

U.S. RADIO

**1957-
1961:**

**4
YEARS
of
RADIO
REVOLUTION
EVOLUTION**

HBS L & ALDRICH-LIBRM
NATIONAL ABSN-BBDCSTNG
1771 -N- ST N W
WASHINGTON 6 D C
USN D5-19-01-2015-03

**NAB radio board profiles radio's
problems, solutions**

**Do cigarettes get the most
from radio dollars?**

**Commercial 'intrusiveness' zooms
sales for Purolator**

Today... as for the
last 33 years...



RADIO
50,000 WATTS

KSTP

TELEVISION
CHANNEL 5

MINNEAPOLIS • ST. PAUL

Basic NBC Affiliate

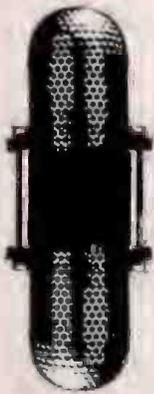
KOB AM-TV

W-GTO AM

Albuquerque, New Mexico

Cypress Gardens, Florida

Edward Petry & Company, Inc., National Representatives



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U.S. RADIO

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THE PGW



COLONEL'S MAJORITY

The TV and Radio Stations represented by PGW play an important part in the everyday life of a majority of the nation's homes.

And the PGW Colonels in our ten offices from coast to coast are always ready, willing and very able to show you the best ways to reach these millions of homes with spot radio on these fine radio stations. Won't you give us a call?

FOR SPOT RADIO

EAST-SOUTHEAST FREQUENCY WATTS

☆WCBM . . . Baltimore	680	10,000
☆WWJ Detroit	950	5,000
☆WLOS Asheville, N. C.	1380	5,000
☆WCSC Charleston, S. C.	1390	5,000
☆WSOC Charlotte	930	5,000
WIS Columbia, S. C.	560	5,000
☆WSIX Nashville	980	5,000
☆WPTF Raleigh-Durham	680	50,000
☆WRVA Richmond	1140	50,000
☆WDBJ Roanoke	960	5,000
☆WSJS Winston-Salem	600	5,000

MIDWEST-SOUTHWEST

☆WHO Des Moines	1040	50,000
☆WOC Davenport	1420	5,000
WDZ Decatur	1050	1,000
WDSM Duluth—Superior	710	5,000
WDAY Fargo	970	5,000

FREQUENCY WATTS

WIRE . . . Indianapolis	1430	5,000
KMBC . . . Kansas City	980	5,000
☆WMBD . . . Peoria	1470	5,000
KFDM . . . Beaumont	560	5,000
KRYS . . . Corpus Christi	1360	1,000
☆WBAP . . . Ft. Worth—Dallas	820	50,000
WBAP	570	5,000
☆KTRH . . . Houston	740	50,000
KENS . . . San Antonio	680	50,000

MOUNTAIN and WEST

KHOW . . . Denver	630	5,000
☆KBOI . . . Boise	950	5,000
KGMB . . . Honolulu—Hilo	590	5,000
KHBC	970	1,000
KGBS . . . Los Angeles	1020	50,000
☆KIRO . . . Seattle	710	50,000

☆Also FM

PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

- | | | | | |
|----------|---------|-----------|-----------|---------------|
| NEW YORK | ATLANTA | DETROIT | FT. WORTH | LOS ANGELES |
| CHICAGO | BOSTON | ST. LOUIS | DALLAS | SAN FRANCISCO |

RCA THESAURUS PRESENTS... A GREAT

Big news, exciting news . . . for AM and FM Station Owners, Managers and Programmers! With the new RCA Thesaurus Programmed Music Library, you can now round out your programming with first-rate, top-quality music shows. Big-name artists, great composers and arrangements, unbeatable hi-fidelity reproduction on 12" long playing discs . . . a complete, time-saving, money-saving program service from RCA Thesaurus.

Brilliant Hi-Fi Sound. Great new sound for AM and FM programming . . . sensational quality and brilliance . . . new elec-

tronic process for low noise to signal ratio at 30 to 15,000 cycles frequency range . . . 12" long-playing discs made from highest quality anti-static compound . . . all together, the finest sound available!

Great Music . . . Artists . . . Composers. Audience-winning all-time popular standard titles . . . music and songs that get and keep listeners! Among the artists: Sammy Kaye, Freddy Martin, Lawrence Welk, Ray McKinley, The Melachrino Strings and Orchestra, Artie Shaw, Hank Snow, The Sons of the Pioneers, The Statesmen Quartet. Among the composers: Rodgers

and Hammerstein, Irving Berlin, Cole Porter, Jerome Kern, the Gershwins, Beethoven, Liszt, Debussy, Tchaikovsky!

Great Programming Features. Balanced programming in quarter-hour shows—all ready to go . . . play straight through a side, or play the banded selections individually. Artists, titles and arrangements are selected by programming experts with years of experience, save you valuable hours of staff time . . . your station (and listeners!) get the cream of the greatest library of radio music available today! Over 2,500 selections on more than 420

NEW MUSICAL SOUND FOR RADIO!

sides are delivered in the basic library and a minimum of 6 sides are added each month. Categories include:

Popular variety, Popular standards, Popular concert, Country-Western ■ Sacred, Concert, Latin American, Jazz ■ Spiritual-Gospel, Holiday programs, Mood Music, Band-military ■ College football songs, Quickie tunes (each less than 2 minutes). **Results... just listen!** "... tremendous aid to stations programming at the adult level."—M. H. Bonebrake, Pres., KOCY, Oklahoma City ■ "Fidelity and content are excellent."—A. V. Santucci, Gen. Mgr.,

WCGO, Chicago Heights ■ "... gives our stations a distinctive sound so important in today's radio programming."—W. H. Higgins, Pres., WKOAm/WKOFm, Hopkinsville, Ky. ■ "Thesaurus... getting plenty of turntable service with the new 12-inch Library."—W. L. Holter, Owner, KLTZ, Glasgow, Mont. ■ "... material well chosen, all usable... very pleased."—J. H. Vondell, Jr., Pres., WQDY, Calais, Me. **RCA Thesaurus Programmed Music Library** is available in your area for such a low cost you can't afford to miss it! For complete information, phone, wire or write

the Thesaurus representative in your area.

155 East 24th Street, New York 10, N. Y.	Murray Hill 9-7200
418 N. Lake Shore Drive, Chicago 42, Ill.	WHitensh 4-3283
1121 Rhodes-Haverty Bldg., Atlanta, Georgia	JACKSON 4-7703
7901 Carpenter Freeway, Dallas 7, Texas	MELROSE 1-3050
1510 N. Vine Street, Hollywood 28, Cal.	OLDfield 4-1650
1800 17th Ave. South, Nashville, Tenn.	ALPine 5-5781



RADIO CORPORATION OF AMERICA · RCA VICTOR RECORD DIVISION

RADIO'S REACH / OCTOBER 1961

AM STATIONS ON AIR*	3,618
FM STATIONS ON AIR*	906
SETS MANUFACTURED**	1,030,399
RADIO SETS IN USE†	156,394,000
CAR RADIOS††	42,600,000
FM SETS IN USE†	15,500,000

AM STATIONS ON AIR: The number of am stations on the air rose by nine to 3,618 during August, according to the FCC's latest figures. Applications pending at the end of August: 532; stations under construction: 159.

FM STATIONS ON AIR: Total number of fm stations on the air climbed to 906 in August, an increase of 10 over the previous month. Applications pending: 98; stations under construction: 195.

SETS MANUFACTURED: Radio set production and retail sales dipped sharply during July, according to the latest EIA report. Production took the bigger plunge, dropping to 1,030,399 units or 595,864 less than the previous month, 1,626,263. The production total included 320,128 auto radios and 48,114 fm radios. Sets produced for the year to date numbered 8,567,689, or 847,190 less than in 1960. Set sales during July, excluding auto radios, totaled 697,851, a decrease of 242,495 units compared with June, the year's record month. Total radio sales for the year to date, however, stood at 5,088,031, ahead of comparable cumulative sales for 1960 by 636,310 units.

NETWORK SALES: Standard Brands Inc. led all other network advertisers in both total home broadcasts delivered and total commercial minutes delivered for the four weeks ending August 6, according to latest A. C. Nielsen figures. Standard Brands recorded 358 broadcasts and 160,679,000 home broadcasts delivered. Pepsi-Cola Co. followed with 425 broadcasts and 140,064,000 home broadcasts delivered. Liggett & Myers Tobacco, Chevrolet and R. J. Reynolds Tobacco were in third, fourth and fifth, respectively. In commercial minutes, Standard Brands aired a total of 275 for 113,130,000 delivered. Chevrolet was second with 198 minutes aired and 102,630,000 minutes delivered. In third, fourth and fifth, in that order, were Liggett & Myers, the Mennen Co., Pepsi-Cola.

AUDIENCE: Sindlinger & Co. reported last month that the week ending August 11, 1961, marked the seventh consecutive summer week in which radio's daily audience outpulled television's. In that week, an average of 93,585,000 persons were exposed daily to radio; during the same period, however, an average of 87,380,000 people were tuned daily to tv. Radio's edge was 7.1 percent over tv. ■

*FCC August **EIA for month of July †RAB estimate, June 1960 ††RAB estimate, July 1961.



TIMEBUYS

BEST FOODS DIVISION CORN PRODUCTS CO.

Agency: *Donahue & Coe, New York*

Product: KASCO DOG FOOD

A 13-week drive that will extend to the end of this year is currently striking about 24 markets throughout the land for the dog food. All times, including weekends, are being used for the one-minute ets. Frequencies average about 20 per week during this flight, which is the product's second drive of the year. Harry Durando is the timebuyer.

CONTADINA FOODS INC.

Agency: *Cunningham & Walsh,
San Francisco*

Product: TOMATO PASTE

The largest ad campaign in Contadina history, in which radio constitutes a major portion of the \$500,000 budget, currently is flooding more than 30 major markets throughout the country. The drive will extend through the end of November. The company hired Stan Freberg to tape humorous commercials based on the theme: "Who puts eight great tomatoes in that little bitty can?" The agency reports that San Francisco, New York, Chicago, Philadelphia, Boston, St. Louis, Pittsburgh, New Orleans are among the cities involved in the drive. Heavy saturation frequencies ranging from 75 to 175 commercials per week are hitting the public.

GENERAL TIME CORP. WESTCLOX DIVISION

Agency: *Hicks & Greist, New York*

Product: CLOCKS

A heavy saturation campaign involv-

ing close to 100 stations is ticking away for the clock manufacturer. The drive is concentrated in about 75 markets. Frequencies average about 60 commercials per week, scheduled primarily in traffic times. Mort Reiner is the timebuyer.

GROVE LABORATORIES INC.

Agency: *Doherty, Clifford, Steers &
Shenfield, New York*

Product: MINIT RUB

The early part of November is the kick-off date for a 40-market, five-week campaign plugging the liniment. Frequencies for the one-minute commercials range from 10 to 30 per week. Daytime hours will carry the bulk of the schedule with some evening times included. Don Miller is the timebuyer.

ICELANDIC AIRLINES

Agency: *Wendell P. Colton,
New York*

Icelandic is trying out a new type of saturation campaign that may be a forerunner of its radio drives in the future. A two-month flight extending through the end of November is running on 37 stations in 32 Wisconsin cities. According to the company, the over-all objective of this type of drive in one state is unusual for any national advertiser or any airline. Although Icelandic has used radio in the past, it has never tailored the medium to saturate one specific marketing area. Recent company surveys have shown that the average Icelandic passenger originates in smaller cities and towns, particularly in the midwest. For this radio test, Wisconsin was selected as a typical

Continued on page 42

MUTUAL RADIO NEWS WATCH NEVER STOPS



BILL COSTELLO

Current assignment—the Kennedy Family. That's Bill Costello originating from the White House with accurate, concise, authoritative newscasts on Mutual. He brings to you 30 years of news reporting—plus quality news beats that only an on-the-scene reporter can deliver. Want Washington? Bill Costello is there for Mutual Radio. ♦ Remember: Mutual wraps up 66% of its radio audience in the A and B markets—where the buying is biggest. Buy Mutual Radio—and you've got it covered at the point of sale.

MUTUAL RADIO

A Service to Independent Stations
Subsidiary of Minnesota Mining
& Manufacturing Company



All 3 agree
WING
is the sound that sells
DAYTON

1st

Continuous leadership in every PULSE survey (6 AM-12 M) from October, 1959, through July, 1961, in Average All Day Audience.

1st

Continuous leadership in HOOPER (7 AM-6 PM) from August-September, 1959, through June-July, 1961, in Share of Radio Audience.

1st

WING carries more national and local advertising than any other Dayton station, because WING delivers more audience and sales.



REPRESENTED BY

W. E. ... & co., inc.

WING
Dayton, Ohio

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U.S. RADIO
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LETTERS

THE AFFLUENT COMPANY

We are writing you in regard to your *Timebuys* feature in the August issue. The reporting on American Home Foods Chef Boy-Ar-Dee which states: "Lack of available funds forced the agency to switch part of its advertising budget from television to radio" was completely inaccurate.

The American Home Foods client is spending at a higher rate in television, radio and other media than ever before. Radio has always been used as a part of all past local campaigns in selected markets.

THOMAS J. LYNCH
Associate Director Media
Relations and Planning
Young & Rubicam, Inc.
New York

[Editor's note: U. S. RADIO's reporter was told by Y&R that budget appropriations in certain markets made purchase of spot tv impractical. Therefore, according to Y&R, spot radio purchases were increased in these markets. U. S. RADIO regrets Y&R's misunderstanding of its own report.]

CALL IT BY ITS RIGHTFUL NAME

I have just finished your August issue of U. S. RADIO and wish to register a complaint on your so-called survey on the U. S. radio stations that are editorializing.

It appears from your 62-station survey that you contacted only power stations and only one or two in each state. What kind of a survey do you call this? Did you contact the presidents of the various state associations? They are the ones who know which stations are editorializing in their states. The one you listed for Charleston hasn't editorialized for a long time, whereas I have been editorializing for over a year and a half, regularly, not occasionally.

If you had contacted the president

of the South Carolina Broadcasters you would have discovered that several stations are editorializing regularly, that a State Editorial Committee has been organized with about 20 South Carolina stations. Don't you realize that the power stations are the most reluctant to editorialize? The small stations are the ones that are not afraid to speak out their personal opinions.

It appears to me that if you want to conduct a reliable survey, you should contact the state presidents.

HARRY C. WEAVER
President
WOKE
Charleston, S. C.

THE PATH TO RICHES

I have just finished reading *Editorializing on the Air* in the August issue of U. S. RADIO. This proved to be very interesting to me and so true. We have been editorializing for the past year on a regular basis, five days a week. Each editorial is used four times per day to give the best possible coverage.

This has been the greatest single thing we have done in the five years I've been manager of KBUN [Bemidji, Minn.]. It has made radio the voice of the community due to the fact that we are the only medium in this community editorializing on local issues. Our daily newspaper stays away from local issues as they feel it might antagonize a sponsor.

We have not held back on any issue we thought necessary to air. We have not lost sponsors, but have gained some due to editorializing.

JAMES R. HAMBACHER
General Manager
KBUN
Bemidji, Minn.

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DAREN F. MCGAVREN

President, Daren F. McGavren Co.

Winner of the October Silver Mike Award



In the fiercely competitive field of national spot radio representation, the battle for distinction in salesmanship and billings is skillfully and aggressively fought. Few young companies are able to make the kind of progress that catapults them into solid success within a few years.

But the fact remains that some companies do achieve the rewards they seek. One rep firm in particular has demonstrated during the past 10

months its ability to move ahead quickly. It is headed by 38-year-old Daren F. McGavren and is the Daren F. McGavren Co., New York.

McGavren, who started his company as a regional firm in San Francisco in 1952, has been active in national sales for just four years. Although considered a "comer" during this time by many in the radio industry, his reputation took a giant step forward within the past few months. It was in June that WMGM New York appointed Daren F. McGavren Co. as its national representative.

Says McGavren of his rapid growth, "We feel it is largely because we have applied local sales techniques to the national sales field. Because our top executives have entered the field as local time salesmen and have progressed through management, they thoroughly understand selling techniques. Our purpose is to be an extension of the local sales arm."

If a rep firm is to be judged by the number of stations it represents, then McGavren fails the test. He fails it because he knows that *quality* of markets and stations is far more important than quantity.

"During the past four years in the national field," he says, "we have *decreased* our station list from 50 to 30. It would seem that we are going in the wrong direction," he points out. "But in this same period we have allowed contracts with smaller market stations to expire as we have added stations in the top 30 markets."

McGavren says that his station list has decreased by 40 percent in the past four years. But his total billing

has increased 400 percent during the same period.

His ultimate goal is resolute: he is working for a total of 30 top stations in the first 30 markets. He is more than half-way along the road to that goal with slightly more than 15 top market stations. Five others are pending.

Projected gross billings for McGavren's company in 1961 are \$8 million. That figure is surpassed now by only one radio rep: John Blair & Co.

Daren Foster McGavren began his broadcasting career in the early 1940s by taking the indirect route. Talented as a singer of popular ballads, he appeared with the Stan Kenton orchestra and was heard numerous times on radio with Kenton and other bands. World War II interrupted his career but McGavren, throughout his war service, hoped to continue later as an entertainer on television.

After the war he entered College of the Pacific, Stockton, Calif., and joined the sales staff of KJOY Stockton. (KJOY became one of his first rep accounts, and is still in the McGavren list.) When he left college he became sales manager of KXOB Stockton. Within a few years, McGavren put aside his plans to become an entertainer and started to build his own rep firm. By 1952 he had opened an office in San Francisco which represented a string of California stations in the San Joaquin Valley. Three years later, McGavren opened a Los Angeles office, and in 1957 a national office in New York. Just last year he formed McGavren TV Inc.

McGavren's contributions to radio selling have resulted from an individual approach to station representation. "Top 40, middle-of-the-road, all these formats play a part in making up a piece of the total audience character. We do not specialize in any one type of format. Programming a station is not our immediate job. Learning the station's story and presenting it properly—and getting the order—is our job," he declares.

"There has been a growing tendency in radio for station representatives to come up with saleable ideas, because too few advertising agencies use radio for anything more than an economical vehicle to back up other media. Creative selling is the only way to overcome such an obstacle and is the result of knowing the medium and the stations intimately." ■

WHO Radio dominates Iowa audience for 24th consecutive year!

94 Other Stations Compete in America's 14th Radio Market

CONFIRMED again . . . and for the 24th consecutive year! WHO Radio leads all Iowa radio stations in audience ratings by a wide margin. But this is nothing new to those of you familiar with 50,000-Watt WHO Radio.

The new 93-County Area Pulse Survey (March, 1961) strongly confirms WHO's claim to superiority. The survey was conducted in 68% of all counties in which WHO has 10% or more NCS No. 2 penetration (93 of 137 counties). This area holds 75% of all radio families in WHO's rich "Iowa

Plus" coverage area (647,000 of 865,350 families).

The survey gives WHO Radio a greater share of homes using radio in all quarter hours surveyed Monday through Friday, than any of the 94 other competing stations.

WHO Radio and the 865,350 homes it serves in "Iowa Plus"—*America's 14th largest radio market*—should be on every major radio-market list. Ask your PGW Colonel for complete results from the 24th consecutive survey of the Iowa radio audience.

Sources: Pulse (March, 1961), NCS No. 2.

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

NBC Affiliate

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



Peters, Griffin, Woodward, Inc., National Representatives

RADIO: 1957—1961

FOUR YEARS OF EVOLUTION AND REVOLUTION

By October 1957, it was apparent that all those obituaries written about radio had been premature. For some time, a stunned advertising industry had watched spot radio dollar volume go up and up. A crazy little jingle—"You'll wonder where the yellow went"—had swept the nation like an epidemic and answered for all time the pessimist's query, "Does anyone listen to radio anymore?"

Even those admen who still were afraid to use radio began pontificating on such subjects as "music and news" and "prime time" or engaging in public arguments about how many radio spots had to be used before you could call it "saturation." And a new magazine—exclusively for radio—appeared on the scene.

This issue marks the fourth anniversary of U. S. RADIO magazine, making it one-tenth as old as the radio industry itself. They have been four exhilarating years, lived in an atmosphere of excitement and change.

On the subject of change, this anniversary finds a few changes going on right here at the magazine. There is, for example, a change of address. U. S. RADIO has just moved, along with Sponsor Publications, to new and larger headquarters at 555 Fifth Ave.

Of much more importance to the industry, however, is another change. The next issue of U. S. RADIO, which will appear in January 1962, will represent a totally different and stimulating concept in business magazine publishing (for details, see



Radio's image today is based on reality. Its stature is grounded in service to listeners and to sponsors

page 62 In the planning stage for some months, the new U. S. RADIO has been designed to meet the changing needs and match the quickening tempo of an industry on the move.

That radio is on the move has been proven beyond doubt in these past four years. By 1957, radio had roused itself like a waking giant to cast off the evil spell of television. It was ready to move, and move it did—sometimes in what appeared to be strange directions. But the four years (and ad billings which climbed over \$100 million in that time) showed that the direction most often followed was forward.

