

it would mean that every station would be doing exactly the same thing," he said. "This would be very harmful to all radio as a whole and would reduce the percentage of tune-in as well as the effectiveness of the advertising messages."

Mr. Fearnhead said that at WINS ratings are but one factor since in a market such as New York "it isn't too important as to whether you are first, second, third or fourth. The very nature of the New York market is such that a great many advertisers in order to use radio effectively will buy three, four, five or six stations. This is true to a degree in any major market, but especially true there."

Tom Edwards, WERE Cleveland; Bill Bennett, WDGY Minneapolis, and Paul Berlin, KNUZ Houston, Tex., comprised the next panel that discussed ways that the disc jockey can augment his income and prestige through related outside activities. Mr. Edwards explained how he augmented entertainment at outside record hops with color slides of record artists. He said that the disc jockey's on-air chores are only part of his job; that it better serves the individual and the station if the personality participates in outside activities.

The topic of interviews on the air was analyzed by Varner Paulsen, program director of WIP Philadelphia; Bob DeBardelaben, program director, WLEE Richmond, and Jack Rowzie, WWDC Washington.

Mr. Paulsen said that in interviewing entertainment stars, the station interviewer should remember that the listeners are not disc jockeys. "They like music but are not interested in countless details of the artist's latest release or personal appearance," he maintained. "Use talent so that it doesn't sound like warmed-over hash."

Mr. DeBardelaben commented that interviews can be "deadly" and cause audience loss. He charged that most people do not interview well, the interviewer often is not well-enough versed on the subject and the audience is easily bothered by too much talk.

Mr. Rowzie said that talent interviews just for the sake of an interview have outgrown their usefulness. He declared that stations are flooded with recording artists circulating around cities, creating a repeti-

tive situation that invites "your audience to push the button on the dial."

Appearing on a panel concerned with programming according to the top 40 list, Jack Lacey, WINS New York, flatly stated that the top 40 list is not the answer to good programming. He was seconded by Stan Dale, WAIT Chicago, who labeled the top 40 song list as a "cancer."

A panel of Norman Wain, WDOK Cleveland; Ira Cook, KMPC Hollywood, and Phil Ladd, CHUM Toronto, agreed that album music is important in building the disc jockey's audience. Mr. Wain pointed out that 66% of the record sales are for LPs and said the commercial broadcaster should have consideration for the "disfranchised millions" who prefer better pops and classics. Recognition of this has meant more sales and greater audiences for WDOK, he said.

Mr. Cook, who devotes 25% of his daily four-hour show to albums, warned that disc jockeys should be extremely selective in choosing LP fare. Some albums, he said, are "thrown together" with weak selection of songs and arrangement. He conceded that the general quality of albums has improved this year.

SUNDAY BREAKFAST

Speaking at the Sunday morning breakfast meeting, Gordon McLendon, president of the McLendon Stations, stressed the even brighter future for radio. "Radio will slice sharply into budgets now going into newspapers," he stated. Radio's nighttime sets in use and Saturday-Sunday listening are rapidly rising, a harbinger of "a major triumph for radio in the after-dark hours," Mr. McLendon said.

"The timebuyer must take a new look at newspaper circulation," he maintained, saying that KLIF [Dallas] circulation equals the circulation of both local newspapers combined. In addition, Mr. McLendon pointed out, "buyers will find out newspaper circulation does not mean readership."

In its programming, radio should not be reticent in competing editorially with newspapers, Mr. McLendon declared, saying it has been a "shame" that radio in the past hasn't fully lived up to this obligation.

He scored the newspaper "giants" with broadcast properties which have subordinated their radio and "violated the public interest." However, Mr. McLendon said, with radio's emergence to even greater power, it now has become a case of "the tail wagging the dog."

He urged a more active and aggressive role for radio as these new horizons open. "I hate to see radio stagnate in some markets," Mr. McLendon added.

Murray Kaufman, WAAT Newark, N. J., briefly outlined the objectives of the National Council of Disc Jockeys. He advised that the disc jockey not allow himself to become a nonentity in radio.

SUNDAY MORNING

Adam Young, president of Adam Young Inc., and Wells Barnett, station operations manager, John Blair Co., spoke on the first Sunday panel. Mr. Young outlined the objectives of the timebuyer in buying a market. He stressed the importance of keeping the buyer advised as to the specific type of listener to each show, so that product message can be slotted for the proper audience.

Mr. Young reminded that not only do teenagers have some buying power but also that the teenagers are just a step away from the adult buying stage.

Mr. Barnett discussed the role the disc jockey can assume for the national advertiser at the local level. He declared that the d.j. is "the face of radio" and that a successful personality is part of the community. He urged the disc jockey to study the products concerned with the advertisers' commercial so as to render a more effective sales message.

A forum comprising Don Bell, KIOA Des Moines; Gene Plumstead, national program director, Plough Stations, and Chuck Blore, program director, KFVB Hollywood, explored means by which the disc jockey can maintain individuality within the framework of conformity required by management.

Mr. Bell said the disc jockey can exercise taste in selecting music even though he has no control over the supply; he can exercise ingenuity in introducing records; he can select music to cater to particular types of audiences; he can spend more time and thought in cultivating a personal approach to the commercial copy, and he can make an intensive effort to maintain individuality at functions outside the station, such as public service projects.

Mr. Plumstead said that before employment there should be "a mutual understanding between management and the disc jockey. Management must be frank. The disc jockey should know his limitations."

He cited advantages for the disc jockey in formula programming: "No longer is he dependent on writers, gagmen, or his own quickly-exhausted supply of bon mots or clever sayings; no longer will he have to wonder if a gag will be funny or an opinion will blow up in his face."

Mr. Blore assailed restrictions on the disc jockey, saying that at KFVB the lineup of seven d.j.s could "play what they want." He declared, "I don't believe in telling a



TOP MANAGEMENT PANEL on the role of disc jockeys in programming was composed of (l to r) Harold Krelstein, president, the Plough Stations; Bill Stewart, national program director, Storz Stations, who moderated discussion; John Box, vice president and general manager, WIL St. Louis, and John Fearnhead, executive vice president, WINS New York.