no surprise that Collins monitors were among the first approved by the FCC. Collins pioneered development of modulation monitoring techniques. Collins 900C stereo monitors have been in use more than three years.

For more information about Collins' FCC-Type Approved 900C-3 (FCC Type Approval No. 3-143) contact Broadcast Marketing, Collins Radio Company, Dallas, Texas 75207. Phone: (214) AD 5-9511.
Can an FM station develop enough personality to overshadow network and AM power stations?

WJMD-FM did! We are the third station in a 31 station AM-FM market: Metropolitan Wash., D.C.

The April-May 1967 Mediastat shows WJMD-FM tied for third place in the Washington D.C. market of 31 AM and FM stations. Tied with the only 50,000 watt AM station in the area (a network affiliate). And the ONLY FM station with a big section of the listening pie.

WJDM'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. WJDM-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

Division of the Atlantic Broadcasting Company
Represented by Roger Coleman, Inc., New York • Chicago • Detroit • Los Angeles
day): Kity-FM 4.9, keez-FM 2.5.
San Diego: Pulse (Monday-Friday):
Kitt-FM 4.6, KBG-FM 1.6.
San Francisco: ARB (Monday-Sunday):
Kpen(FM) 5.8, kfof(FM) 4.6, KBK(FM) 0.9, KGG-FM 0.9, KAP-FM
0.3. Mediastat (Sunday-Saturday):
Kpen(FM) 4.4, kfof(FM) 4.3, KCBS-
FM 1.0, KAP-FM 0.7, KAB(FM) 0.6.
Pulse (Monday-Friday): Kpen(FM)
4.0, kfof(FM) 1.3, KJAZ(FM) 1.0.
Seattle-Tacoma: ARB (Monday-Sunday):
Kixi-FM 5.3, KBKX(FM) 4.1, kiro-FM
1.2. Mediastat (Sunday-Saturday):
KBKX(FM) 3.2, KIRO-FM 2.2.
Utica, N. Y.: Pulse (Monday-Friday):
WUFM(FM) 0.6.
Washington: ARB (Monday-Sunday):
WJMD(FM) 5.2, WGW(FM) 3.7, WASH(FM) 2.2, WWDC-FM 1.9, WPGC-
FM 1.5, WPGM(FM) 1.1. Mediastat (Sun-
day-Saturday): WJMD(FM) 8.7, WASH-
(FM) 2.2, WPGM(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 programing,
better ratings and increased billings,
but also from careful selection of equip-
ment.

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, ex-
citers and monitors has become avail-
able. 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, espe-
cially in the introduction of new stereo
units, circularly polarized antennas, and
automation systems. All expressed optim-
ism 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-sepa-
rating rule, 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 trans-
mitters 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, particu-
larly with the addition last year of some 170 new FM stations. Orders in
1967 have already jumped ahead of
1966, with the heaviest demand occur-
ing 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). Innovation
at the company include use of thin film
components—a package of tran-
sistors, resistors and diodes—in 5 kw
and 10 kw AM transmitters. The FM
line will also soon be using them, ac-
cording 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 di-
rect-carrier frequency-modulation meth-
od, which means that it starts on fre-
quency rather than at a lower level as
with standard crystal exciters. Gates
said its exciter permits “ideal modula-
tion” for FM stereo and the two SCA
subcarrier channels. Company officials
noted that 50 models were in stock
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,
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 small-size, highly economic 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 new 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, more compact, solid-state 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.

Collins Radio has begun marketing a dual-cyclloid 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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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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*See April/May 1967 Radio Estimates.

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 programing 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 10 (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 programing 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 Moullic 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" programing, 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 programer that now has been transistorized and reclassified as 800-T. The 800 system is also sold with a random access spot locator, audio clock, MacCarTa 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 Programatic 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 ($3,000 and up). This 960 program unit is equipped 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 programing 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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Model SABMC-1 Background Music Center plays 120 hours of programmed music

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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.

Seebug Music Library has featured its new automatic stereo-record system ($759). It has also a new model.

SABMC-2 automatic background-music center for FM multiplexing and for Seebug’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-56A 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 system. RCA plans to enter the market with its BO-51 broadcast turntable. Company officials said the $16S 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 Volumax...

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 W2RJ (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 W2RJ's consistently good ratings to the successful format of the station and the maintenance 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...
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 production 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 programming. 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:

1. 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.

2. 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.

3. 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,
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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, subject to qualifications of this service.

96 (SPECIAL REPORT: FM)

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 Triangle Stations.

96 (SPECIAL REPORT: FM)

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 $7.5 to $50 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-programming business in 1959 as an offshoot of programing KGMI-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 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.

WCAE (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 program 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.

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

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—

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BOSTON GLOBE

BROADCASTING, July 31, 1967
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
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 programing in its market or simply because it felt it would do better with a different type of programing.

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 programing should have “just as much mass-appeal as AM,” says WYFI(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,” WYFI 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.”

KGGS-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...”

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kind of music and features they like and virtually no interest in whether stereo or mono,” reports WKED-FM Aurora, Ill. Programming for the “adult, better paid, more intellectual "individual," the station says: "[W]e 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 outpolled 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 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. Banoczi, owner. The answer: programing 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 noticing 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 wvs 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 WXTZ-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 WXTZ-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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**Representing Good Music Stations Coast-to-Coast**

**Angels rush in where others fear to tread**

There’s nothing different about programing 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 programing. 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 programing. So WBAL-FM began to phase out that programing 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 station 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.
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.
- Plug-in head assembly and plug-in heads permit rapid interchange...4, 3, 2 and 1 channels.
- Instant tape-guide convertible-from ¼” to ½” tape.
- Exclusive front mounted plug-in boards for bias amp, record and reproduce electronics, instant replacement.
- Master bias oscillator and regulated power supply, in transport. Feeds up to four channels.
- New three-way push-button editing: 1.) brake release for manual cueing, 2.) play-edit, and 3.) fast-cue-finding.
- Ampex SEL-SYNC® on every channel for track revisions and fully synchronized sound-on-sound.
- Exclusive precision-lapped triple-shielding on play head minimizes magnetic interference.

Jewel-bearing idler in head assembly reduces scrape flutter modulation.
Individual switches adjust tensions for different reel size on each side.
Adjustable turntables accept reels up to 1½ 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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Solid radio buys or sales cannot be made without considering the growing and exciting influence of FM broadcasting.

ARB's basic objective is to provide stations, advertisers and agencies with reliable information to aid evaluating total radio audience size and composition. This is achieved through the application of the same measurement criteria to all radio listening. The same universe, survey area, minimum reporting standards and audience categories are employed to measure AM and FM listening. Both are reported as they are programmed and sold. In fact, no other research service offers as complete information on FM as ARB.

Here's proof. Only the ARB Radio Report...

- 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 your's for the asking.

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