Perhaps the most outstanding achievement is how radio, in that short space of time, has changed the atmosphere in which it operates. More and more, radio has accepted community responsibility, and the community has rewarded it by showing radio a greater respect than ever before. Radio has matured, gained confidence. It also has rediscovered the role for which it was originally intended and, incidentally, the one job it will always do better than any other medium—instant communications.

Indicative of radio's growth has been the sale of receiving sets to the public. Annual production of radio sets, according to Electronic Industries Assoc. estimates, rose from 11.5 million in 1957 to over 17 million in 1960. RAB estimates that more than 20.1 million radios were sold last year. The sale of transistor portable sets which started around 1957 has contributed greatly to the listening boom in live auto radios. By now, A. C. Nielsen Co. puts the total number of auto radios in the U. S. at about 40 million.

The sets have not been gathering dust. A 1959 Sin Finger Co. survey showed that radio listening has increased 60% in the last year alone. Radio's popularity is also reflected in the viewing has,

in the same time, gained only 1.7% and newspaper a mere 0.7%.

The broadcasters have kept pace. In 1957, there were 3,180 am stations. Now there are 3,618. Transmitting equipment manufacturers have spent a busy four years keeping up with equipment demands.

Stations themselves have been mounting in value. In fact, the buying and selling of radio stations has become almost a speculative boom with prices jumping as much as several million dollars between resales of large market outlets.

It has been an era of big station group operations, and the names of many of these groups have spread well beyond the borders of the radio industry. Radio profits are finding their way into other businesses, while other businesses are, in turn, investing in radio stations. Whoever was ready to write off radio as a "dead pigeon" a decade ago has had his share of surprises in the past four years.

Fm radio, after spending the early and middle '50s in the doldrums, snapped back in 1957 when the number of outlets increased for the first time in a decade. It was only an increase of seven stations that year over the previous year—to 537. But 1958 saw it go up to 51 and fm has been booming ever since. By now, the number of fm stations stands at 906, the all-time high. Broadcasters in various parts of the country banded together to promote their medium, and in 1959, the National Association of Fm Broadcasters was born.

The U. S. public, meanwhile, has been showing an increasing interest in sound to the point where hi-fi and stereo now verge on a national fad. Now radio stands to benefit by this. Within the past few months stereo multiplexing has become an actuality, and excitement about its future is running high.

Since 1957, several new station reps have come into the radio picture,

adding to the proof of radio's prosperity. Advertising agencies have been showing a new respect for the medium, and in some media departments, radio specialists were added.

Since 1957, according to a McCann-Erickson estimate, total radio billings have gone from under \$600 million to over \$700 million. A lot of national brands will be long remembered for their heavy and savvy use of radio during this period: Gillette, Camel, Budweiser, Nescafe, Beech Nut, Pall Mall, Chevrolet, American Airlines, Lucky Strike, Ben Gay, Ford, Tea Council, Rambler, L&M, Dodge and Plymouth, Coca-Cola, Alcoa, Northwest Orient Air-

How radio size and Category

Gross radio time sales* (000)
National spot* (000)
Local spot* (000)
Network* (000)
Stations on air (am and fm)
am
fm
Sets manufactured** (inc. auto)
auto
fm
Sets sold (exc. auto)
Radio homes (U.S.)***
Fm radio homes (est.)

*FCC **EIA. ***EIA discontinued measurement of factory 7/61. ****Estimate through June 30.

listeners, housewives, teenagers and the entire family during nighttime hours.

"All the cigarette companies are doing basically the same thing," says Art McCoy, vice president in charge of radio at John Blair. "There's no originality; it's always the same old pattern. They buy in mass, buy drive times and think they're coming up with wonderful media plans. They should look into other possibilities."

A sales pro at The Katz Agency bemoans the tendency of cigarette companies to compete during traffic times. "They're neglecting the great body of housewives at home," he says. "Housewife listening during mid-day and weekends is a veritable gold mine."

Another audience that the man from Katz maintains is suffering from neglect is the teenage group. "They represent one of radio's best markets. For cigarette companies, they represent long-term prospects that should be carefully cultivated."

The Katz man suggests cigarette companies should discover which stations in each particular market cater to teenagers and drop some of the cash there, instead of always insisting on buying prime time on top stations.

Another top executive with a leading rep firm urges a more extended use of nighttime hours. "All good stations have constant audiences, not just during drive times," he says. "They should try nighttime and weekends to increase their unduplicated audiences. They might even try late-night hours. That's the only time to reach taxi drivers, insomniacs and late-shift workers."

Nighttime listening—one of the most neglected of radio's air times—is the subject of a new study released by the Radio Advertising Bureau. The study highlights a continuing fact: stations have a tougher time garnering clients for evening broadcasts than for daytime hours, although they deliver a considerably larger audience at night.

According to the RAB, the audiences of leading stations range as high as 80 percent greater at night than in the afternoon and morning. But the average station is able to sell less than 40 percent of its evening time, while many are completely booked during the day.

The point is that so-called prime or drive times often deliver a smaller

What tobacco companies can do to stretch their spot radio advertising investments

1—Pinpoint specific audiences—Housewives and teenagers, say the reps, are being neglected because of the tobacco industry's overwhelming preference for prime drive times.

2—Utilize nighttime hours—Many major stations deliver a larger audience at night, say the reps, but the cigarette companies still insist on traffic hours.

3—Utilize radio's status as a personal, local medium—The tobacco pitch is ice cold, some of the reps claim. They urge more participation in local radio promotions.

4—Scrutinize media planning—Smoking consumption varies from city to city in the percentage of filter tip smokers to non-filter smokers. Factors such as these should be given more careful study, salesmen suggest, to take fuller advantage of current market changes.

5—Extend 52-week buys—The reps point out that year-long purchases result in 1) greater saturation, 2) rate discounts, 3) preferred time position and 4) more station interest.

audience than unsponsored hours during the evening.

Several of the reps extended this point and suggested more sponsorship of high-rated programs that don't fall into traffic times. Says one rep: "Newscasts, blocks of musical programming, special events and sports are outside the popular saturation battleground, but they do the job in delivering high audiences and advertising identification."

The reps contend that it's not simply a question of spending more money, but how to spend it wisely. Besides bringing into play additional time periods, they recommend a more adroit use of radio's flexibility and selectivity in specific markets.

For example, filter brands have emerged as the most popular type of cigarette, but the percentage of filter tip smoking varies from city to city. According to a brand comparison survey taken by Television Advertising Representatives, New York, 58 percent of the male smokers in Char-

lotte prefer filters, compared to 39 percent in Pittsburgh.

Among women, filter cigarettes were the preferred choice in all the cities covered by the TVAR study, but the amount of consumption varied, ranging from a high of 81 percent of the female smokers in Charlotte, to only 56 percent in Pittsburgh.

This type of study, say the reps, indicates the importance of studying each market situation thoroughly to strengthen radio's effectiveness as a local medium.

McCoy of Blair further suggests that more emphasis should be placed not only during times of the year when radio listening is increased—the summer, for example—but during periods when smoking consumption is higher. McCoy theorizes that when people come together in groups they tend not only to drink more, but also to smoke more.

"The cigarette companies might heavy-up around holiday times," he

says. "I associate smoking with sociability and this seems to be a good time to hit them with commercials."

Much of the difficulty in using radio, says Art McCoy, lies in a lack of understanding of the medium. "There are many ways to vary usage that would cost less and still saturate the market," he says. "But nobody bothers to do anything new. They all try to get away with being one of the sheep."

McCoy recommends a wider application of shorter commercials. "Radio is basically a reminder medium. There's not too much difference between brands, the stress is on the name, over and over and over again. As a result, they could use more 10-second stuff for reminders. They

don't need the full 30s and minutes all the time," he says.

Failure on the part of some cigarette companies to comprehend many of the inherent advantages of radio seeps into their copy approach, according to McCoy.

"Radio is a personal, local medium," he says, "but most cigarette manufacturers are using an ice cold pitch. I can't think of one that is using local personalities to plug its products."

The use of local personalities, however, involves problems that most cigarette companies find too delicate to touch. During the cancer scare, many of the brands indulged in fanciful health claims, which prompted the Federal Trade Commission to

crack down with stipulations.

Now, because of FTC pressure, the major manufacturers are reluctant to take a chance that some overzealous announcer will land them in trouble. They want full control over what goes over the air.

However, as McCoy points out, this doesn't stop cigarette companies from making constructive use of radio's stature as a local medium. "They should have more tie-ins with the radio station and local activities such as trade fairs, fund drives and local sports. By involving themselves, the cigarette companies could go a long way in creating a more friendly and personal image."

Cigarette copy in the past year-and-a-half has shown a tendency toward

How the six major cigarette manufacturers shape-up

Company	Ranking		Total sales All brands In millions of \$	Major brands
	Sales ¹	Radio adv. ²		
R. J. REYNOLDS	1	1	\$1,418.2	CAMEL (straight regular) WINSTON (filter) SALEM (menthol-filter)
AMERICAN TOBACCO	2	2	\$1,215.3	PALL MALL (straight king) LUCKY STRIKE (straight regular) H. TAREYTON (filters and straight king)
LIGGETT & MYERS	3	3	\$ 543.1	CHESTERFIELD (straight regular and king) L&M (filter) OASIS (menthol-filter)
P. LORILLARD	4	4	\$ 487.3	KENT (filter) OLD GOLD (regular, king and filter) NEWPORT (menthol-filter)
BROWN & WILLIAMSON	5	6	\$ 485.0	VICEROY (filter) KOOL (menthol-filter, straight menthol) RALEIGH (filter, straight king)
PHILIP MORRIS, INC.	6	5	\$ 506.4	MARLBORO (filter) PHILIP MORRIS (straight regular, straight king) PARLIAMENT (filter) ALPINE (menthol-filter)

1 - Rank by I. S. Radio estimated radio investment 2 - Rank by I. S. Radio estimated radio investment 3 - Philip Morris king re- b a 1 - Not a regular user of radio

the soft sell, with the stress nowadays on taste and pleasure. Several of the reps, however, believe that much could still be done to perk up the pitch.

"Many commercials sound alike, and many still make banal claims," one rep exec says. "Tobacco today is air-softened, vacuumed-cleaned and moisturized. All these claims become meaningless after a while. How many things can you do to the poor, defenseless tobacco."

The best approach, according to this rep, is simple, straightforward copy, stripped of hackneyed claims. "Take Pall Mall, for example," he says. (According to figures released by *Printers' Ink*, Pall Mall is now the country's number one seller.)

"Radio's role is to remind, to constantly stress the name. If you keep pounding away at the name without being abrasive, you can do an effective job. I think this is what Pall Mall has shown us."

Moving from the general into a specific analysis of how the major companies buy radio illustrates graphically how some are using the medium more effectively than others.

When asked which company was utilizing radio most effectively, every rep executive cast his ballot for R. J. Reynolds Tobacco Co. According to McCoy, no cigarette maker purchases radio "as intelligently as Reynolds." Reynolds, he says, is the most consistent and heaviest user of radio among the tobacco manufacturers.

Last year, Reynolds, the country's biggest cigarette company, poured about \$5 million into spot and network radio, amounting to approximately one-tenth of its total advertising budget.

According to the reps, Reynolds is the only producer that buys a substantial number of franchises with stations throughout the country on a 52-week basis. Some companies will purchase 52-week schedules on a limited basis for specific brands, but Reynolds use is the most extensive.

Depending on the size of the area, Reynolds uses frequencies ranging from 12 to as many as 200 to 300 per week in key cities. As one rep explained it: "First, they may start with Winston for 13 weeks, then switch to Camel for 13, and then to Salem. But, they employ it intelligently, fully utilizing radio's flexibility. For example, if they see that Lucky Strike is heavy at a particular time, they will move in quickly with Camel commercials."

By setting up year-long franchises, Reynolds is not only able to exercise flexibility in schedules, but also receives benefits not granted to competing firms. Since Reynolds is always on the scene, while other companies move in and out, it gets: 1) preferred time positions, 2) better rate advantages and 3) more station interest.

Reynolds has been buying radio on 52-week schedules for about eight years; and as one rep executive says, "the record speaks for itself."

The company has set the pace in the tobacco industry during the past several years and in 1960 it controlled 32.2 percent of the domestic market.

All the reps concurred that Reynolds and its agency, William Esty, are the smartest operators in the smoking business. While several companies are struggling to maintain their positions in the market, Reynolds goes along its merry way, racking up new sales records year after year.

Camel, the second most popular brand in the country, is the best seller among regular size cigarettes. Despite the growing popularity of filter brands, Camel sales showed a two percent boost in 1960. This figure takes on added importance when compared to Lucky Strike, its leading competitor, which tumbled three percent in sales last year.

According to sales, radio use and expenditures

Advertising agency	Unit sales Major brands ⁴ in billions of cigarettes	Regular radio users	
		Network ⁵	Spot ⁶
WM. ESTY, N.Y.	66.8	*	*
WM. ESTY, N.Y.	52.4	*	*
WM. ESTY, N.Y.	35.1	*	*
SSC&B, N.Y.	67.2		*
BBDO, N.Y.	42.5		*
... GUMBINNER, N.Y.	12.1		*
J. WALTER THOMPSON, N.Y.	27.4	*	*
J. WALTER THOMPSON, N.Y.	25.3	*	*
J. WALTER THOMPSON, N.Y.	1.6	*	*
... ENNEN & NEWELL, N.Y.	38.5	*	*
... ENNEN & NEWELL, N.Y.; GREY ADV., N.Y.	7.9		
... ENNEN & NEWELL, N.Y.	5.6		*
TED BATES, N.Y.	21.5		
TED BATES, N.Y.	14.9		
KEYES, MADDEN & JONES, CHI.	9.0		
LEO BURNETT, CHI.	22.0		
LEO BURNETT, CHI.	9.4		
BENTON & BOWLES, N.Y.	8.9		
LEO BURNETT, CHI.	2.6	*	*

In the area of filter smoking, Reynolds is far and away the country's kingpin. The one-two combination of Winston in regular filters and Salem in menthol filters hold a firm grip on the market. Winston moved ahead 13.9 percent in 1960, while Salem, the talk of the industry because of its meteoric strides, high-jumped 21.5 percent over 1959.

And this is only the beginning for Salem, the reps say. During the summer, Reynolds pumped a pile of money into radio for the brand, and one rep exec says the campaign resulted in "skyrocketing sales."

'Aggressive' radio

The company credits "aggressive advertising support"—in which radio played an important role—as the primary factor for its impressive showings last year. An excellent illustration of the company's adroit handling of market changes is the way in which it anticipated the boom in filter smoking.

The company first entered the filter field with Winston in 1954 and introduced Salem—the first of the mentholated filter tips—in 1956.

The combined volume of Winston and Salem sales now account for nearly 57 percent of the firm's domestic business. This was nearly 35 percent of the nation's filter tip consumption in 1960. And six years ago, filter tips were unknown at R. J. Reynolds.

As one rep puts it, "Reynolds sets the pace and the rest follow like sheep. They do the best job in pounding away with heavy saturations and copy approach."

Reynolds is a consistent buyer of network programs, which run both in the evening and on weekends. This fall, the company is sponsoring weekend news on NBC *Monitor*; Phil Rizzuto's and Pat Summerall's sports shows on CBS; morning, evening and weekend news on ABC and the adjacent to news programs on Mutual.

In copy approach, most of the reps preferred Ray's straightforward, simple commercials, with the stress on flavor and pleasure: "Winston tastes good like a cigarette should"; "Salem refreshes your taste." "Are you smoking more now, but enjoying it less?" (Cameo)

The... on Reynolds'... was the determining... of Camel as the king

of U.S. cigarettes. It was toppled by the emergence of American Tobacco's Pall Mall as the nation's number one brand.

American Tobacco is the country's second largest tobacco firm and radio's second best friend among the cigarette makers. American allocated an estimated more than \$3 million to radio in 1960, amounting to about one-eleventh of its total advertising budget.

American brands controlled more than 25 percent of the domestic market in 1960, with Pall Mall alone accounting for more than half of the company's output. The rise of Pall Mall is the most significant development at American in the past two years. (According to *Advertising Age*, it has been estimated that one out of every seven cigarettes bought is a Pall Mall.)

Last year, the brand cornered three-fourths of the sales in king size cigarettes, a seven percent increase over 1959. Since 1950, sales for Pall Mall have ballooned 180 percent.

And most significantly for radio, Pall Mall receives the bulk of American's radio budget. According to the reps, it is the company's only brand that is purchased year-long.

Pall Mall flights

In addition to its 52-week franchises, Pall Mall indulges in seasonal flights. In 1960, it concentrated on year-round schedules, but this year the stress switched to more far-reaching flights and less 52-week buys.

By year end, Pall Mall will have hit the airwaves with a total of four flights, including one eight-week junket during the summer.

Pall Mall's method of buying drew criticism from several reps. "Nielsen got a hold on them and now they're only buying the top station in each market on their 52-week purchases," one rep complains. "They can't possibly cover the market if they stick to one station and drive times."

Another rep disapproved of "this slide rule buying based on what some rating service tells them to do. Now, they're switching back and forth between stations according to current figures. This can lead to bad station relations. By cutting down on their 52-week buys, they lose the advantages of rate discounts and time preferences."

During its seasonal flights, Pall Mall does utilize more than one sta-

tion per market. Since the flights this year are more extensive, the sum total of saturation may be the same as last year, although these figures are not available.

Anyway, as one rep executive says, "now that their buying pattern has changed slightly, it will be interesting to see what happens in terms of sales."

Through its agency, Sullivan, Stauffer, Colwell & Bayles, New York, Pall Mall has not conducted campaigns that appear on the surface as particularly inspired. But, as the reps point out, the pitch is simple and to the point. The copy is repetitive ("Good, good, good . . . enjoy satisfying flavor . . . outstanding, and they are mild[®]") but it moves the cigarettes.

Generally, American Tobacco's sales of both filter and non-filter brands increased in 1960. But the company was disturbed by the fall of Lucky Strike from third to fourth among all brands. Winston moved in ahead of Luckies.

Luckies is a long-time friend of radio. At present, it is operating with 13-week schedules in more than 100 markets throughout the country.

Last February, Luckies launched an extensive campaign designed to wrestle back some of the market lost to the filters. The theme of the drive was: "Remember how great cigarettes used to taste? Luckies still do." A substantial portion of the advertising budget for the campaign was dropped into radio and the results have been encouraging.

Tareyton sales gain

American's third leading brand, Dual Filter Tareyton, a solid user of radio, experienced good success last year. This brand, coupled with Herbert Tareyton kings, produced a sales increase of more than 13 percent in 1960.

American also is a big one for sports, rating as probably the largest radio sponsor of baseball, with an interest in the Dodgers, Giants and Braves for Dual Filter Tareyton; and the Red Sox, Indians, Tigers, and White Sox for Herbert Tareyton and Lucky Strike. The firm also helps support the radio broadcasts of the Houston Buffs in the minors.

Moving down the line, the third most consistent users of radio is Liggett & Myers. L&M is the country's

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WHY PUROLATOR IS SOLD ON SOUND

How radio's polite 'intrusiveness' converts driver apathy to lively

sales for oil filters—and the sound ad strategy behind it

THERE'S a brand new advertiser in spot radio this year. And it's spending \$750,000, or 80 percent of its media budget, in radio.

The newcomer is Purolator Products Inc., Rahway, N.J., which designed and built the world's first automobile oil filter in 1923, but never tried radio until 1961.

How does Purolator like it? "We love it," says John Puth, advertising manager.

How does J. Walter Thompson Inc., New York, Purolator's agency feel? "We put every dollar we can get our hands on into spot radio," says George Clarke, account executive.

Purolator started its first flight last spring, is just winding up its fall schedule in 81 markets. Sales in June and July, according to the agency, were more active than they had been in years. And Purolator moved ahead in spite of a general decline in auto parts sales this year.

The careful strategy behind the Purolator radio campaigns may well make the company one of the most talked about radio advertisers of the year.

Here are some radio bonuses that joined this strategy with spot:

1. Radio's "intrusiveness" as a great personal medium.
2. Radio's ability to deliver a large marketable male audience.
3. Radio's ability to deliver this audience, not only in drive times, but during the weekend, too.
4. Radio's large out-of-home audience.
5. Radio's identification as a local medium with local personalities.
6. Radio's broad market coverage.
7. Radio's efficient, thorough mer-

chandising support at local levels.

8. Radio's flexibility and economy.

Every one of these eight key radio advantages is being utilized effectively by Purolator and JWT. Here is why.

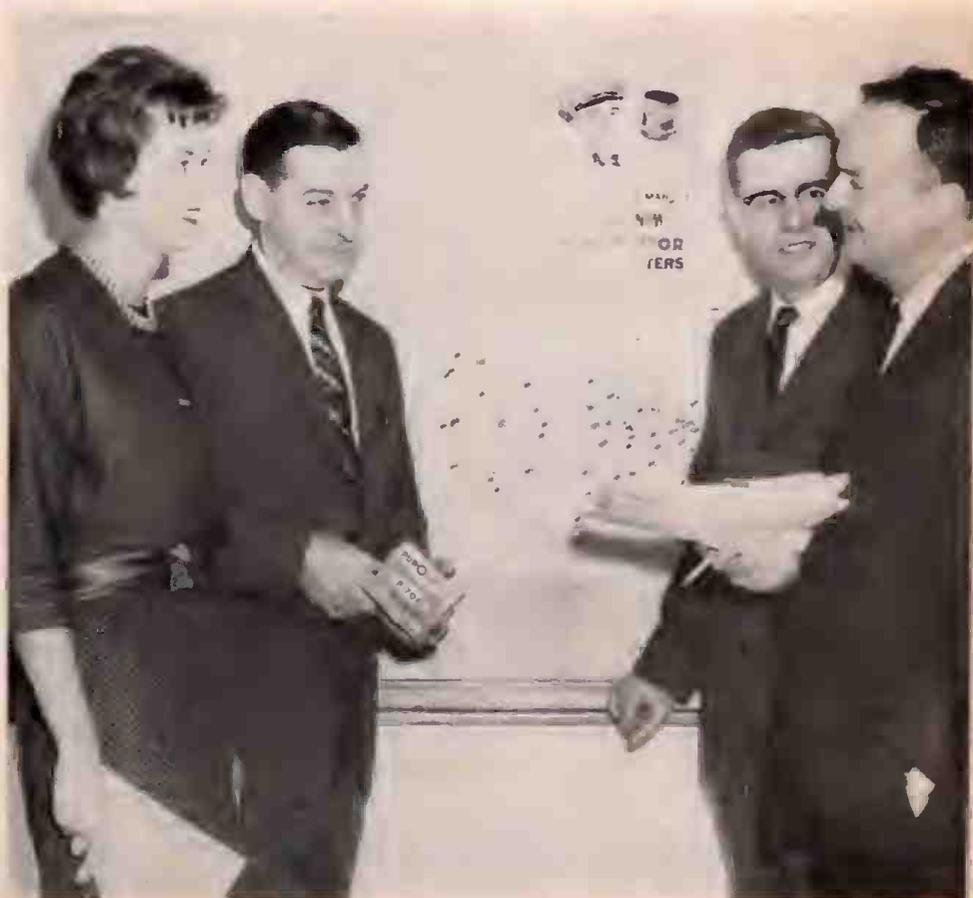
The Purolator oil filter has been a respected product among auto parts since it was used in the first Chrysler car 38 years ago. Since then it has always held its own, garnering 38 percent of competitive business

in 1960, the company reports.

But sales advanced only slightly more than the market grew without demonstrating the sensational gain Purolator knew was possible.

Last year, Purolator and Thompson executives examined the situation and decided to attack it with a change in advertising strategy. They decided that their ad campaigns of the past were no longer adaptable to changing marketing patterns.

George Clarke (r), a.e., tells J. Walter Thompson account group of latest station merchandising activities for Purolator oil filters. Listening are (l to r) Helen Davis, timebuyer; Ed Walker, account supervisor, and Meredith Conley, public relations.





John Puth, advertising and sales promotion manager for Purolator, joined firm in 1955, is on Automotive Ad Council.

"Analyzing our marketing structure," recalls Puth. "we concluded that Purolator sales are ultimately local. Obviously, then, our advertising should be the hardest-hitting on the local level, giving support to dealers who sell oil filters to the public."

The decision to use spot radio was based primarily on the medium's quality of "intrusiveness," according to Mr. Puth. "The agency and the client decided the story could not be told in print because of inherent disadvantages in matching the product and the medium."

Until this year, Purolator advertised nationally in a half-dozen consumer magazines and several trade publications. Network radio spots were bought on NBC *Monitor* spots two years ago, but were discontinued since the success of the first spot flight last spring.

Through agency use of product appeal in print ads, Puth says, "we learned that all forms ads evoked little if any emotional response in consumers. While looking

through a newspaper or magazine, the reader registers favorable emotional reaction to such products as cars, appliances, radios, television receivers or furniture.

"He identifies with these products his own material and social advancement. His pleasure in knowing and buying these products indicates he is moving ahead.

"But oil filters," maintains Clarke, "symbolically suggest to the car owner that he is standing still. By replacing a part, he acknowledges that he is not going anywhere."

On top of lesser status, Puth adds, the reader is further discouraged because print copy on oil filters is mechanical and dull.

Where could the company go from here? It needed a medium that was local, attention-getting and reached a large male audience. It needed to bring the dealer into the campaign personally, for the dealer was the person closest to the sale. And to reach the dealer, the company had to have merchandising and promotion assistance from within and from without.

Although network radio had been fairly successful, it was unable to provide for these local needs. The answer was spot.

In the spring flight (flights were scheduled to accompany the most popular oil-change months), Purolator bought minute and 30-second spots in 63 markets. It was a one-station buy except in heavily-populated urban centers.

"Stations were selected primarily for their ability to deliver a large male audience," says Helen Davis, JWT time buyer. "Frequencies ranged from 21 to 36 spots a week per market. The spring flight ran for nine weeks beginning March 1. Each station was asked to give merchandising support."

The first campaign went so well, according to Clarke, that the agency increased the markets from 63 to 81 in the second, which began July 1. It ran for seven weeks (two on the air, two off, two on, two off, two on,

two off; one on) in flights.

"When we ordered time for the second campaign," says Miss Davis, "we used data on the top 100 gasoline consumption counties from *Sales Management*. We selected most markets on the basis of gasoline sales; however, some were chosen according to Purolator marketing considerations."

To combat the low-interest product image, Purolator and the agency insisted that the commercials be delivered live (partially) and ad-libbed from a fact sheet by a top station "personality." His announcement was preceded and followed by a pre-recorded jingle.

Announcers were in on the pre-campaign visits to each station by the agency, too. In company with the representative, JWT executives visited every station in the campaign and played a four-minute taped presentation. It was written by Ed Rice, JWT executive director, in cooperation with Clifford J. Barborka Jr., then vice president, John Blair & Co. (now president, Better Broadcast Bureau Inc., New York).

The agency asked station sales execs to visit Purolator salesmen (there are 150) and oil company distributors who handle the Purolator filter. Announcers often participated in these meetings.

Purolator salesmen and oil company representatives were asked by the company to call on each dealer. Purolator filters are sold in 90,000 service centers, are distributed by 12,000 handlers throughout the country. Where they are not sold under the Purolator label they may be sold under a private label, such as Standard Oil's "Atlas" trade name. Two-thirds of the nation's oil companies handle Purolator products.

"After all," Clarke says, "we started the campaign on the premise that our sales are local. We had to have the cooperation of the dealer and arouse his interest. Not only were his customers exposed to the commercials; he was and so were his wife and children and neighbors."

A look at a Purolator commercial emphasizes the importance the company attaches to dealer involvement. Copy key is the phrase "Listen to the Man!"

MUSIC: Purolator
 Purolator
 Purolator filters
 Listen to the man
 Listen to the man
 When your service station man
 Says change the filter in your car
 He's doing you a favor
 Listen to the man
 Listen to the man
 Don't wait till later
 Get a new Purolator!

ANNCR: Yes, listen to the man! Your service station man is the expert on the care of your car. The next time you get your oil changed, and he suggests you change the filter, too—listen to the man—let him put in a new Purolator. Because if you're driving around with a clogged up oil filter, dangerous little pieces of grit and sludge are careening around your motor, scratching and cutting into bearings, rings and pistons. That sort of stuff can lead to big repair bills. So don't wait till later—get a new Purolator. It costs so little and can save you so much.

MUSIC: Don't wait till later
 Get a new Purolator!

The commercials woo the dealer as much or more than the customer. The reason is found in accessories competition pointed out by John Puth. "Our filter is in competition less with other filters than it is with other automotive parts. Spark plugs and batteries, for instance, are more frequently checked than the oil filter. If the customer forgets to ask for a

Continued on page 49



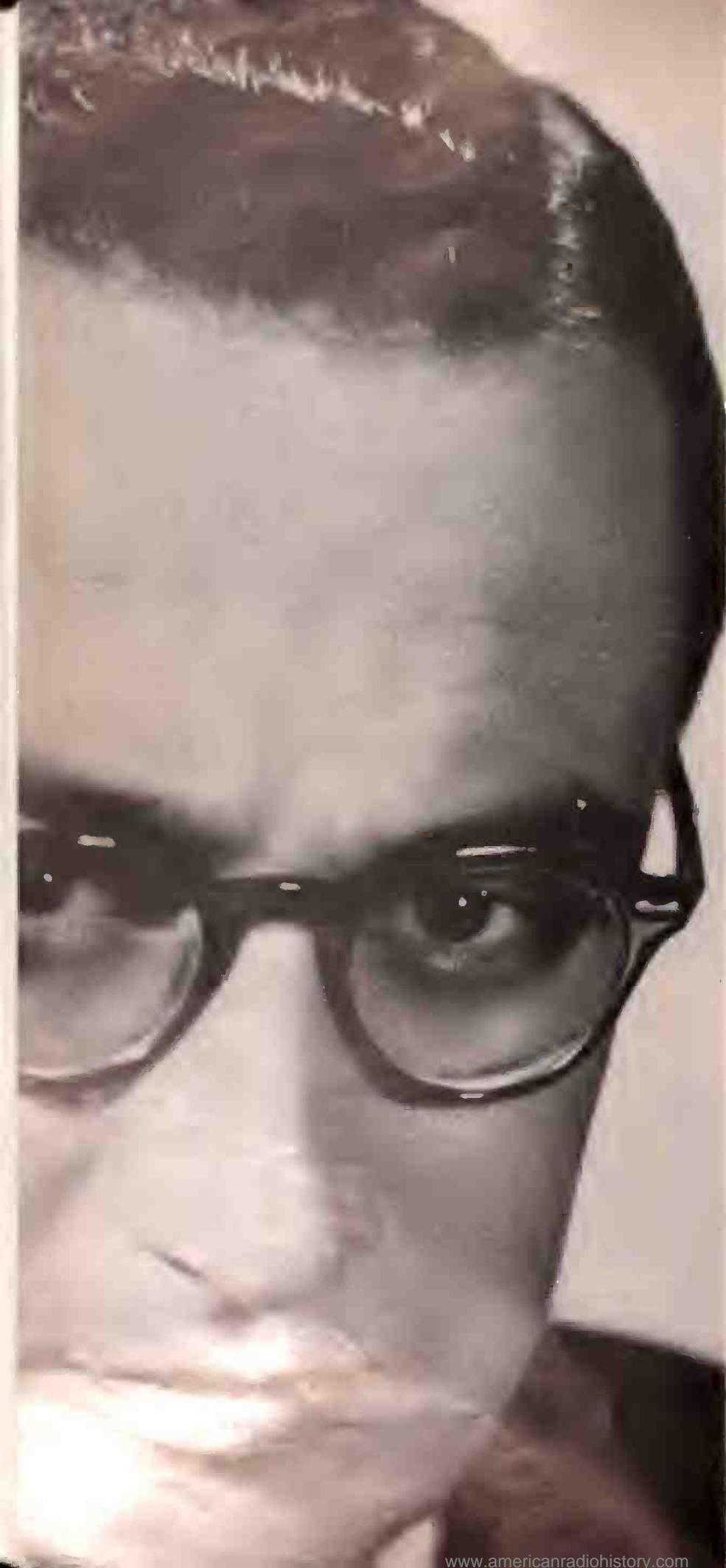
Announcer (l) agrees with James B. Lightburn, v.p., Purolator, that "now" is the time to change Purolator filters. Air personalities gave on-air and off-air support all over the country.



First Purolator billboard was unveiled on Route 130, Trenton, N.J., by Lightburn (l) and Puth. Billboard is one of 600 placed on major inter-city arteries to give visual impact to listener-motorists.

A 1915 Model T Ford is unique advertising vehicle used by San Francisco station to promote Purolator campaign. Del Gore, general sales manager, KGO, toured gas stations to remind dealers of Purolator air drive. His effort for client, are typical of 97 stations throughout the U.S. Rose Cantania turns the crank.





EVERYONE..

By Howard W. Coleman

*Promotion Director
WTCN Radio and Tv
Minneapolis, Minn.*

Howard Coleman jumped from a steady, lifetime opportunity job as a high school band instructor ("Not much pay, but the prestige was a great take-home item with the family") to editorship of a regional home magazine ("Going great 'til the publisher went south with the funds").

Joining NBC Chicago as a publicity writer for such network shows of that era as Ding Dong School, Zoo Parade, and Kukla, Fran and Ollic, Coleman retrospectively says he "survived five presidents in six years" while filling a variety of jobs. Among them: promotion manager for the debut of color tv in 1956 and, later, as station manager of the NBC 6 and 6 there, WMAQ Chicago.

Since then he's been a doctoral candidate in communications arts at Michigan State U. and a public speaker before civic, educational and business groups. His current theme on the PTA circuit: "We ain't as bad as all that!"

.. BUT EVERYONE IS A RADIO MUSIC EXPERT!

If you work with so-called music experts who think any musician since Sigmund Romberg is—at the very least—an existentialist, you'll sympathize with these memoirs of one radio station man. His legion, however, is manifold.

EVERYBODY knows about music on radio. Formulae for what to include in a typical half-hour of programming are in the files of every self-respecting rep firm, regional-to-medium ad agency and group operation headquarters in the country. They cover all program elements other than 12 one-minute announcements, a 30-second and a following id at the half-way point to accommodate some idiot who thinks he can get a message over in 10 seconds, an et of Smokey Bear, two fund appeals and an ad lib for the National Safety Council (The life you save may be your own—heh, heh, folks).

Well, *almost* everybody knows about music on radio.

And, even if you don't, it's no major trick to look deeply into your drink, jiggle the ice clockwise, and mutter something about "Top Twenty" or "Top Forty *plus* the Golden Memories platters" or (and this takes *two* jiggles clockwise, a silently-contemplated after-whirlpool and a worldly sigh) "Top Forty, with a dash of the memory-joggers, and for a bit of frosting, a touch of authentic Dixie—it's absolutely the end!"

But what of those middle-ground stations—non-formula if you will—from purely local, network-affiliated outlets all the way to 50,000 watters? What of the adult (uh-*dulht*, ay-dult or *ahh*-dolt depending on where you

live) musical teapots and their tune-ful fare?

They program their music, in my highly personal and possibly unfortunately educated opinion, in about 90 per cent of all cases by PMP.

What's a PMP? Personal Music Prejudice, that's what.

The kind of individualized statement of opinion that usually begins with "I don't know much about music, but I know what I like. . . ." The danger is that all too often the implied conclusion is ". . . but I know what the *peepul* like."

Now an instant disclaimer: this is not to deny the value of personal opinion, of seat-of-the-pants hunches or of experimental programming. But never forget that these hunches—the decisions made to back the musical, record the hit tune, or pick the pilot film that pulls the top Nielsen—are educated hunches.

Even the most professionally educated of hunch players gets the seat of his grey flannel overalls scorched in the course of his hunch playing. It's his batting average that dictates whether the overall label reads Brooks Brothers or Robert Hall.

But, returning to radio music and all the PMPs, I recall some PMPs I have known—men of broadcast authority who have had (but, by no small coincidence, no longer have) influence on and control of music programming.

There's the attorney who went on to large administrative things.

By dint of pulling the cart for the bass drum at a good college, he qualified himself to pass on the music programming of five of the largest stations in the country. "Use 'Gaslight Music,'" he "adult formulized," explaining that he had read a "most significant" trade story of a New York indie that did this with success.

Harrassed program managers 3,000 miles away never knew whether to play music of the Nineties, arrangements that made the lights flicker or to hire the pianist from the local branch of the Gaslight Club.

"Live music," the Tin Pan Alley bartender announced on another occasion (eyeing the budget of a staff orchestra), "can *never* be as good as recorded music. Just think of the wide range of really beautiful performances you have in your libraries—Guy Lombardo, Lawrence Welk, Wayne King, Lester Lanin. . ."

Or, consider the station executive who kept insisting that all he ever heard on his frequency was "uneven, sharp line, trapezoidal music." Not able to find anything he liked in over 50 selections auditioned for him, he finally announced: "Look, fellas, just get rid of these shapes that hurt and give me *round* music!"

(Five years later, in an alcoholic grotto near a network o&o, there is

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"Who's a grump?"



1. "Sorry, Jean, does it show that much? Fact is I'm at my wits' end with the campaign we designed to show the superiority of our medium.

2. "Sounds crazy but our problem is too much superiority — six sales points where we're clearly ahead. I run a dramatic ad on each point each month. But any one of the other points may be the biggest one to some of our prospects at that time.



3. "Remember the last ad you typed up? I tried covering all the points in that one but our story's too complicated to dramatize more than one point in an ad with real impact



4. "What's worrying me is that our prospects won't remember the other points of our story from one ad to the next. And the ones they forget may be the very reasons they buy some other medium. How can I cover all the points at once?"



5. "So that's why you've been grumpy! And your memory is short, too, Mr. Archer. A week ago you asked me to check the sources of requests for information. Quite a few people who said they wanted more information mentioned our one-point-at-a-time ads in SRDS. They wanted more than we gave them..."



7. With competent, strategically placed information in SRDS
YOU ARE THERE
selling by helping people buy.

SRDS Standard Rate & Data Service, Inc.
the national authority serving the media-buying function
C. Laury Botthof, President and Publisher
521 OLD ORCHARD ROAD, SKOKIE, ILL. • YORKTOWN 6-8500
SALE OFFICES - SKOKIE • NEW YORK • ATLANTA • LOS ANGELES





FACTS ON 'LIFE'

COMMERCIAL CLINIC

For most people on Madison Avenue, Monday morning is a dreary time filled with yawns and drooping eyelids, but for a small group at Young & Rubicam, the first day of the week may find them involved in a strange variety of activities.

These chores range from simulating the yells of a screaming mob of aborigines attacking a group of missionaries in Afghanistan to chatting on the phone with Marilyn Monroe.

This all occurs in the course of a normal Monday in the life of the men and women at Y&R who write and produce commercials for *Life* magazine. Creating commercials for *Life* involves one of the toughest grinds in the industry.

Each week an average of four new commercials, three minutes and one 30-second, strike the radio waves plugging the magazine. All the commercials are written, recorded and approved by the client during a span of about eight hours on Monday from 10 to 6. This includes time off for lunch.

"*Life* magazine is a strange product," says Walt Eckley, production chief at Y&R, "because it keeps changing from week to week." This wasn't always the case. Several years ago, the magazine ran institutional commercials that contained the same copy throughout a particular flight.

But two years ago, the magazine decided to add some life to its radio commercials. *Life* worked out a schedule with the agency that enabled it to hit the public with a new series of commercials each week, plugging the articles in the current issue.

The schedule that evolved resulted in what might be a unique situation in advertising. "This probably is the only place in the industry where the client never sees the copy before it's recorded," says Sam Miller, copy-

writer for the commercials. "The client doesn't have any idea what we're going to tape."

The first the people at *Life* hear the commercial is about 5 on Monday afternoon. A direct line is hooked up from the recording studio to the offices of Bill Sherman, assistant to the promotion manager at the magazine.

After the initial hearing, Sherman may suggest changing certain words or phrases or altering the speed of delivery. The tapes are immediately patched up according to his instructions and then wired directly to the CBS and NBC networks. They hit the air Tuesday morning at 6:30.

At present, the commercials are running on CBS owned stations in seven major cities. However, according to Miller, the magazine has in the past, and will probably in the future, increase the schedule to cover the entire CBS and NBC networks.

The announcements are broadcast early in the morning from 6:30 to 8:30 to catch the family while eating breakfast and in the early evening from 5:30 to 8:30 when everyone is munching dinner. The commercials are aired around news programs, at the rate of about 40 per week for each market.

Miller receives his first inkling of what is appearing in the next issue on Thursday mornings when he attends a meeting between the *Life* editorial and promotional staffs.

But, as Miller says, "the meeting only gives me a rough idea of the next issue. I usually take my notes home over the weekend, and think about it a lot, but I don't get much written. The late news breaks—the Berlins, the Laoses, the Khrushchevs come in late—and I really can't get started until Monday morning when we get a full set of proofs from their plant in Chicago."

Miller gets the proofs around 10 or 11, and at 2 he, Eckley, an announcer, an actor or two, and two assistants set up shop in the recording studio.

While the recording session proceeds, Miller is still rewriting, not only to cut for time but also to revise content. Everyone chips in with suggestions and it quickly turns into a coffee klatch.

During the past two years, the commercials have contained the actual voices of people like Harry Truman, Bob Hope and Marilyn Monroe and many sounds in the news including a St. Patrick's Day parade and Princess Margaret's wedding.

In a recent broadcast, an actor imitated the voice of a Nashville divorce lawyer who was quoted from a recent *Life* series on "Love and Marriage."

In a raspy drawl, he began: "Some of the most hopeless marriages I've ever seen come from too much drinking. A couple goes out for a date and wakes up to find out they've been married—though they can't remember why or where." At this point the announcer booms in: "That's a quote from Jack Norman Sr., of Nashville, Tenn.—one of the nation's busiest divorce lawyers who this week talks about divorce in Part 3 of *Life* magazine's series on love and marriage."

The drawl picks up again: "Divorce can come to anybody. In my years I've seen 'em all—society ladies, scrubwomen—even had a fourteen year old girl want a divorce—I can tell you these case histories don't make pretty reading. One big trouble is, too many people get married these days for the wrong reason. It's remarkable how many girls marry a man they don't love just to spite another man." A quick plug for *Life* winds up the minute. ■

SEE YOU IN JANUARY

That's when the new-style, new-year version of U. S. RADIO will make its debut, complete as a specialized service designed to prove radio's unique greatness and values to agencies, advertisers, and broadcasters.

U. S. RADIO becomes a bi-monthly publication then, designed, researched and written for the busy advertising professional who wants in-depth reporting and analysis on vital topics in easy-to-read form. This October/November edition of U. S. RADIO marks its end as a monthly magazine in this form.

Among the new all-industry, all-advertiser reports now being readied for you:

- Industry studies on the Image Of Radio, on the growing need for and importance of automation, on the many program and commercial services which make modern radio operative and effective.
- Advertising studies on radio's most important advertisers — the gasoline and oil companies, drug and toiletries, food products and supermarkets.

The new U. S. RADIO will be distributed free to all SPONSOR subscribers. Extra copies will be available at \$1.00 each.

**LOOK FOR U.S. RADIO'S NEW LOOK ...
STARTING WITH A LATE JANUARY EDITION**

Agencies

Hy Schneider, an associate director of merchandising at Lennen & Newell, New York, since 1958, named an account executive on the Benrus Watch Co. account . . . Louis Meisel moves to the Charles Jay Co. New York, as executive v.p. in charge of a new package goods division specializing in the food and drug field. . . Donald Daigh appointed writer-producer in the creative radio and television department of the D'Arcy Advertising Co., New York. . . John E. Sutton, formerly of Grant Advertising, joins BBDO, New York, as an account executive on the New York Telephone Co. account. . . Keith Holden promoted to the post of assistant director of the radio and television department at W. E. Long Advertising, Chicago. . . Jane M. Sarin elected a v.p. of Eldridge Advertising, Trenton, New Jersey. . . Robert M. O'Brien moves over from BBDO to join DCS&S as a field account exec on the Jackson Brewing Co. account. O'Brien is based in Dallas. . . James F. Ryan, a v.p. and account supervisor at Donahue & Coe, New York, elected a member of the agency's board of directors. . . Al Cosentino, formerly at Benton & Bowles, named traffic manager at Papert, Koenig, Lois, New York.

Representatives

Robert L. Stricklin terminates his association with the Kenyon Brown Stations and takes over as manager of the Los Angeles Western Sales Division of Forjoe & Co. . . Roger Sheldon promoted to the position of mid-western radio sales manager of Adam Young, Chicago. . . In another move at Adam Young, Peter S. LaBruzzo joins the firm's radio sales staff. . . William L. Lauer appointed manager of the Detroit national sales office for WNEW New York. . . Bill Meyer added to the sales staff of Torbet, Allen & Crane's Los Angeles office. . . Four new sales executives added to the new RKO General national sales division: Edwin C. Metcalfe and Robert L. Fox set up shop in Los Angeles and Calvin Copsy and Alfred Racco did likewise in San Francisco. . . Thomas P. White appointed ac-

count executive of Adam Young, New York. . . Richard E. Charlton named manager of the Chicago office of the Henry I. Christal Co. . . James M. McMullin appointed a radio account executive in the New York office of Advertising Time Sales. . . S. James Matchett joins the sales staff of Robert E. Eastman & Co's Chicago office.

Stations

Sam Sherwood, air personality at KDWB Minneapolis-St. Paul, appointed program director of the outlet. . . Three changes at KNX Hollywood, flagship station for the CBS Radio Pacific Network: Frank Oxarart Jr. promoted to the position of national sales representative for both the Pacific network and KNX; Sherril Hops becomes promotion and merchandising manager for the station; and Hank Weiss, national sales representative for KNX and the Pacific network, moves to the post of account executive. . . James A. Beatty takes over as manager of merchandising for WNBC New York. . . W. Emerson Rhodes joins WSAI Cincinnati as community relations director. . . Arthur Sobelman joins KLIV San Jose as sales manager. . . Robert A. Hinners takes over as v.p. and station manager at WWIL and WWIL-FM Fort Lauderdale. . . John E. Donofrio moves in as general manager of WPFM Providence. . . George W. Cyr appointed director of programing and operations for WGBI Scranton-Wilkes Barre. . . Herbert W. Crosby promoted to the position of sales manager of WCSH Portland, Me. . . Gerry Desmond, air personality at WEOK Poughkeepsie, N.Y. named program director of the station. . . Two changes at WMGM New York: Arthur J. Wander named assistant to the director and Rick Sklar appointed program director. . . Murrell Foster named manager of KFMN-FM Abilene. . . Bill Jones appointed program manager of KRAK Sacramento. . . W. W. Connell named program director at KXOK St. Louis. . . Arthur H. Simmers moves from WWIZ Lorain, Ohio to the post of commercial manager at WQSR Syracuse. . . Gene Reynolds appointed manager of KFSA Fort Smith, Ark. . . Three changes at KNUZ and its affiliate KQUE-FM: Jim Scott named

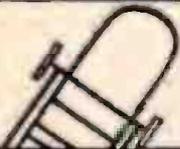
commercial manager of the fin outlet; Forrest Patton, former commercial manager for KNUZ and KQUE, appointed to the post of director of sales for both stations; and Weeb Hunt, program director for the fin stations, named to the post of program director for KQUE. . . Hal Hirschmann named sales manager of KROD El Paso. . . Robert Knox moves into the newly created post of director of broadcast standards and public affairs at WIBG Philadelphia. . . Phil Leopold trots over from WINS New York to take over as director of sales development and advertising at WABC New York. . . Gene Roper appointed headquarters program advisor for RKO General Inc.

Industry

William J. Callahan Jr. of SSC&B re-elected president of the Marketing Research Trade Assn. . . Graf-ton P. Tanquary, director of marketing for the Component Group of Litton Industries at Los Angeles, named chairman of the RF Transmission Components Section of the Electronic Industries Assn. . . George Woolery, director of public relations for Playhouse Pictures, named publicity chairman of the second annual International Broadcast- ing Awards competition, sponsored by the Hollywood Advertising Club. . . Robert W. Bledsoe and Eugene L. Reilly started Marketing Strategy Inc., a new market and consumer research organization with office in Detroit, New York and Los Angeles. . . David A. Negrey appointed western regional sales manager of the Olympic Radio and Television Sales Corp. . . Robert Mensch appointed national supervisor of sales for the Sony Corp. of America. . . Robert W. Carr appointed manager of product development at Shure Brothers Inc., Evanston, Ill. . . Two new executive positions created at ITA Electronics Corp.: Joseph Novik becomes a v.p. and ITA's executive representative in Washington, D.C., and Eliot S. Baker also becomes a v.p. and the firm's industrial and government sales manager. . . Quentin L. Harvell, formerly director of market research and promotion for the Indian Jute Mill Assn., named assistant to the president of the Advertising Federation of America. ■

**WTIC -
POLITZ STUDY*
TAKES A NEW
AND CLOSER
LOOK AT
RADIO LISTENERS
IN RICH, RICH
SOUTHERN
NEW ENGLAND**

* YOU, TOO, MAY TAKE A LONG
LOOK AT THIS IN-DEPTH
AUDIENCE SURVEY. JUST
CALL YOUR NEAREST HENRY
CHRISTAL OFFICE



DINING
at New York's elegant
MALMAISON
is a delightful experience



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RESERVATIONS INVITED

BY THE PHONE CALL 687-5144

PLEASE VISIT - CAMEO CLUB



NAMES & FACES



Robert R. Pauley, vice president in charge of ABC Radio network, has been elected president of ABC Radio. Pauley is a long-time veteran in the area of broadcasting and advertising. After he joined ABC in 1957 as an account executive, Pauley rose rapidly in the ranks. He was named eastern sales manager in 1959 and became vice president in charge of the network last year. Previously, Pauley worked as an account executive for the CBS and NBC radio networks, WOR New York and Benton & Bowles, New York. According to Simon B. Siegel, executive vice president of American Broadcasting-Paramount Theatres, owner of ABC, Pauley's leadership is one of the primary reasons for the network's 30 percent increase in sales over last year.



Frank G. Boehm, one of the pioneers in the development of modern research techniques in the radio field, has been appointed director of research and promotion for the national sales division of RKO General Inc. Boehm has shown a rapid rise in the broadcasting field. As late as 1953, he was working as a guide for NBC, conducting tours through the network's New York offices. From there, Boehm moved to ABC Television as a member of the research department and in 1956 he joined Adam Young Inc., New York. One year later, Boehm was made v.p. and director of research, promotion, and advertising for the company. During his five-year tenure with Adam Young, he developed research techniques that helped clarify the scope of the radio audience.



Vincent T. Wasilewski, a member of the staff of the NAB for the past 12 years, has been appointed the organization's executive vice president. In his new position, Wasilewski becomes the chief administrative officer under NAB President LeRoy Collins and will act in the president's absence. Wasilewski joined the NAB's legal staff in 1949 and rose quickly in the organization. He was named chief counsel in 1953, government relations manager in 1955, and was promoted to the rank of vice president in 1960. In announcing Wasilewski's appointment, Collins praised the new executive officer for "his conspicuous competence in the area of government relations, his intimate understanding of the broad range of political problems confronting broadcasters and his fine leadership qualities."



Lawrence W. Bruff, director of advertising for Liggett & Myers, has been elected vice president in charge of advertising for the cigarette company. Bruff has served as director of advertising since 1953. Liggett & Myers is an important user of radio, having poured in an estimated \$2.5 million in spot radio last year, primarily for the company's Chesterfield and L&M brands. However, the company has been faced with slipping sales and recently shifted its Chesterfield, Duke and Oasis accounts from

McCann-Erickson Inc. and its L&M account from Dancer-Fitzgerald-Sample to J. Walter Thompson Inc., New York. This move, coupled with Bruff's promotion, could foretell a change in overall advertising strategy.



John W. Kluge, president of Metromedia Inc., has announced the purchase of another radio station in his firm's growing list of holdings. Kluge, the driving force behind one of the country's fastest growing broadcasting groups, bought KMBC Kansas City, Mo., bringing to ten the number of stations under Metromedia control. Kluge's broadcast experience spans a period of 14 years. During that time, he has been connected with ten different broadcasting concerns, holding positions ranging from

president and partner to major stockholder. In 1959, Kluge purchased controlling interest in Metropolitan Broadcasting Corp., which became a division of Metromedia. In less than a year after Kluge took over, Metropolitan doubled the number of its stations.



Robert Richer, who feels that the future of fm lies in highly specialized programming, has formed Robert Richer Representatives, New York, a new firm that will rep stations broadcasting only modern jazz. It's Richer's idea that fm stations broadcasting a balanced format will be suffocated by stronger am outlets. The answer, says Richer, is strict specialization. Richer picked modern jazz as his specialty because it is a field that "has a future and has not been fully exploited." Richer contends

that modern jazz programming reaches more of fm's high income audience than any other form of fm programming. He formerly created and produced a jazz program on the ABC Radio network, headed national sales for Riverside Records, and sold radio for Adam Young Inc.

HOW we can offer you

PROVEN RESULTS*

with these

TELE-BROADCASTER STATIONS

IN Hartford - **WPOP**
(CONNECTICUT)

IN Kansas City - **KUDL**

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

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

- ★ TOP RATINGS. IN AUDIENCE
- ★ MORE LISTENERS PER DOLLAR
- ★ SPONSOR PREFERENCE AFTER TRYING "BOTH" STATIONS

BECAUSE WE PROGRAM TO PLEASE LISTENERS AND TO PROMOTE SALES

For facts & figures CALL
A TELE-BROADCASTER STATION



INTRODUCING THE NEW **DRYDEN-EAST** HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager
ORegon 9-3900

TIMEBUYS

Continued from page 11

midwestern state. The goal involves using radio and newspapers to follow with "rifle-shot precision on the heels" of 10 European travel specialists who, with representatives of Icelandic and the Colton agency, will tour 120 cities and towns in Wisconsin. According to the agency, the success of this campaign will determine its radio plans for the future. W. J. McDonald is the contact.

P. LORILLARD CO.

Agency: *Lennen & Newell, New York*

Product: YORK CIGARETTES

With the introduction of its new "imperial" size brand, Lorillard is running heavy saturation test campaigns on radio in New York and Chicago. Radio plans for the future, however, are still in the planning stage. According to the company, the York brand features the first increase in cigarette length since the king-size smoke was introduced in 1938. The present radio drives are based on the pitch: "York . . . the first imperial size cigarette . . . uses its imperial length instead of a filter to make rich tobaccos taste mild and smooth." Herb Zeltner is the contact.

MORTON MANUFACTURING CORP.

Agency: *Lawrence G. Gumbiner, New York*

Product: CHAIR STICK PRODUCTS

With frigid weather rapidly approaching, the lip and hand product opens its annual campaign at the end of this month. The promotion will infiltrate the top 50 markets. Frequencies for the one-minute commercials will vary from 10 to 30 per week. Anita Wasserman is the timebuyer.

PARKER GAMES

Agency: *Badger, Browning, Boston*

A five-week campaign that will run through Christmas will probably be completed during the middle of next month in the game market. A substantial number of markets through the country will carry the campaign.

PHARMACO INC.

Agency: *N. W. Ayer & Son, Philadelphia*

Product: FEEN-A-MINT

A 13-week campaign that will run to the end of the year is presently burrowing the country for the chewing gum helper. Announcements are being broadcast in 70 markets—the majority of them targeted at the Negro audience.

U.S. TOBACCO

Agency: *Donahue & Coe, New York*

Product: MODEL FIVE TOBACCO

The country's ninth largest tobacco manufacturer begins a series of three flights at the latter part of this month involving about 40 to 50 markets. The flights will be run as follows: October 30 for three weeks; December 6 through December 12; and December 18 through December 22. About two stations per market will carry the one-minute ets. Phil Brooks is the timebuyer.

VICK CHEMICAL CO.

Agency: *Morse International*

Product: MEDICATED COUGH DROPS

Vick's cough drop product will saturate a number of markets scattered around the country beginning in the early days of next month. The drive will extend for approximately ten weeks. Mary Ellen Clark is the timebuyer.

WHEATENA CORP.

Agency: *Charles W. Hoyt, New York*

Product: WHEATENA CEREAL

The cereal producer is currently peppering about 20 markets throughout the country in the first flight in a series of two. The present flight, utilizing about 40 stations, will run through November. Frequencies range from 5 to 25 commercials per week, depending on the size of the market. The announcements are broadcast during late morning hours to capture the housewife. The second flight picks up at the beginning of next year and will run for six weeks. Doug Himmitt is the timebuyer. ■

LETTERS

Continued from page 12

A BIRD AT HOME . . .

August issue crows . . . "Motorola gives heavy billboard promotion to its fm radios." So this is wonderful? I'd say most of the effort is wasted since the average motorist, if he does see the billboard, little knows or cares about fm.

Motorola would be better using fm radio to promote car sets to the very people who like and listen to fm at home, and are more likely to be encouraged to extend their enjoyment to their car riding.

A. A. McDERMOTT
Radio & Television Sales Inc.
Toronto

BIG VOICE ON LOCAL ISSUES

Compared to newspapers, the arch competitor of broadcasting, radio has been singularly gutless in failing to avail itself of the powerful area of influence it enjoys in other fields, namely, commercial.

I disagree with certain aspects of your article, *How stations show leadership by taking sides* (U. S. RADIO, July 1961). Taking a position is most certainly the heart of editorializing. Yet one need not always approach an editorial with the thought in mind, "Am I qualified to launch a crusade on this subject?" such as your article implied. Some of the most enthusiastic response I have had has been on certain local human interest comments, certainly of less importance than a major public issue as such.

If one waits for a great issue to emerge before he comments, he will be sharply limited in the frequency of occasion to comment. My editorials have been praised on the requirements of a five-day week schedule and a self-imposed limit of 90 seconds per editorial. If a subject is too involved to cover in 90 seconds I write a "series" which is aired until the subject is covered. Exercising a sharp discipline of verbiage, the most any subject has required so far is a series of three in order to cover it.

Using established communication practices, I tape each editorial and air it four times on the day of its scheduling. Equal time for comment or opposing opinion is offered each day. So far, only one party has availed itself of this privilege. The question has been asked: "How in the

world do you find enough subjects to fill a Monday through Friday daily schedule of editorials?" The answer: Within a few weeks of the beginning, citizens of my community have phoned, written or approached me personally with more things to write about than I have energy.

Granted, an editorial writer must be a fairly prolific writer to tackle the chore, but if we broadcasters aren't in the communications business, then how else can you better define it? This may emerge as a new requirement for the successful broadcaster. If so, this is an advantage to people of my particular aptitude.

The impact on my community has been very gratifying. No one issue I have presented has exploded into a world-shaking movement. But, conversely, I have rarely broadcast an editorial that hasn't drawn some comment. And in a city with only one newspaper and therefore only one editorial point of view, we have had a most pleasant reaction from the public at large and the commercial community for our initiative in challenging that newspaper on issues that we feel are especially biased and poorly presented.

WIN MARKS
Manager
KBOY
Medford, Ore.

EXPOSING THE PROOFREADER

Your September issue featuring *Radio in the Public Interest* was indeed impressive. However, we were saddened to find WWDC Washington listed in the "no" column under the question "Does the station air editorials?"

Indeed we do—about 10 a day, seven days a week, fifty-two weeks a year—ever since 1958. In fact I have talked on broadcast editorializing to several state broadcasters' associations and at the Westinghouse Conference on Public Service in San Francisco.

So please correct the impression that WWDC is not an editorialist.

BEN STROUSE
President
WWDC Washington, D.C.

LIKES HIS WORK

The article on editorializing in your August issue is very interesting. I cannot understand, however, why KVOO (Tulsa) is not listed among the stations that editorialize.

We have been doing a daily edi-

torial since July 1959. My editorials have been highly successful. Several have appeared in the Congressional Record. Community groups have organized as a result of two editorials. Daily mail and calls concerning my editorials almost constitute a "second" job at the office.

Editorial subjects run from local to state, national and international matters. I write and present them twice daily, 7:15 a.m. and a repeat at 12:15 p.m. The average length is two minutes.

Keep up the good work for radio!

GUSTAV K. BRANDBOG
V.P. and General Manager
K100 Tulsa

GROWING UP IN GRAND JUNCTION

I have read with great interest your excellent article on broadcast editorializing. I agree wholeheartedly with your own editorial on the subject *The Chance to Be a Man* (August 1961).

I couldn't help but think how the article fits the history of KREX (Grand Junction, Colo.) and station owner Rex Howell. He was probably the first Colorado broadcaster to editorialize. He did it in defiance of J. Lawrence Fly's edict of the forties. He was in the forefront of the fight to establish broadcasters' rights to express editorial opinion (Mayflower Decision).

Your article will do much to encourage alert broadcasters to speak their minds on controversial issues and gain the awakened "sense of new responsibilities." If enough broadcasters respond, radio will truly provide a whole new dimension of service.

ROY H. ADAMSON
Secretary-Treasurer
Western Slope Broadcasting Co.
Grand Junction, Colo.

BEN F. WAPLE
Acting Secretary
FCC
Washington, D.C.

FIRST, BUT NOT LEAST

(Ed. note: The following letter from the FCC is in reply to a U.S. RADIO query on the first fm station licensed which is still in operation.) Commission records show the following information on the currently operating fm broadcast stations in the U.S.

Call letters: WJBO-FM; location: Baton Rouge, La.; date application for license filed: June 12, 1941; date application for license granted: November 18, 1942.

WWSW-FM Pittsburgh; August 28, 1941; May 20, 1942.

WWJ-FM Detroit; October 16, 1941; March 23, 1943.

WEFM Chicago; October 17, 1941; January 15, 1942.

WHFM Rochester, N.Y.; October 23, 1941; January 29, 1942.

WFIL-FM Philadelphia; March 13, 1942; September 9, 1942.

WGFM Schenectady, N.Y.; July 22, 1942; September 9, 1942.

As can be determined from the above tabulation, WEFM Chicago was the first and thus the oldest licensed operating station; WHFM Rochester was the second licensed operating station; WWSW Pittsburgh was the third, and so on.

The commission records readily available do not indicate the date any of the stations actually were authorized to begin broadcasting after applications for licenses were filed. However, in most cases at that time, authority was given almost immediately upon the filing of an application for a license to operate.

KEEP YOUR EAR ON . . .

RADIO PULSEBEAT NEWS

Bringing the news sounds of the nation ALIVE!

—SOUNDS THAT ATTRACT LISTENERS

AND RING CASH REGISTERS—

JOIN THE GROWING RPN FAMILY OF STATIONS NOW!

RADIO PULSEBEAT NEWS

153 - 27 Hillside Ave., Jamaica 32, N. Y.

AX 1-4320 (For Sample Feed—AX 1-6677)

RADIO HIGHLIGHTS: 1957-'61

IN the last five years of the Fabulous Fifties, radio behaved like a middle-aged matron losing youth and vitality to a newer, more glamorous coquette.

But in the five years since 1956, the 41-year-old lady has gathered style and confidence after a good look in the mirror of self-appraisal and soul-searching.

What radio contemplated from the looking glass she accepted and turned to her advantage. The mark of her maturity was her ability to change and develop a more modern identity and purpose.

How has radio's uplifting been reflected in the industry and in the country in the past five years?

The answer can be taken from the pages of U. S. RADIO since its first issue in October 1957—four years ago. With its birth U. S. RADIO became the first all-radio book since the entrance of television to the broadcast triangle. Each monthly issue of the past four years followed radio's performance and closely examined her conscience. Qualities that were uniquely her own were revealed for the industry at large.

Radio has, more than anything else, grown more independent and more responsible in the past four years than at any time in her history. The last vestiges of network respectability and potency were no longer great needs for the support of great stations. Radio learned to be her own boss of the way she spent her time. With the heyday of radio network entertainment behind her, she changed her ways to accommodate her community, for that was where she lived and worked.

Days of daring

Her changes were experimental and perhaps a little daring, but so far have contributed to the health and economy of both independents and network affiliates.

This is apparent in the growth of radio's sales. In 1957, radio grossed \$57,600,000. By 1959, sales jumped to \$69,114,000. FCC figures for 1960 will be available in November, 1961. The 1961 figures are expected to show a further increase.

ous year. Sales remained steady and advanced slightly during recession-fraught 1958. But in 1959, radio registered an even greater growth: sales went from \$541,665,000 to \$609,114,000—a \$67.5 million gain.

Behind the steady increase in billings have been the steady growth of both local radio and national spot radio, pushed by the determination of radio men across the country.

The three areas of greatest change have been programing, sales and sales promotion. Spot billing centralization is a recent fourth, but it awaits a dry run.

Important areas where some broadcasters and agencies contend there has been a lag, however, have been audience research, market analysis and rate structure.

Formula radio programing, vertical programing and news information reached solid ground in 1957.

To each his own

Harbinger of industry mood was the move in 1956-57 by Westinghouse Broadcasting Co. to program its radio stations independently. It withdrew the network contracts of its five radio stations.

WBC was neither alone nor first in its sudden change that so arrested the attention of broadcasting. A pioneer in successful independent programing in the early '50s was WNEW New York. As did other large market stations, WNEW proved that network affiliation was not needed to reach the gold at the end of the radio rainbow. Other important stations to adapt to the new sound were those of Storer Broadcasting Co., Plough Inc., MacLendon Co., Storz Broadcasting Co., and others. They threw the weight of their group holdings behind new ventures in radio programing. They reported their own national and international news; they began a constant, responsible policy of editorializing on issues vital to the community and to the country; and they felt the pulse of their markets to learn what people wanted to hear. And, most important, they learned that these approaches to modern programing were exciting, challenging and rewarding.

Networks, too, by 1957 had made some changes of their own. Programing followed the music-news-entertainment cycle that indies had found so popular. NBC led the way with the introduction of *Monitor* and *News on the Hour*. CBS later followed with *Dimension*, and ABC offered *Flair*—news and entertainment features sprinkled between waves of music.

Networks have been responsible, too, for many of the innovations in sales since 1957. NBC again became the instigator when it introduced the magazine concept—participation by several advertisers in sponsorship of a single program. The network reduced the number of option time hours accorded its affiliates.

Stations responded with studied approval, but the eventual success of the system led the other networks to follow suit. CBS presented its new Program Consolidation Plan (PCP), Mutual eliminated most of its option time but network news, and ABC offered modified program plans to its stations.

Fm made its greatest strides since the end of World War II. Fm stations have gone on the air faster than am stations, now number around 1,000 or nearly doubled since 1957. As recently as 1958, several major rep firms considered fm a medium ripe for national sales. And a dozen new rep firms sprang up for fm representation. Coupling their national sales strength with program promotion, many reps instituted quasi-network operations among their stations.

Forecast: Boom

Radio away from the home has developed more muscle in the past five years. The greatest strength has been felt in production and sales of transistors and portables, according to the EIA. 1960 was the biggest year for production since 1947-48.

As radio continues to grow in the Sixties, she is accompanied by the forecast of a national economic boom. She will ride the crest of increasing sales with a new attitude. Gone is the old threat of her younger tv sister. Radio has achieved her own personality and style. She has more individuality, more mobility, more flexibility than in her youth.

STEREO: BIGGEST RADIO BREAKTHROUGH IN DECADE

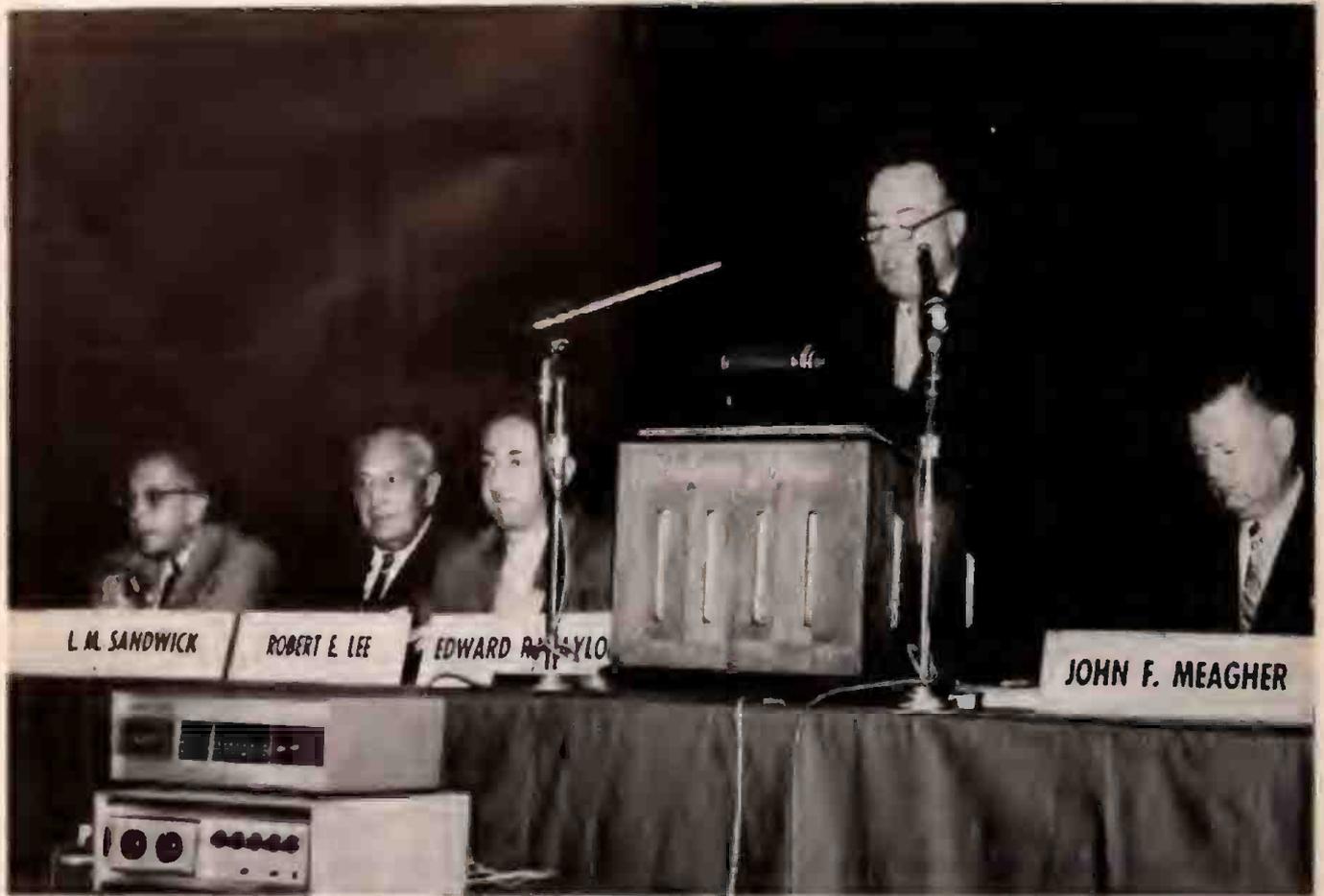
L. M. Sandwick, v.p. of Pilot Radio Corp. and chairman of Electronic Industries Assoc. phono division, writes how stereo will build vast audiences, push set sales

Author L. M. Sandwick, second from right, is shown with group attending a Pilot Radio Corp. national sales meeting. He's giving citation to a recent winner, Miss Gladys Hauff of the Baldwin Piano Co. Pilot, located in Long Island City, makes stereophonic high fidelity components and component consoles.

THE report and order authorizing fm stereo broadcasts which the Federal Communications Commission released on April 19 is a key decision, perhaps the most significant in the last 10 years.

The decision sets standards for a new broadcast service of great merit and importance and hence provides the solid foundation necessary to a long, uninterrupted period of growth in sales of home entertainment products. It naturally follows that sustained sales of fm stereo receivers and adapters will insure comparable growth in the size and loyalty of the listening audience for fm broadcasters who provide stereophonic broadcasting service to the public.





Stereo panel earlier this summer featured Pilot's v.p., L. M. Sandwick, second from left, with such colleagues as NAB v.p., John Meagher, FCC Commissioner Robert Lee. It was featured during EIA symposium at National Assoc. of Music Merchants.

Several fundamental buying inducements are now present for the first time in consequence of the fm stereo decision.

First and foremost is the "something for nothing" buying motive which this decision unleashes. The public, still largely unaware of the increased listening pleasure which stereo provides, now has the strongest possible reason to investigate, namely the inducement of high fidelity stereophonic broadcasts on fm at no expense beyond the cost of equipment.

Free programming is a powerful buying factor as proved by the experience of the record industry which today, three and one-half years after the announcement of the stereo system, has replaced the market with a flood of stereo records. The broadcast industry, however, has not taken advantage of the broadcast medium to the extent that it should. It is time to take advantage of the broadcast medium to the extent that it should.

has been manufactured for over two years.

The stereo record will fully come into its own, particularly in the fields of populars, show tunes, and light classics, when the public hears this music over fm stereo and wants to own it.

A second fundamental factor necessary to growth of audio equipment sales, which the advent of fm stereo broadcasts sets in motion, is the unrealized potential. The market for fm receivers and associated audio equipment is far from saturated even though the industry produced over 1,500,000 fm sets in 1960.

It might be argued that fm broadcasting and receiving equipment are nothing new. Both have been available for the last 13 years.

Why, therefore, do considerably less than 10% of our homes possess even one fm receiver whereas the majority of Americans have gone on buying am receivers or tuners to the

point where the majority of homes have two to five am sets?

The answer is this: Up to now fm has not offered enough differences to persuade the public generally to pay the price premium involved in purchasing fm receiving equipment. Centrally the quality of fm monaural listening has always been demonstrably superior provided the program material the station put on the air was of high fidelity quality.

But many fm licensees have broadcast the identical program material on fm as on their am band. This widespread pattern of mediocre fm programming has held back the growth of the market for fm receivers and associated audio equipment perhaps more effectively than any other factor. Why purchase high quality equipment if inferior program material prevents the enjoyment of it?

It is at this point that the fm

stereo decision will prove decisive. At long last manufacturers of audio equipment and their dealers have a tangible, demonstrable, exciting and exclusive program source to back up their claims for the superiority of fm receivers.

The FCC's report and order permitting fm stereophonic broadcasts on a multiplex basis provides the final link in stereo programing. It thus sets the stage for tremendous growth in the audio equipment business provided we manufacturers make a clean break with our traditionally short-sighted "fast buck" dog-eat-dog thinking of the past; and continue to act constructively and in concert to indoctrinate our dealers and to convey accurate information to the buying public about fm stereo.

That this is not impractical pie-in-the-sky idealism is proved by the events of the last three months.

The Federal Communications Commission announced its historic fm stereo decision on April 19. On May 24 the Consumer Products Div. of the Electronic Industries Assn. approved the recommendation of its radio section that the EIA proceed immediately to prepare, print and distribute a fact book on fm stereo.

Less than 60 days later copies of this booklet, "A New World of Broadcast Sound," were in the mail to every fm broadcaster, to 4,600 distributors and to 37,500 dealers in radio and audio products.

Simultaneously the manufacturer members of EIA took several other significant steps to help fm stereo get started swiftly and smoothly.

At its July meeting, EIA's radio section voted unanimously to use the term "fm stereo" in advertising and promoting this new broadcasting art, and thus minimize public confusion already manifesting itself through reading and hearing three terms "multiplex" "stereo fm," and "fm stereo" used indiscriminately and interchangeably to refer to one and the same thing.

At the same meeting the equipment manufacturers officially recognized the urgent need for periodic consultation with committees representing the broadcasters, the record makers and the magnetic tape recording group.

The month of July also witnessed another "historic" first in constructive joint ventures, when the equipment manufacturers again acted in concert to present an authoritative symposium on fm stereo for dealers attending the National Assn. of Music Merchants trade show, then in progress at Chicago's Palmer House.

But none of this means that the fm broadcaster can sit back in complacency based on the mistaken belief that the equipment manufacturers can build his listening audience for him merely by making and promoting fm stereo receivers, tuners and adapters.

The dealers onto whose shelves and sales floors these goods will move this fall will sell it like hotcakes to

a public that is increasingly fed up with television programing and commercials, if the fm stereo broadcasters will do three things to help:

1. Broadcast fm stereo during store hours.
2. Select fm stereo program material with care.
3. Mail a couple of copies of the fm stereo program gratis to every retail dealer in the station's listening area, and continue to do so for the first six months of fm stereo broadcasting.

Like all changes brought about by fundamental progress, fm stereo will require pioneering effort. ■

Sandwick's experience spans 32 years

At the request of U. S. RADIO editors, Luther Martin Sandwick, vice president of the Pilot Radio Corp., prepared this report on the anticipated impact of stereophonic broadcasting. His remarks theme many speeches which he delivers in all parts of the country.

Mr. Sandwick has been an acoustics specialist since 1929, when he worked as salesman and then sales manager of Electro-Acoustic Products Div. of Magnavox, where he remained until 1941.

He then operated L. M. Sandwick Assoc., Chicago and Washington, during World War II, making transcription reproducers, phonographs and audio-visual training aids for the armed forces. In 1951 he became v.p. of the Wilcox-Gay Corp., four years later joining Pilot Radio as sales manager and vice president.

He's a native Californian, and lives now in Manhattan. He's a member of Sigma Alpha Epsilon and Phi Beta Kappa fraternities, and of the Sons of the American Revolution. He's long been active in Electronic Industries Assoc. work.



FM STATION KEY

The statistical and factual data contained in this summary are taken from reports submitted to us by fm stations. They are believed by us to be accurate and reliable. Any questions for further information should be directed to the individual station. The total *FM station key* includes returns from 523 fm stations. See box below for abbreviations. Printed below is the second half of the fm key. The first half was carried in the September issue.

Abbreviations

Rep.—representative; *ERP*—effective radiated power; *pen.*—penetration; *prog.*—programming; where there is an am affiliate, *sep.*—refers to the fm being separately programmed and *dup.* refers to the fm station duplicating the am programming; *cl.*—classical; *con.*—concert; *op.*—opera; *s-cl.*—semi-classical; *pop.*—popular; *st.*—standards; *shw.*—show; *flk.*—folk; *jz.*—jazz; *nws.*—news; *wthr.*—weather; *dr.*—drama; *intvw.*—interview; *cmtry.*—commentary; *rel.*—religious; *sprts.*—sports; *educ.*—educational programming; *disn.*—discussion.

IOWA

Des Moines

KDMI
ERP: 115,000 w
Prog.: Rel, sacred, nws, wthr, cl

KNDR

National Rep.: Heritage Representatives
Prog.: Con, op, shw, flk, jz

WHO-FM (Am: WHO)

National Rep.: Peters, Griffin, Woodward
ERP: 25 kw
Prog. (Sep.): St, pop, shw, s-cl, nws

Muscatine

KWPC-FM (Am: KWPC)
National Rep.: Vanard, Rintoul & McConnell
Counties: 7; ERP: 780 w
Prog. (Sep.): Sprts, con, s-cl, nws, st

Sioux City

KDVR
Counties: 11; ERP: 3,000 w
Prog.: Cl, s-cl, jz, nws, wthr

KANSAS

Salina

KAFM
Counties: 9; ERP: 3.6 kw
Prog.: Cl, con, s-cl, pop, st

Topeka

KTOP-FM (Am: KTOP)
National Rep.: Heritage
Counties: 1; ERP: 3,200
Prog. (Sep.): Cl, con, op, nws, jz

TCP-FM

National Rep.: Heritage Representatives
Prog.: Con, op, shw, flk, jz

Wichita

KFH-FM
Counties: 12; ERP: 10.4 kw
Prog. (Sep.):

KENTUCKY

[Faded text, likely illegible]

Hopkinsville

WKOF (Am: WKOJ)
Counties: 10; ERP: 3.73 kw
Prog. (Sep.): Pop, st, shws, nws, sprts

Lexington

WLK-FM
National Rep.: Heritage Representatives
Prog.: Op, con, shw, flk, jz

Louisville

WLVL
National Rep.: Walker-Rawalt
Counties: 16; ERP: 35,000 w
Prog.: Cl, pop, s-cl, shw, flk

Mayfield

WNGO-FM (Am: WNGO)
Counties: 5; ERP: 600 w
Prog. (Dup.): Pop, st, nws, wthr, sprts

Owensboro

WOMI-FM (Am: WOMI)
National Rep.: Everett-McKinney
Counties: 14
Prog. (Dup.): Cl, con, op, nws, sprts

Paducah

WKYB-FM (Am: WKYB)
National Rep.: Bolling
Counties: 40; ERP: 32,000 w
Prog.: S-cl, pop, st, nws

LOUISIANA

Baton Rouge

WJBO (Am: WJBO)
Counties: 64; ERP: 2,450 w
Prog. (Dup.): Cl, s-cl, pop, st, nws, wthr

New Orleans

WDSU-FM (Am: WDSU)
National Rep.: John Bleir
ERP: 42,000 w
Market Pen.: 24.1% (Pulse)
Prog. (Dup.): Pop, st, shw, con, cl, s-cl, nws
WWMT
National Rep.: Good Music Broadcasters
Counties: 17; ERP: 48,000 w
Prog.: St, s-cl, shw, cl, con

Shreveport

KBCL-FM (Am: KBCL)

National Rep.: George T. Hopewell
Counties: 9; ERP: 3.6 kw
Prog.: (Sep., nights): Cl, con, s-cl, st
KWKH-FM (Am: KWKH)
National Rep.: Henry I. Christal
Counties: 6; ERP: 17,000 w
Prog. (Dup.): Pop, flk, nws, sprts, wthr

MAINE

Augusta

WFAU-FM (Am: WFAU)
National Rep.: Devney/Daren F. McGavren
Counties: 10; ERP: 4,845 w
Prog. (Sep.): Cl, con, s-cl, st, shw

Bangor

WABI-FM (Am: WABI)
National Rep.: George P. Hollingbery
Counties: 7; ERP: 6,100 w
Prog. (Sep., nights): St, cl, shw, con, nws

Caribou

WFST-FM (Am: WFST)
National Rep.: Devney O'Connell and Daren F. McGavren
Counties: 2; ERP: 250 w
Prog. (Dup.): Shw, st, s-cl, con, nws

Lewiston

WCOU-FM (Am: WCOU)
National Rep.: Devney O'Connell
Counties: 8; ERP: 13,800 w
Prog. (Sep., nights): Cl, shw, con, s-cl, op

Poland Spring

WMTW-FM
Counties: 36; ERP: 49.1 kw
Prog.: Cl, con, s-cl, op, nws

Portland

WLOB-FM (Am: WLOB)
Counties: 4; ERP: 3,700 w
Prog. (Sep.): Programatic

MARYLAND

Annapolis

WXTC (Am: WANN)
Counties: 25; ERP: 20,000 w
Prog. (Sep.): Cl, con, s-cl, pop, st

Baltimore

WAQE-FM (Am: WAQE)
National Rep.: Good Music Broadcasters
Counties: 33; ERP: 20,000 w
Prog. (Sep.): S-cl, shw, st
WBAL-FM (Am: WBAL)
National Rep.: Spot Time Sales
Counties: 33; ERP: 20,000 w
Prog. (Sep.): Cl, s-cl, shw, flk, jz
WCAO-FM (Am: WCAO)
National Rep.: Heritage Stations
Counties: 23
WFMM

National Rep.: Walker-Rawalt

Counties: 30; ERP: 20,000 w

Prog.: S-cl, st, flk, cl, op

WITH-FM (Am: WITH)

National Rep.: QXR Network

Counties: 31; ERP: 20,000 w

Market Pen.: 33.7% (Pulse)

Prog. (Sep.): C, con, nws, op, s-cl

WRBS

National Rep.: Fine Music Hi-Fi Broadcasters

Counties: 30; ERP: 20,000 w

Prog.: Cl, s-cl, st, nws, wthr

Havre De Grace

WASA-FM (Am: WASA)

Counties: 5; ERP: 3,000 w

Prog. (Dup., days, sep. nights): St, pop, shw,

nws, wthr

Westminster

WTTR-FM (Am: WTTR)

Counties: 5; ERP: 4,600 w

Prog. (Dup.): St, s-cl, pop, nws, wthr

FM STATION KEY (Continued)

MASSACHUSETTS

Boston

WBCN
Counties: 3; ERP: 25,900 w
Market Pen.: 50.1% [Pulse 2/59]
Prog.: Cl, con, s-cl, op, shw
WBOS-FM (Am: WBOS)
National Rep.: Weed
Counties: 7; ERP: 15 kw
Market Pen.: 50.1% [Pulse 1959]
Prog. (Dup.): St, nws, con, cl, flk
WCOP-FM (Am: WCOP)
National Rep.: Heritage Representatives
Counties: 16
Prog.: Con, op, shw, flk, jz
Market Pen.: 50.1% [Pulse, 12/60]
WCRB-FM (Am: WCRB)
National Rep.: Broadcast Time Sales
ERP: 3.3 kw
Market Pen.: 50.1% [Pulse 2/59]
Prog. (Dup.): Con, cl, s-cl, nws, shw
WHDH-FM (Am: WHDH)
National Rep.: Blair
Counties: 25; ERP: 3.3 kw
Prog. (Dup.): Pop, st, nws, sprts, wthr

WUPY

Counties: 25
Market Pen.: 61.5% [Pulse 1960]
Prog.: Jz, nws, sprts, wthr, educ
WXHR (Am: WTAO)
National Rep.: QXR Network
Counties: 9; ERP: 20,000 w
Market Pen.: 50.1% [Pulse]
Prog. (Sep.): Cl, con, shw, nws, Intvw

Cambridge

WHRB-FM (Am: WHRB)
National Rep.: Ivy Network
Counties: 3; ERP: 796 w
Prog. (Dup.): Cl, jz, nws, spcl avnts, sprts

Fitchburg

WFGM-FM (Am: WFGM)
National Rep.: Walker-Rawalt
ERP: 20,000 w
Prog. (Dup./Sep.)

Plymouth

WPLM-FM (Am: WPLM)
National Rep.: Breen-Ward
ERP: 20,000 w
Prog. (Dup.): Con, s-cl, nws, wthr, sprts

Springfield

WHYN-FM (Am: WHYN)
National Rep.: Advertising Time Sales
Counties: 3; ERP: 3.2 kw
Prog. (Dup.): Pop, st, nws, sprts
WMAS-FM (Am: WMAS)
National Rep.: Bolling
Counties: 3; ERP: 1.35 kw
Prog. (Dup.): Pop, st, nws, sprts

Worcester

WTAG-FM (Am: WTAG)
National Rep.: QXR Sales
Counties: 15; ERP: 10 kw
Market Pen.: 33.7% [Pulse 1959]
Prog. (Sep.): Cl, con, s-cl, op, nws

MICHIGAN

Bay City

WBCM-FM (Am: WBCM)
National Rep.: Hollingbery
Counties: 20; ERP: 41,000 w
Prog. (Sep.): S-cl, cl, st, con, op

Coldwater

WTYB-FM (Am: WTYB)
National Rep.: Donald Cooke
Counties: 8; ERP: 7,900 w
Prog. (Dup.): Pop, sprts, s-cl, cl, st

Detroit

WABX
Counties: 14; ERP: 38,400 w
Prog.: Cl, con, s-cl, op
WCHD (Am: WCHB)
National Rep.: Bob Dore
Counties: 6; ERP: 34,000 w
Prog. (Sep.): Cl, s-cl, pop, st, flk
WDTM
National Rep.: Good Music Broadcasters
Counties: 20; ERP: 61,125 w
Prog.: Con, nws, cmtry, flk, shw
WJR-FM (Am: WJR)
National Rep.: Christal
Counties: 6; ERP: 24,000 w
Prog.: Cl, con, nws, st
WMUZ
Counties: 8; ERP: 115,000 w
Prog.: Sacred music, s-cl, cl, rel, nws
WOMC (Am: WEXL)
Counties: 20; ERP: 61,000 w
Prog.: St, shw, s-cl, nws
WWJ-FM (Am: WWJ)
National Rep.: Peters, Griffin, Woodward
Counties: 26; ERP: 50,000 w
Prog. (Dup.): Nws, pop, st, con, s-cl

East Lansing

WSWM
National Rep.: Walker-Rawalt
Counties: 10; ERP: 30,000 w
Prog.: S-cl, cl, nws, shw, jz

Grand Rapids

WJEF-FM (Am: WJEF)
National Rep.: Avery-Knodel
Counties: 32; ERP: 115,000 w
Prog. (Sep, after 7pm)
WLAV-FM (Am: WLAV)
National Rep.: Everett-McKinney
Counties: 7; ERP: 1750 w
Prog. (Sep. and Dup.): Cl, con, s-cl, pop, st

Holland

WJBL-FM (Am: WJBL)
National Rep.: Walker-Rawalt
Counties: 23; ERP: 37,000 w
Prog. (Sep.)

Kalamazoo

WMCR
Counties: 15; ERP: 36 kw
Prog.: Cl, con, educ, nws, op

Mt. Clemens

WBRB-FM (Am: WBRB)
National Rep.: Donald Cooke
Counties: 4; ERP: 61 kw
Prog. (Sep.): St, disn, cmtry, pop, nws

Saginaw

WSAM-FM (Am: WSAM)
National Rep.: Everett-McKinney
Counties: 6; ERP: 1,700 w
Prog. (Dup.): St, shw, nws, wthr, sprts

Sturgis

WSTR
National Rep.: Masla Assoc.
ERP: 1,000 w
Prog. (Dup.): Pop, nws

MINNESOTA

Brainerd

KLIZ-FM (Am: KLIZ)
National Rep.: Walker-Rawalt
Counties: 7; ERP: 15,000 w
Prog. (Sep.): S-cl, st, nws, cl, sprts

Minneapolis

KWFM
National Rep.: Walker-Rawalt, QXR Network
ERP: 22.5 kw
Prog.: Cl, s-cl, jz, nws, st

WAYL

National Rep.: Thomas F. Clark Co.
Counties: 8; ERP: 10 kw
Prog.: St, shw, jz, flk, spoken word
WLOL-FM (Am: WLOL)
National Rep.: Heritage Representatives
Counties: 49; ERP: 9.7 kw
Prog. (Sep.): Con, op, shw, flk, jz
WPBC-FM (Am: WPBC)
National Rep.: H-R
ERP: 5.4 kw
Prog. (Sep, nights): Cl, con, s-cl, st, shw

Saint Cloud

KFAM-FM (Am: KFAM)
National Rep.: John E. Pearson
Counties: 11; ERP: 15,000 w
Prog. (Dup.): St, nws, wthr, sprts, disn

Worthington

KWOA-FM (Am: KWOA)
National Rep.: Wayne Evans (Minneapolis)
Counties: 22; ERP: 26,500 w
Prog.: Nws, wthr, sprts, s-cl, st

MISSISSIPPI

Jackson

WJDX-FM (Am: WJDX)
National Rep.: Hollingbery
ERP: 50 kw
Prog. (Sep.): Pop, st, s-cl, sprts, rel

Laurel

WNSL-FM (Am: WNSL)
National Rep.: Grant Webb
Counties: 34; ERP: 4,700 w
Prog.: St, shw, pop, s-cl, cl

MISSOURI

Kansas City

KBEY-FM (Am: KBEY)
National Rep.: Avery-Knodel
ERP: 17 kw
Market Pen.: 39.3% (Conlan)

106.7
1000

WDTM

1st

in

Public Service

DETROIT

“first with Stereo
in Michigan”

FM STATION KEY (Continued)

Prog. (Dup.): Op, s-cl, pop, st, shw
KCJC
 National Rep.: Modern Media
 ERP: 63 kw
 Market Pen.: 39.3% (Conlan)
 Prog.: Cl, s-cl, pop, st, shw
KCMK
 National Rep.: Good Music Broadcasters
 Counties: 8; ERP: 35,000 w
 Market Pen.: 39.3% (Conlan)
 Prog.: Cl, s-cl, pop, st, shw
KCMO-FM (Am: KCMO)
 National Rep.: Katz
 Counties: 54; ERP: 65,000 w
 Market Pen.: 39.3% (Conlan)
 Prog.: Cl, s-cl, pop, st, shw
KPRS (Cp applied for)
 National Rep.: John Pearson
 ERP: 18 kw
KXTR
 National Rep.: Heritage Representatives
 Counties: 32; ERP: 58,200 w
 Market Pen.: 39.3% (Conlan)
 Prog.: Con, op, shw, flk, jz
WDAF-FM (Am: WDAF)
 National Rep.: Edward Petry
 ERP: 35 kw
 Market Pen.: 39.3% (Conlan)
 Prog. (Dup.)

St. Louis
KADI (Am: KADY)
 National Rep.: Heritage Representatives
 ERP: 24,700 w
 Prog. (Sep.): Con, op, shw, flk, jz
KCFM
 National Rep.: Walker-Rawalt
 ERP: 96 kw
KMOX-FM (Am: KMOX)
 National Rep.: CBS Spot Sales

Counties: 4; ERP: 47.3 kw
 Prog. (Dup.)
KRFD-FM
 Counties: 94; ERP: 97,400 w
 Prog.: Jz, st, sprts, nws, infw
KSTL-FM (Am: KSTL)
 Counties: 88; ERP: 78,000 w
 Prog. (Sep.): St, store casting
KWIX
 Counties: 14; ERP: 25.5 kw
 Prog.: St, pop, nws, sprts, s-cl
WIL-FM (Am: WIL) (Not on air yet)
 National Rep.: Eastman
 ERP: 22 kw

Springfield
KTTS-FM (Am: KTTS)
 National Rep.: Weed
 ERP: 9.1 kw
 Prog. (Sep.): P6p, st, s-cl, cl, jz

Dover
WDHA
 Counties: 14; ERP: 675 w
 Prog.: Cl, con, op, nws, wthr

Long Branch
WRLB
 Counties: 12; ERP: 1 kw
 Prog.: St, s-cl, cl, shw, con

Paterson
WPAT-FM (Am: WPAT)
 Counties: 31; ERP: 4,400 w
 Prog.: (Dup.) St, s-cl, shw, cl, jz

Red Bank
WFHA
 ERP: 1,000 w
 Market Pen.: 56% (Pulse)
 Prog.: Pop, st, shw, s-cl, jz, nws, wthr, dr, infw, sprts

NEBRASKA

Kearney
KHOL-FM
 National Rep.: Meeker
 Counties: 19; ERP: 56,750 w
 Prog.: St, shw, con, nws, wthr

Lincoln
KFMQ
 National Rep.: Walker-Rawalt
 Counties: 7; ERP: 363 w
 Prog.: Cl, s-cl, st, jz, disn

Omaha
KFAB-FM (Am: KFAB)
 National Rep.: Petry
 Counties: 50; ERP: 58,000 w
 Market Pen.: 12.4% (Pulse 12/59)
 Prog. (Sep.): S-cl, st, shw, nws, wthr
KOIL-FM (Am: KOIL)
 National Rep.: Good Music Broadcasters
 Counties: 32; ERP: 3,400 w
 Prog. (Sep.): S-cl, pop, st, shw, nws

QOAL
 National Rep.: Walker-Rawalt
 ERP: 70,000 w
 Prog.: Cl

Scottsbluff
KNEB-FM (Am: KNEB)
 National Rep.: Hal Holman
 Counties: 12; ERP: 6,900 w
 Prog. (Sep.): Cl, con, s-cl, st, shw

NEW MEXICO

Albuquerque
KARA
 National Rep.: Heritage Representatives
 Prog.: Con, op, shw, flk, jz
KHFM
 National Rep.: Modern Media Fm Sales
 Counties: 6; ERP: 1,500 w
 Prog.: Cl, con, s-cl, st, nws

Los Alamos
KRSN-FM (Am: KRSN)
 National Rep.: Bob Dore (East)
 Torbet, Allan & Crane (West)
 Counties: 4; ERP: 4,600 w
 Prog.: Cl, s-cl, op, dr, nws

NEW YORK

Babylon
WGFI-FM (Am: WGFI)
 National Rep.: Heritage Representatives
 Prog.: Con, op, shw, flk, jz
WTFM (Am: WGFI)
 Counties: 8; ERP: 15,000 w
 Market Pen.: 56% (Pulse)
 Prog. (Dup.): S-cl, st, nws, shw, con

Binghamton
WKOP-FM (Am: WKOP)
 Counties: 9; ERP: 33 kw
 Market Pen.: 17% (Pulse 1957)
 Prog. (Sep.): Pop, st, shw, educ, nws
WNBF-FM (Am: WNBF)
 ERP: 4.6 kw
 Prog. (Sep.): Cl, con, op, s-cl, shw

Buffalo
WBEN-FM (Am: WBEN)
 National Rep.: Henry I. Christal
 Counties: 17; ERP: 110,000 w
 Prog. (Sep. and Dup.)
WBUF
 Counties: 15; ERP: 100,000 w
 Prog.: Music, rel, educ
WWOL-FM (Am: WWOL)
 National Rep.: Heritage Representatives
 Counties: 2; ERP: 750 w
 Market Pen.: 34.8% (1960 Pulse)
 Prog. (Sep.): Con, op, shw, flk, jz
WYSL-FM (Am: WYSL)
 National Rep.: McGóvren
 Counties: 8; ERP: 5,000 w
 Prog. (Sep. nights): Disn, s-cl

Corning
WCLI-FM (Am: WCLI)
 National Rep.: Donald Cooke
 ERP: 14,000 w
 Prog. (Dup.): Cl, educ, con, s-cl, shw

NEVADA

Reno
KNEV
 Counties: 14; ERP: 35,000 w
 Prog.: St, s-cl, con, cl, shw

NEW JERSEY

Asbury Park
WHTG-FM (Am: WHTG)
 National Rep.: Grant Webb
 Counties: 12; ERP: 1,000 w
 Prog. (Dup.): St, shw, s-cl, nws, wthr
WJLK-FM (Am: WJLK)
 Counties: 3; ERP: 1,000 w
 Prog. (Dup.): St, pop, nws, wthr, infw

Bridgeton
WSNJ-FM (Am: WSNJ)
 National Rep.: Thomas Clark
 ERP: 15.2 kw
 Prog. (Sep.): Cl, con, op, s-cl, pop, OXR

Camden
WKDN-FM (Am: WKDN)
 National Rep.: Bob Dore Assoc.
 Counties: 22; ERP: 18,000 w
 Prog. (Dup./Sep.): Con, pop, nws, disc, wthr

MEMO TO ALL WHO BUY TIME:

Where else can you buy time with no waste coverage than in FM?

1. An adult audience in the age of accumulation.
2. An audience with the money to buy.

The FM audience are the people who are NOT unemployed . . . YOUR BEST MARKET TODAY.

THE NATIONAL ASSOCIATION OF FM BROADCASTERS

"Dedicated to the promotion of FM"

FM STATION KEY (Continued)

Garden City

WLIR
Counties: 4; ERP: 1,000 w
Market Pen.: 56.7% (Pulse)
Prog.: Shw, st, cl, jz, nws

Hempstead

WHLI-FM (Am: WHLI)
National Rep.: Gill-Perna
Counties: 6; ERP: 1,000 w
Prog. (Dup.): St, pop, s-cl, nws, wthr

Hornell

WWHG-FM (Am: WWHG)
National Rep.: John Pearson
Counties: 23; ERP: 8,300 w
Prog. (Dup.): Pop, st, nws, sprts, educ

Ithaca

WHCU-FM (Am: WHCU)
National Rep.: Jack Masla
ERP: 40,000 w
Prog. (Dup./Sep.): Pop, st, nws, wthr, (ntvw)

Jamestown

WJTN-FM (Am: WJTN)
National Rep.: Venard, Rintoul & McConnel
Counties: 15
Market Pen.: 33.7% (Pulse 1959)
Prog. (Sep.): Cl, nws, con, s-cl, wthr

New Rochelle

WVOX-FM (Am: WVOX)
National Rep.: Venard, Rintoul & McConnel
Counties: 7; ERP: 1,000 w
Prog. (Dup.): Shw, st, cl, nws, wthr

New York

WABC-FM (Am: WABC)
National Rep.: Blair
Counties: 17; ERP: 1.5 kw
Market Pen.: 53.4% (Pulse 7/60)
Prog. (Sep.): Cl, con, s-cl, shw, flk

WHOM-FM

National Rep.: Heritage Representatives
Prog.: Con, op, shw, flk, jz

WNCN

Market Pen.: 53.4% (Pulse 7/60)
Prog.: Cl, con, s-cl, op, shw

WQXR-FM (Am: WQXR)

National Rep.: Raymer
ERP: 11,000 w
Market Pen.: 53.4% (Pulse 7/60)
Prog. (Dup.): Cl, nws, con, op, s-cl

WRFM (Am: WURL)

Counties: 20; ERP: 20,000 w
Market Pen.: 53.4% (Pulse 7/60)
Prog. (Sep.): St, cl, con, s-cl, op

Niagara Falls

WHLD-FM (Am: WHLD)
National Rep.: Headley-Reed
ERP: 46,000 w
Prog. (Sep.): Cl, con, s-cl, shw, flk

Olean

WHDL-FM (Am: WHDL)
National Rep.: Everett-McKinney
Counties: 9; ERP: 43,000 w
Prog. (Sep.): Cl, con, op, wthr, educ

Patchogue

WALK-FM (Am: WALK)
National Rep.: Grant Webb
Counties: 20; ERP: 15,000 w
Prog. (Sep. nights): St, s-cl, cl, shw, nws

Peekskill

WLNA-FM (Am: WLNA)
National Rep.: Grant Webb
Counties: 23; ERP: 20,000 w
Prog. (Sep. nights): Cl, s-cl, shw, pop, shw

Plattsburgh

WEAV-FM (Am: WEAV)
National Rep.: Jack Masla
Counties: 6; ERP: 3,700 w
Prog. (Dup.)

Poughkeepsie

WKIP-FM (Am: WKIP)
National Rep.: Jack Masla
Counties: 5; ERP: 2,300 w
Prog. (Sep.): Cl, con, s-cl, nws, shw, QXR

Rochester

WBBF-FM (Am: WBBF)
National Rep.: Blair
ERP: 27.4 kw
Prog. (Sep.): Cl
WCMF
ERP: 1.35 kw
Market Pen.: 49.2% (Pulse 1959)
Prog.: Cl, con, op, s-cl, st, shw, folk, jz, rel, disn

WROC-FM

ERP: 17,600 w

Syracuse

WDDS
ERP: 100,000 w
Prog.: Music, nws, tel, educ
WONO
Counties: 8; ERP: 1 kw
Prog.: S-cl, cl, shw, flk, con

Utica

WRUN-FM (Am: WRUN)
National Rep.: QXR Network
Counties: 12; ERP: 4,300 w
Prog. (Sep.): QXR

White Plains

WFAS-FM (Am: WFAS)
Counties: 3 ERP: 1,000 w
Market Pen.: 61.4% (Pulse)
Prog. (Dup.): S-cl, con, pop, nws, wthr

NORTH CAROLINA

Burlington

WBAG-FM (Am: WBAG)
National Rep.: Walker-Rawalt
Counties: 9; ERP: 2,800 w
Prog. (Dup.): Pop, st, nws, sprts, wthr

WBBB-FM (Am: WBBB)

National Rep.: Thomas Clark
Counties: 10; ERP: 3.8 kw
Prog. (Sep.): Sprts, st, pop, nws, educ

Charlotte

WSOC-FM (Am: WSOC)
National Rep.: Peters, Griffin, Woodward
ERP: 36,000 w
Prog. (Dup.): St, nws, pop, wthr, sprts

WYFM

Counties: 12; ERP: 3,800 w
Prog.: Cl, con, s-cl, shw, wthr

Durham

WDNC-FM (Am: WDNC)
National Rep.: Paul H. Raymer
Counties: 30; ERP: 36,000 w
Prog. (Dup.): Cl, pop, st, shw, nws

Forest City

WAGY-FM (Am: WAGY)
Counties: 7; ERP: 3,333 w
Prog. (Sep.): St, s-cl, nws, sprts, pop
WBBO-FM (Am: WBBO)
Counties: 16; ERP: 1.5 kw
Prog. (Sep.): St, s-cl, pop, flk, nws

Gastonia

WGNC-FM (Am: WGNC)
National Rep.: Continental

ERP: 11,000 w
Prog. (Dup.): St nws, pop, wthr, sprts

Greensboro

WMDE
Counties: 9; ERP: 5.8 kw
Prog.: S-cl, cl, st, rel, cmtry

Leaksville

WLOE-FM (Am: WLOE)
Counties: 12; ERP: 13,500 w
Prog. (Dup.): S-cl pop, st, nws, wthr, Programatic

Lexington

WBUY-FM (Am: WBUY)
National Rep.: George Hopewell
Counties: 4; ERP: 300 w
Prog. (Dup.): Sprts, st, pop, nws, wthr

Mt. Mitchell

WMIT
National Rep.: Walker-Rawalt
Counties: 85; ERP: 36,000 w
Prog.: Cl, con, op, s-cl, st

Raleigh

WPTF-FM (Am: WPTF)
National Rep.: Peters, Griffin, Woodward
Counties: 32; ERP: 50 kw
Market Pen.: 27.2% (Pulse)
Prog. (Dup.): Cl, con, op

Rocky Mount

WFMA (Am: WCEC)
National Rep.: John Pearson
Counties: 29; ERP: 33,000 w
Prog. (Sep.): Pop, shw, sprts, nws, wthr

Salisbury

WSTP-FM (Am: WSTP)
National Rep.: Walker-Rawalt
ERP: 15 kw
Prog. (Dup.): St, nws, wthr, rel, sprts

Sanford

WWGP-FM (Am: WWGP)
ERP: 490 w
Prog. (Dup.): St, nws, flk, shw, wthr

Statesville

WFMX (Am: WSIC)
National Rep.: Good Music Broadcasters
ERP: 3,000 w
Prog. (Sep.): Con, s-cl, st, shw, disn

Winston-Salem

WSJS-FM (Am: WSJS)
National Rep.: Peters, Griffin, Woodward
Counties: 36; ERP: 15,000 w
Prog. (Dup.): Cl, s-cl, st, shw, nws
WYFS
Counties: 12; ERP: 1,560 w
Market Pen.: 33.26 (Pulse, 4/61)
Prog.: Cl, s-cl, op, shw

OHIO

Akron

WAKR-FM (Am: WAKR)
National Rep.: McGavren
Counties: 6; ERP: 5,000 w
Prog. (Sep.): Shw, con, op, s-cl, nws

Alliance

WFAH-FM (Am: WFAH)
National Rep.: Grant Webb
Counties: 6; ERP: 27,000 w
Prog. (Dup.): Sprts, st, s-cl, con, jz

Ashtabula

WREO-FM (Am: WREO)
Counties: 7; ERP: 52,500 w
Prog. (Dup.): Nws, pop, sprts, cl, s-cl

FM STATION KEY (Continued)

Barberton
WDBN-FM
 National Rep.: Good Music Broadcasters
 Counties: 35; ERP: 118,000 w
 Prog.: S-cl, cl, st, shw, iz

Canton
WCNO (Am: WCNS)
 National Rep.: Frederick W. Smith
 Counties: 28; ERP: 28,000 w
 Prog. (Sep.): Pop, s-cl, st, shw, cl
WHBC-FM (Am: WHBC)
 National Rep.: Venard, Rintoul & McConnell
 ERP: 15,000 w
 Prog. (Dup.): St, pop, s-cl, nws, sprts

Cincinnati
WAEF
 National Rep.: Walker-Rawalt
 Counties: 13; ERP: 4.8 kw
 Market Pen.: 29.1% (Pulse)
 Prog.: St, s-cl, iz, cl, nws
WKRC-FM (Am: WKRC)
 National Rep.: Good Music Broadcasters
 Counties: 8; ERP: 15,500 w
 Prog. (Sep.): Cl, s-cl, shw, con, st
WSAI-FM (Am: WSAI)
 National Rep.: Heritage Stations
 Counties: 53; ERP: 14.7 kw
 Market Pen.: 30.6% (Pulse 1960)
 Prog. (Sep.): Cl, con, op, nws, iz

Cleveland
KYW-FM (Am: KYW)
 Counties: 27; ERP: 27 kw
 Market Pen.: 33% (Pulse)
 Prog. (Sep.): Cl, con, s-cl, shw, op
WCUY
 National Rep.: Unifed Broadcasting
 ERP: 20 kw
 Prog.: Jz
WDGO-FM
 National Rep.: Heritage Representatives
 Prog.: Con, op, shw, flk, iz
WDOK-FM (Am: WDOK)
 National Rep.: H-R
 Counties: 7; ERP: 34,000 w
 Prog. (Sep.): Cl, con, op, s-cl, shw
WGAR-FM (Am: WGAR)
 National Rep.: Christal
 Counties: 12; ERP: 31,000 w
 Prog. (Dup.): St, shw, cl, con, s-cl
WJW-FM (Am: WJW)
 National Rep.: Katz
 Counties: 5; ERP: 19 kw
 Prog. (Dup.): St, shw, nws, educ, con

WNOB
 National Rep.: Walker Rawalt
 Counties: 24; ERP: 135,000 w
 Market Pen.: 36.1% (Pulse)
 Prog.: S-cl, shw, st, pop, nws

Columbus
WBNS-FM (Am: WBNS)
 National Rep.: John Blair
 Counties: 20; ERP: 54,000 w
 Market Pen.: 37.4% (Pulse)
 Prog. (Sep.): Cl, con, op, s-cl, pop, st, shw, iz

WTVN FM (Am: WTVN)
 National Rep.: Good Music Broadcasters
 Counties: 10; ERP: 26 kw
 Market Pen.: 37.4% (Pulse 2/60)
 Prog. (Sep.): Cl, con, s-cl, pop, st
WYKO FM (Am: WYKO)
 National Rep.: Venard, Rintoul & McConnell
 Counties: 33; ERP: 52 kw
 Prog. (Sep.): Nws, s-cl, st, shw, iz

Days
WYOH-FM (Am: WYOH)
 National Rep.: Gen. P. H. ...
 Counties: 11; ERP: 35,000 w
 Prog. (Sep.): Cl, con, op, nws, sprts

WIFE (Am: WONE)
 National Rep.: Headley-Reed
 Counties: 16; ERP: 24 kw
 Prog. (Sep.): Quality music

Findlay
WFIN-FM (Am: WFIN)
 National Rep.: Thomas F. Clark
 Counties: 20; ERP: 8,200 w
 Prog. (Sep.): St, shw, cl, s-cl, con, sprts

Lancaster
WHOK-FM (Am: WHOK)
 Counties: 6; ERP: 16,000 w
 Prog. (Sep.): S-cl, pop, st, nws, sprts

Lima
WIMA-FM (Am: WIMA)
 National Rep.: Daren McGavren
 Counties: 20; ERP: 15,000 w
 Prog. (Sep. and Dup.): Pop, st, news, wthr, sprts

Middletown
WPFB-FM (Am: WPFB)
 National Rep.: Walker-Rawalt
 Counties: 36; ERP: 60,000 w
 Market Pen.: 31% (Pulse)
 Prog. (Sep.): St, shw, iz, nws, sprts

Oxford
WOXR
 Counties: 6; ERP: 600 w
 Prog.: St, pop, shw, flk, rel

Piqua
WPTW-FM (Am: WPTW)
 Counties: 26; ERP: 35,600 w
 Prog. (Sep.): St, shw, sprts, wthr, nws

Portsmouth
WPAY-FM (Am: WPAY)
 National Rep.: Devney-O'Connell
 ERP: 7 kw
 Prog. (Sep.): St, con, s-cl, shw

Sandusky
WLEC-FM (Am: WLEC)
 National Rep.: Venard, Rintoul & McConnell
 Counties: 6; ERP: 6,000 w
 Prog. (Dup.): Pop, nws, sprts, wthr, st

Toledo
WMHE
 Counties: 10; ERP: 10,000 w
 Prog.: St, s-cl, shw, cl, con

WTOL-FM (Am: WTOL)
 ERP: 50,000 w
 Prog. (Sep.): Cl, con, s-cl, pop, st

Youngstown
WKBN-FM (Am: WKBN)
 National Rep.: Paul H. Reaymer
 Counties: 22; ERP: 50 kw
 Prog. (Dup.): Cl, s-cl, sprts

OKLAHOMA
Oklahoma City
KEFM
 National Rep.: Good Music Broadcasters
 ERP: 3.7 kw
 Prog.: Pop, cl, shw, iz, wthr
KIOO
 National Rep.: Fine Music Hi Fi Broadcasters
 Counties: 52; ERP: 40,450 w
 Prog.: Nws, sprts, cl, pop, st
KYFM
 National Rep.: Walker-Rawalt
 Counties: 0; ERP: 1,500 w
 Prog.: St, nws, shw, sprts, cl

Stillwater
KSPI-FM (Am: KSPI)
 National Rep.: Thomas E. Clark
 ERP: 4,000 w
 Prog. (Sep.): St, con, iz, sprts, nws

Tulsa
KIHI
 Counties: 8; ERP: 2.95 kw
 Prog.: Cl, s-cl, pop, shw, iz
KOCW
 National Rep.: Good Music Broadcasters
 Counties: 6; ERP: 1,500 w
 Prog.: Cl, s-cl, pop, shw, iz
KOGM
 Counties: 8; ERP: 4.1 kw
 Prog.: Pop, st, cl, shw, s-cl

OREGON

Eugene
KFMY
 Counties: 3; ERP: 3,600 w
 Prog.: St, s-cl, cl, shw, iz

Portland
KEX-FM (Am: KEX)
 National Rep.: AMRadio Sales
 Counties: 17; ERP: 57,000 w
 Prog. (Sep.): Cl, con, s-cl, up, nws
KGMG
 National Rep.: Heritage Stations
 Counties: 15; ERP: 68,250 w
 Market Pen.: 30.3% (Pulitz 1960)
 Prog.: Cl, con, op, nws, iz

Portland
KOIN-FM (Am: KOIN)
 National Rep.: CBS Spot Sales
 Counties: 17; ERP: 48,600
 Prog. (Dup.): St, nws, sprts, s-cl, shw
KPFM (Am: KPAM)
 National Rep.: Weed
 Counties: 22; ERP: 33,000 w
 Prog. (Sep.): Cl, s-cl
KPOJ-FM (Am: KPOJ)
 National Rep.: Petry
 Counties: 11; ERP: 4.4 kw
 Market Pen.: 46% (Pulse)
 Prog. (Dup.): Nws, st, pop, sprts
KQFM
 Counties: 11; ERP: 17.7 kw
 Prog.: S-cl, st, pop, shw, educ

PENNSYLVANIA

Allentown
WFMZ
 National Rep.: QXR Network
 Counties: 20; ERP: 4.8 kw
 Prog.: Cl, nws

Altoona
WFBG-FM (Am: WFBG)
 Counties: 35; ERP: 33 kw
 Prog. (Sep.): S-cl, cl, st, con, op
WVAM-FM (Am: WVAM)
 National Rep.: Weed
 Counties: 3; ERP: 360 w
 Prog. (Sep.): S-cl, st, shw, cl, con

Beaver Falls
WBYP-FM (Am: WBYP)
 ERP: 16.6 kw
 Sets: 100,000
 Prog. (Dup.)

Bloomsburg
WHLM-FM (Am: WHLM)
 National Rep.: Reaymer
 Counties: 10; ERP: 10,000 w
 Prog. (Sep.): St, con, nws, wthr, iz

FM STATION KEY (Continued)

Harrisburg

WHP-FM (Am: WHP)
National Rep.: Bolling
Counties: 14; ERP: 1.8 kw
Market Pen.: 13% (Pulse 5/60)
Prog. (Sep.): St, nws, cmtry, cl, dñ

Hazleton

WAZL-FM (Am: WAZL)
National Rep.: Raymer
Prog. (Sep.)

Johnstown

WARD-FM (Am: WARD)
National Rep.: Weed
Prog. (Dup.): Pop, st, nws, sprts
WJAC-FM (Am: WJAC)
National Rep.: Meeker
Counties: 25; ERP: 8,300 w
Market Pen.: 28.5% (Pulse 4/60)
Prog. (Dup.): St, pop, nws, sprts, con

Lancaster

WDAC
Counties: 9; ERP: 15 kw
Prog.: Rel, nws, con, cl, s-cl
WLAN-FM (Am: WLAN)
National Rep.: Headley-Reed
Counties: 4; ERP: 7.2 kw
Prog. (Sep.): cl, con, s-cl, nws, shw

Philadelphia

WDAS-FM (Am: WDAS)
National Rep.: QXR Sales
Prog. (Sep.): Cl, QXR Network
WFIL-FM (Am: WFIL)
National Rep.: Triangle
Counties: 33; ERP: 6,300 w
Market Pen.: 37.6% (Pulse 1960)
Prog. (Sep.): Con, s-cl, st, shw, jz
WFLN-FM (Am: WFLN)
National Rep.: Good Music Broadcasters
Counties: 22; ERP: 20 kw
Market Pen.: 37.6% (Pulse 5/60)
Prog. (Dup.): Cl, con, nws, s-cl, wthr
WHAT-FM (Am: WHAT)
National Rep.: Frederick W. Smith
Counties: 8; ERP: 20,000 w
Market Pen.: 17.5% (Pulse)
Prog. (Sep.): Jz
WIBG-FM (Am: WIBG)
National Rep.: Katz
ERP: 20 kw
Prog. (Dup.): Pop, nws, st, wthr, syce Info
WIFI
National Rep.: Walker-Rawalt
Counties: 28; ERP: 20,000 w
Market Pen.: 37.6% (Pulse 6/60)
Prog.: Pop, st, shw, nws, wthr
WPEN-FM (Am: WPEN)
National Rep.: Gill-Perna
Counties: 28; ERP: 20 kw
Market Pen.: 37.6% (Pulse 6/60)
Prog. (Sep.): St, shw, nws, pop, cmtry

WQAL

Counties: 24; ERP: 20 kw
Market Pen.: 36.9% (Pulse 5/60)
Prog.: Pop, st, shw, s-cl, cl

Pittsburgh

KDKA-FM (Am: KDKA)
Counties: 40; ERP: 47,000 w
Market Pen.: 25% (Pulse)
Prog.: (Dup.) Cl, s-cl, op, shw, éon
WAZZ (Am: WAMO)
ERP: 5 kw
National Rep.: Hi-Fi Music Broadcasters
Prog: Jz
WCAE-FM (Am: WCAE)
National Rep.: Daren McGavren
Counties: 30; ERP: 30,000 w
Prog. (Dup.): Pop, nws, wthr, con, sprts

WKJF-FM

National Rep.: Frederick W. Smith
Counties: 19; ERP: 40,000 w
Prog.: Pop, nws, wthr, con
WLOA-FM (Am: WLOA)
National Rep.: Good Music Broadcasters
Counties: 52; ERP: 68,000 w
Prog. (Dup. to 5 p.m.): St, s-cl, con, cl, nws

WPIT-FM (Am: WPIT)

ERP: 20,000 w
Prog. (Sep.): Rel, forgn lang

WWSW-FM (Am: WWSW)

National Rep.: Blair
ERP.: 50,000 w
Prog. (Dup.): Pop, cl, s-cl, sprts, dñ

Rattlesnake Mountain*

WGMR
National Rep.: Alleghany
Counties: 31; ERP: 3,300 w
Prog.: Con, s-cl, st, shw
*P.O. address: Tyrone, Pa.

Red Lion

WGCB-FM (Am: WGCB)
ERP: 20,000 w
Prog. (Sep.): Cl, con, s-cl, st, shw

Scranton

WGBI-FM (Am: WGBI)
National Rep.: H-R
Counties: 22; ERP: 1.8 kw
Prog. (Dup.): St, nws, sprts, wthr, jz

Shenandoah Heights

WPPA-FM (Am: WPPA)
Counties: 5; ERP: 2.8 kw
Prog. (Dup.)

Sunbury

WKOK-FM (Am: WKOK)
Counties: 10; ERP: 4,400 w
Prog. (Dup.)

Warren

WRRN (Am: WNAE)
Counties: 15; ERP: 3200 w
Prog. (Dup. days): St, sprts, nws

Wilkes-Barre

WBRE-FM (Am: WBRE)
National Rep.: Bolling
Counties: 21; ERP: 22,000 w
Prog. (Dup.): Nws, wthr, st, shw
WYZZ

National Rep.: Walker-Rawalt
Counties: 30; ERP: 3.1 kw
Prog.: Cl, con, s-cl, st, op

York

WNOW-FM (Am: WNOW)
National Rep.: Radio-TV Representatives
Counties: 12; ERP: 1.2 kw
Prog. (Sep. after 8 pm): St, nws, shw

RHODE ISLAND

Providence

WICE-FM
National Rep.: Heritage Representatives
Prog.: Op, con, sw, flk, jz

WLOV

Counties: 5; ERP: 3.4 kw
Prog.: Shw, st, pop, jz, s-cl

WPFM

National Rep.: QXR Network
ERP: 20,000 w
Market Pen.: 35.1% (Pulse)
Prog.: Cl, nws, shw, jz, flk

WPJB (Am: WEAN)

National Rep.: Venard, Rintoul & McConnell
Counties: 13; ERP: 20,000 w
Prog. (Sep.): Cl, nws

WPRO-FM (Am: WPRO)

National Rep.: John Blair
Counties: 19; ERP: 15,000 w
Market Pen.: 35.7% (Pulse)
Prog. (Sep.): S-cl, cl, st, shw, nws
WXCN
National Rep.: Adam Young Fm
ERP: 20,000 w
Market Pen.: 35.1% (Pulse 10/58)
Prog.: Cl, con, s-cl, op, shw

SOUTH CAROLINA

Anderson

WCAC-FM (Am: WAIM)
National Rep.: Devney-O'Connell
Counties: 20; ERP: 6,400 w
Prog.: (Dup.)

Charleston

WCSC-FM (Am: WCSC)
National Rep.: Peters, Griffith, Woodward
ERP: 50,000 w
Prog.: Cl, s-cl, st, pop, nws

Columbia

WCOS-FM (Am: WCOS)
National Rep.: Meeker
Counties: 24; ERP: 5,300 w
Prog. (Sep.): Cl, jz, con, op, s-cl

Greenville

WESC-FM (Am: WESC)
National Rep.: Headley-Reed
Counties: 11; ERP: 12,500 w
Prog. (Sep.): St, shw, con, s-cl, pop
WMUU-FM (Am: WMUU)
National Rep.: Frederick W. Smith
ERP: 45,000 w
Prog. (Dup. until sunset): Cl, con, op, s-cl, rel

Spartanburg

WSPA-FM (Am: WSPA)
National Rep.: Hollingbery
Counties: 21; ERP: 4.85 kw
Prog. (Sep.): Pop, cl, s-cl, shw

TENNESSEE

Chattanooga

WDOD-FM (Am: WDOD)
ERP: 12.6 kw
Prog. (Dup.): Pop, nws, cl
WLOM
National Rep.: Heritage Representatives
Counties: 53; ERP: 18,000 w
Prog.: Con, op, shw, flk, jz

Gallatin

WFMG
Counties: 10; ERP: 8,200 w
Prog.: Pop, st, con, shw, s-cl

Jackson

WTJS-FM (Am: WTJS)
National Rep.: Branham
ERP: 50,000 w
Prog. (Dup.): Nws, pop, sprts, st, rel

Knoxville

WBIR-FM (Am: WBIR)
Counties: 37; ERP: 3,300 w
Prog. (Sep.): St, shw, pop, s-cl, nws

Memphis

WMCF (Am: WMC)
National Rep.: John Blair
ERP: 300,000 w
Prog. (Sep.): St, shw, s-cl, cl, con
WMPS-FM (Am: WMPS)
National Rep.: Heritage Representatives
Counties: 15; ERP: 6,600 w
Prog. (Sep.): Op, con, shw, flk, jz

FM STATION KEY (Continued)

Nashville
WFMB
National Rep.: Walker-Rawalt
Counties: 10; ERP: 3.4 kw
Prog.: Cl, con, s-cl, jz, st
WSIX-FM (Am: WSIX)
National Rep.: Peters, Griffin, Woodward
Counties: 72; ERP: 30,000 w
Prog. (Sep.): Con, pop, st, shw, nws

TEXAS

Abilene
KFMN
Counties: 7; ERP: 344 w
Prog.: Cl, con, op, s-cl, st
Amarillo
KGNC-FM (Am: KGNC)
National Rep.: KATZ
Counties: 18; ERP: 14.6 kw
Prog. (Sep.): Cl, st, s-cl, shw, nws
Austin
KHFI
National Rep.: Good Music Broadcasters
Counties: 5; ERP: 780 w
Prog.: Cl, s-cl, op, st, shw
KTBC-FM (Am: KTBC)
National Rep.: Paul H. Raymer
Counties: 29; ERP: 94 kw
Prog. (Sep.): Pop, st, s-cl, cl, nws

Dallas
KCPA
National Rep.: Walker-Rawalt
Counties: 20; ERP: 4.83 kw
KIXL-FM (Am: KIXL)
National Rep.: Broadcast Time Sales
Counties: 8; ERP: 20.5 kw
Prog. (Sep. nights): St, nws, wthr, shw, pop
KRLD-FM (Am: KRLD)
National Rep.: Branham
Counties: 58; ERP: 59 kw
Prog. (Dup.): Pop, s-cl, cl, nws, dr
WFAA-FM (Am: WFAA)
National Rep.: Edward Petry & Co.
Counties: 100; ERP: 47 kw
Prog. (Dup.): St, pop, nws, wthr, sprts
WRR-FM (Am: WRR)
National Rep.: Adam Young Fm
Counties: 123; ERP: 68,000 w
Prog. (Sep.): Cl, con, op

DiBoll
KSPL-FM (Am: KSPL)
Counties: 8; ERP: 6.5 kw
Prog. (Sep.): St, shw, s-cl, rel, con

El Paso
KHMS
National Rep.: Western Fm, Modern Media Fm
Counties: 3; ERP: 2,550 w
Prog. (Sep.): Cl, st, con, shw

Fort Worth
KFJZ-FM (Am: KFJZ)
National Rep.: Blair
Counties: 16; ERP: 28.1 kw
Prog. (Sep.): Shw, st, pop, nws, wthr
WBAP-FM (Am: WBAP)
National Rep.: Peters, Griffin, Woodward
Counties: 27; ERP: 52 kw
Prog. (Sep.): Con, s-cl, st, shw, wthr

Gainesville
YGAF-FM (Am: YGAF)
ERP: 2.5 kw
Prog. (Sep.): Pop, st, nws, wthr, shw
Mornington
KGBT (Am: KGBT)
Counties: 4; ERP: 3 kw
Prog. (Sep.): Con, s-cl, st, shw, wthr

Houston
KFMK
National Rep.: Walker-Rawalt
Counties: 12; ERP: 10,500 w
Market Pen.: 30.9 (Pulse 1/60)
Prog.: Pop, st, shw, jz, wthr
KHGM
National Rep.: Good Music Broadcasters
Counties: 14; ERP: 49,000 w
Prog.: S-cl, shw, con, st, nws
KHUL
Counties: 9; ERP: 15,500 w
Market Pen.: 31.2% (Pulse 1/60)
Prog.: Pop, st, nws, wthr, shw
KRBE
National Rep.: Good Music Broadcasters
Counties: 88; ERP: 79,100 w
Prog.: Cl, con, s-cl, op, rel
KTRH-FM (Am: KTRH)
Counties: 17; ERP: 29,500 w
Market Pen.: 30.9% (Pulse 1/60)
Prog. (Sep.): S-cl, pop, cl, st, shw

Lubbock
KBFM
Counties: 9; ERP: 3.6 kw
Prog.: St, shw, s-cl, jz, cl
KRKH
Counties: 15; ERP: 3 kw
Prog. Pop, cl, s-cl, shw, op

Pampa
KBMF-FM
Counties: 16; ERP: 3,034 w
Prog.: St, con, s-cl, cl, shw, jz

Port Arthur
KFMP
Counties: 5; ERP: 3.2 kw
Prog.: Pop, cl, wthr, nws, rel

San Antonio
KEEZ
National Rep.: Good Music Broadcasters
Counties: 17; ERP: 17,300 w
Market Pen.: 22.2% (Pulse 1/60)
Prog.: St, shw, s-cl, pop, cl
KISS (Am: KMAC)
National Rep.: Weed
Counties: 24; ERP: 12.9 kw
Prog. (Sep.): Cl, jz, shw
KITY (Am: KONO)
Counties: 13; ERP: 4,400 w
Prog. (Sep.): St, pop, cl, shw, s-cl

Waco
KEFC
Counties: 13; ERP: 4,400 w
Prog.: Cl, con, s-cl, st, nws, wthr, rel
WACO-FM (Am: WACO)
Counties: 13; ERP: 4,400 w
Prog. (Sep.): Cl, con, s-cl, pop, nws

UTAH

Salt Lake City
KLUB-FM (Am: KLUB)
National Rep.: Hollingbery
Counties: 5; ERP: 15,000 w
Prog. (Sep.): Cl, s-cl, st, shw, nws
KSL-FM (Am: KSL)
Counties: 18; ERP: 4 kw
Prog. (Sep.): S-cl, st, shw, nws, wthr

VIRGINIA

Charlottesville
WCCV-FM (Am: WCHV)
National Rep.: Thomas Clark
Counties: 23; ERP: 3.4 kw
Prog. (Sep.): Cl, con, nws, wthr

WINA-FM (Am: WINA)
Counties: 13; ERP: 620 w
Prog. (Dup.): Pop, st, nws, s-cl, sprts

Crews
WSVS-FM (Am: WSVS)
Counties: 20; ERP: 14,000 w
Prog. (Dup.): Po, st, nws, wthr, rel

Fredericksburg
WFVA-FM (Am: WFVA)
Counties: 19; ERP: 5.1 kw
Prog. (Dup.): St, pop, nws, sprts, con

Harrisonburg
WSVA-FM (Am: WSVA)
Counties: 11; ERP: 7.2 kw
Prog. (Sep.)

Morion
WMEV-FM (Am: WMEV)
National Rep.: Indie Sales, Inc.
ERP: 3,400 w
Prog. (Dup./Sep.): Music, nws, sprts

Martinsville
WMVA-FM (Am: WMVA)
National Rep.: Bob Dore
Counties: 8; ERP: 2,900 w
Prog.: (Dup.): St, pop, nws, wthr, sprts

Norfolk
WRVC
National Rep.: Good Music Broadcasters
Counties: 20; ERP: 8,700 w
Prog.: Cl, s-cl, jz, op, nws
WYFI
National Rep.: Fred Smith
Counties: 20; ERP: 13,500 w
Prog. (Sep.): s-cl, pop, st, shw, flk

Newport News
WGH-FM (Am: WGH)
National Rep.: Blair
Counties: 41; ERP: 100,000 w
Prog. (Sep.): S-cl, st, shw, con, educ

Richmond
WRNL-FM (Am: WRNL)
National Rep.: Petry
ERP: 50,000 w
Prog. (Dup.): Sprts, nws, wthr, st, shw
WRVA-FM (Am: WRVA)
National Rep.: Peters, Griffin, Woodward
Counties: 46; ERP: 25,000 w
Prog. (Dup.): Cl, con, s-cl, op, shw

Roanoke
WDBJ-FM (Am: WDBJ)
National Rep.: Peters, Griffin, Woodward
Counties: 27; ERP: 14,350 w
Prog.: (Dup.) S-cl, pop, st, shw, flk
WSLS-FM (Am: WSLS)
Counties: 66; ERP: 21,100 w
Prog. (Sep.): St, shw, con, s-cl, cl

Staunton
WSGM-FM (Am: WAFC)
National Rep.: Thomas Clark
Counties: 19; ERP: 500 w
Prog. (Sep.): Pop, cl, jz, educ, con
Winchester
WRFL (Am: WINC)
ERP: 22.2 kw
Prog. (Dup.): Sprts, pop, nws, wthr

WASHINGTON

Bellingham
KGMI
National Rep.: Heritage Stations
Counties: 11; ERP: 16,500 w
Market Pen.: 30.3% (Politz 1960)
Prog.: Cl, con, op, nws, jz

FM STATION KEY (Continued)

Seattle
KETO
 Counties: 10; ERP: 17,700 w
 Market Pen.: 21.3% (Politz 2/60)
 Prog.: St, shw, nws, wthr, jz
KGFM (Am: KGDN)
 National Rep.: Western FM Sales
 Counties: 15 ERP: 120,000 w
 Prog. (Sept.): Cl, con, s-cl, nws, rel
KGMJ
 National Rep.: Heritage Stations
 Counties: 14; ERP: 71,000 w
 Market Pen.: 30.3% (Politz 1960)
 Prog.: Cl, con, op, nws, jz
KING-FM (Am: KING)
 National Rep.: Blair
 Counties: 3; ERP: 16,000 w
 Prog. (Dup.): Cl, op, jz, flk, shw
KISW
 National Rep.: Hi-Fi Music Broadcasters
 Counties: 13; ERP: 10.5 kw
 Prog.: Cl, con, op, cmtry, dr
KLSN
 National Rep.: Walker-Rawalt
 Counties: 13; ERP: 19,000 w
 Prog.: Cl, con, s-cl, shw, jz
KMCS
 ERP: 17.5 kw
 Prog.: St, wthr, flk

Spokane
KREM-FM (Am: KREM)
 National Rep.: Petry
 Counties: 23; ERP: 4,800 w
KXLY-FM (Am: KXLY)
 National Rep.: H-R
 Counties: 7; ERP: 2,000 w
 Prog. (Sep.): Cl, s-cl, jz
KZUN-FM (Am: KZUN)
 National Rep.: Thomas F. Clark
 Counties: 7; ERP: 3,300 w
 Prog. (Sep.): Cl, s-cl, st, shw, nws

Tacoma
KTNT-FM (Am: KTNT)
 National Rep.: Weed
 Counties: 7; ERP: 10,000 w
 Prog. (Dup.): Pop, st, jz, nws, wthr
KTWR
 National Rep.: Fm Unlimited
 Counties: 3; ERP: 10 kw
 Prog.: Disn, rel, cmtry, dr, s-cl

WEST VIRGINIA

Bekley
WBKW (Am: WJLS)
 Counties: 55; ERP: 34,000 w
 Prog. (Sep.): Cl, con, op, s-cl, st

Charleston
WKNA
 Counties: 15; ERP: 2,600 w
 Prog. (Sep.): Cl, con, op, s-cl, nws

**QUALITY PROGRAMING
 IN STEREO
 FOR
 QUALITATIVE AUDIENCE**

KLSN

SERVING
SEATTLE-TACOMA
 AND ALL OF WESTERN WASHINGTON
 Call Walker-Rawalt

(FOR ABBREVIATIONS, SEE BOX, P. 54)

Huntington
WKKE-FM (Am: WKKE)
 National Rep.: Raymer
 Counties: 43; ERP: 53,000 w
 Prog. (Dup. and Sep.): Pop, st, jz, nws, wthr

Wheeling
WOMP-FM (Am: WOMP)
 National Rep.: Hollingbery
 Counties: 12; ERP: 10,000 w
 Prog. (Sep.): St, shw, s-cl

WISCONSIN

Eau Claire
WIAL (Am: WEAQ)
 National Rep.: Hollingbery
 Counties: 11; ERP: 60,000 w
 Prog. (Dup.): Nws, st, sprts, disn, shw

Fort Atkinson
WFAW
 Counties: 4; ERP: 3,000 w
 Prog.: Nws, pop, st, shw, sprts

Madison
WIBA-FM (Am: WIBA)
 National Rep.: Avery-Knodel
 Counties: 15; ERP: 11 kw
 Prog. (Dup.)

WISM-FM (Am: WISM)
 National Rep.: Radio-Tv Representatives
 Counties: 9; ERP: 1 kw
 Prog. (Dup.): Pop, nws, wthr, st, cmtry

WMFM
 Counties: 6; ERP: 7,500 w
 Prog.: St, cl, s-cl, flk, disn

WRVB
 Counties: 5; ERP: 3.9 kw
 Prog.: Rel, s-cl, cl, educ, intvw

Milwaukee
WBKV
 National Rep.: Walker-Rawalt
 ERP: 18,000 w

WFMR
 National Rep.: Good Music Broadcasters
 Counties: 5; ERP: 22,000 w
 Prog.: Con, cl, s-cl, op, dr

WISN-FM (Am: WISN)
 National Rep.: Edward Petry
 Counties: 5; ERP: 3,600 w
 Prog. (Dup.): S-cl, st, shw, wthr, nws

WMIL-FM (Am: WMIL)
 Counties: 5; ERP: 25,500 w
 Prog.: Con, s-cl, st, shw, jz, wthr, sprts

WTMJ-FM (Am: WTMJ)
 National Rep.: Henry I. Christal
 Counties: 12; ERP: 2,800 w
 Prog. (Sep.): St, cl, s-cl, shw, jz

Monroe
WEKZ-FM (Am: WEKZ)
 National Rep.: Grant Webb
 Counties: 8; ERP: 14,000 w
 Prog. (Sep., nights): Sprts, cl, con, pop, flk

Racine
WRJN-FM (Am: WRJN)
 Counties: 3; ERP: 15,000 w
 Prog. (Dup.): S-cl, st, shw, pop, nws

Sparta
WCOW-FM (Am: WCOW)
 National Rep.: Rambeau
 Counties: 18; ERP: 16,000 w
 Prog. (Sep.): St, nws, wthr, sprts

Wausau
WLIN-FM (Am: WSAU)
 National Rep.: Meeker
 Counties: 18; ERP: 20,000 w
 Prog. (Dup.): Pop, s-cl, nws, sprts, wthr

Watertown
WTTN-FM (Am: WTTN)
 National Rep.: George Hopewell
 Counties: 5; ERP: 10,000 w
 Prog. (Dup.): Con, s-cl, nws, st, intvw

West Bend
WBKV-FM (Am: WBKV)
 National Rep.: Walker-Rawalt
 Counties: 9; ERP: 18,000 w
 Prog. (Sep.): S-cl, con, st, shw, cl

Wisconsin Rapids
WFHR-FM (Am: WFHR)
 National Rep.: Devney-O'Connell
 Counties: 10; ERP: 2,100 w
 Prog. (Dup.): Pop, st, shw, sprts, nws

PUERTO RICO

Mayaguez
WORA-FM
 Counties: 7
 Prog.: Con, pop, st, nws, wthr

San Juan
WFQM (Am: WKYN)
 Counties: 17
WPRM
 Counties: 5; ERP: 17,500 w
 Prog.: S-cl, st, cl, con, shw

(U.S. FM advertisers
 not covered in the above listing.)

Indianapolis
WFBM-FM (Am: WFBM)
 Counties: 50; ERP: 51,875 w
 National Rep.: Walker-Rawalt
 Prog. (Sep.): St, shw, s-cl, cmtry



**Mid-America's
 most powerful
 FM station**



TIME-LIFE STATION



EDITORIAL PAGE

A NEW ROLE FOR U.S. RADIO

THIS issue marks the last appearance of U.S. RADIO in its present form. Beginning in January, the copy of U.S. RADIO which you receive will be designed as a completely new and unique kind of radio service, an even more substantial contribution to radio's vitality.

We're certain you're going to like it. And, because you are a reader of U.S. RADIO, we want you to understand the reason for the change.

It comes down to the question of "What's best for radio?"

In all our recent talks with agency men and advertisers we've seen signs of a really alarming apathy about the national radio medium.

Spot radio sales have not been anything to cheer about, nor has the attitude of media buyers, account executives, or plans board members.

What has caused this lack of radio enthusiasm?

We believe that one of the chief reasons is the almost total lack of really in-depth information about radio which is available to advertisers and agencies today. Note that word "in-depth."

Dozens of small, relatively important news items about radio are reported every day, week and month in the industry trade papers. But practically nowhere (and SPONSOR should know) is it possible to get the kind of comprehensive treatment of vital radio subjects that makes top men at agencies and advertising companies sit up and take notice.

It is to this task that the new U.S. RADIO will dedicate itself. Beginning in January, U.S. RADIO will appear bi-monthly, and each issue will contain two, and only two, major stories.

There will be stories about radio of a type and depth which has not been attempted in the industry—carefully researched 10- to 15-page treatments of significant radio subjects with a wealth of factual detail and sources.

One story per issue will deal with how a major industry uses radio as a sales tool—in January, for example, we will have a complete report on gas and oil; in March, brewers; in May, drugs and cosmetics.

The other story will deal with a major "radio operations subject": radio image in January, automation in March, radio station program services in May.

These king-size stories will be edited by a veteran SPONSOR editor, Jane Pinkerton, who will devote full time to the project, and who will have impressive research assistance to draw on.

We are sure that when you see the first issue of this new, in-depth U.S. RADIO, you will agree that it is the most constructive, informative service which has ever been devised for the radio industry.

Keep your eyes out for it. We'll see you again in January! ■

ANYBODY REMEMBER THE HIT PARADE?

When there was real excitement about which tune would be "number one across the nation"?

Today, single records lack that excitement.

We know you're not out to sell music, but music is basic to your business.

What can we do about it?

Warner Bros. Records this week introduces to all members of the radio industry a revolutionary new concept in singles. We call it the:



What "Plus 2" means is this. Customers get a standard single with one important difference: four selections for the price of two.

WHAT DOES THIS MEAN TO RADIO?

Excitement in singles records sales means excitement about radio programming. If you feel, as we do, that the "Plus 2" concept will benefit everyone, then we encourage you to join with us in promoting this excitement.

Variety in programming. Each "Plus 2" Oldie has been edited to approximately 1:15 playing time, compared to 2:15 for the new selections. Mixing an ever-increasing library of short "Oldies" with new hit material will mean a new variety in listening, plus more and different selections played in the same unit of air time.

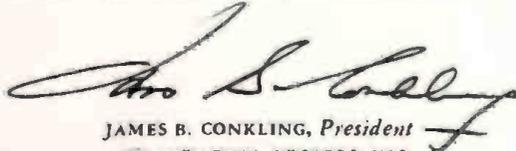
Better spacing of commercials. Double-spotting will not be needed as often by mixing "Oldies" with new hits. For example:

<u>BEFORE "PLUS 2" SINGLES:</u>	<u>WITH "PLUS 2" SINGLES:</u>
8 Regular Singles (@ 2:15) 18:00	4 Regular Singles (@ 2:15) = 9:00
with	with
8 Double Spots (@ 2:00) 16:00	4 Double Spots (@ 2:00) = 8:00
	plus
Total Playing Time: 34:00	6 "Oldies" (@ 1:15) = 7:30
	with
	6 Single Spots (@ 1:00) = 6:00
	plus
8 SONGS + 8 SPOTS	1 "Oldie" = 1:15
11 SONGS + 8 SPOTS	with
	1 Double Spot = 2:00
	Total Playing Time: 33:45

Warner Bros. Records is behind the "PLUS 2" concept 100% ... with ads, promotion, merchandising aids. We're in for the long-term push. We invite... we urge all members of the radio industry to join with us in promoting the "four songs for the price of two" concept to stimulate singles sales and radio excitement.

The "PLUS 2" Single can bring back those breathless Hit Parade days, with excitement plus about radio programming.

But we need your help.


 JAMES B. CONKLING, *President*
 WARNER BROS. RECORDS, INC.

WLW RADIO

number

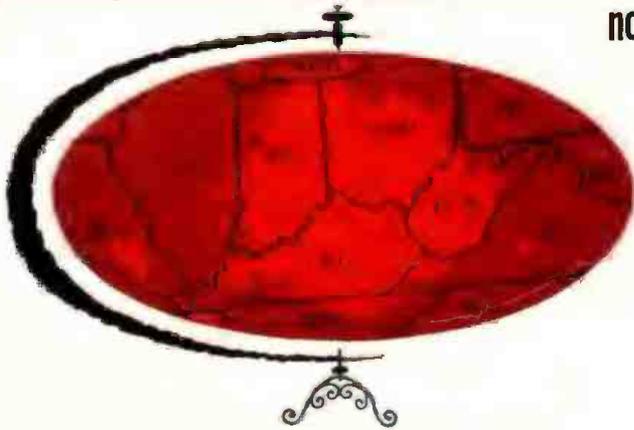
ONE TWO

in Cincinnati

in total audience
per average ¼ hour
6 AM to 6 PM

now number

in the nation



NOW REACHES OVER 100,000 HOMES

... 91% ADULT AUDIENCE

PER AVERAGE ¼ HOUR 6 AM TO 6 PM

WLW Radio daytime audience has soared to Number Two spot in the Nation among the 4,400 U.S. Radio Stations! That's quite a position—second to one!

And in Cincinnati, WLW still overwhelmingly holds the first place crown—70% of the daytime total

audience and 35% of the daytime metropolitan Cincinnati audience.

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

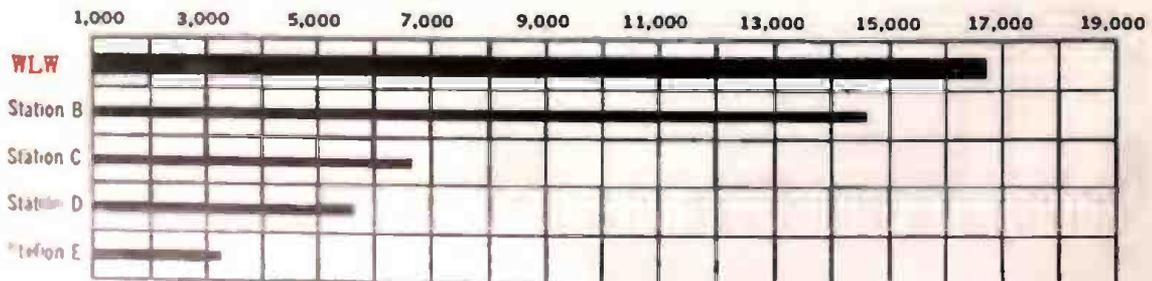
TOTAL AUDIENCE OF CINCINNATI RADIO STATIONS (January-February 1961 NSI)

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



CINCINNATI AUDIENCE (January-February 1961 NSI)

Number of Radio Homes Reached Per Broadcast—Average ¼ Hour Per 3 Hour Day Part—6 AM to 6 PM—projected against 320,000 radio homes in metro Cincinnati.



WLW Radio—Nation's Highest Fidelity Radio Station • Crosley Broadcasting Corporation.