

by describing the methodology used by Pulse Inc. as well as the constant revisions that assure an accurate picture of listening habits.

Mr. Rogers pointed to the volume of business conducted by the present rating services and said they would not "long endure were they antiquated, disused or out of date." The Trendex executive charged that confusion "might creep in" in usage—"in what Nestle Advertising Manager Don Cady calls 'decimal point buying and selling.'"

Mr. Rogers deplored "the arbitrary rule-of-thumb where fractions and decimals are the only criteria. With the refinements in methodology and sampling . . . there is no excuse for sticking with a rule-of-thumb which might have been satisfactory in the palmier days of broadcasting."

On a panel dissecting the program director as friend or foe of the disc jockey, Ray Katz, WMGM New York program director, urged the delegates to establish close liaison with programming heads. Program Director Don Keyes of the McLendon Stations said the d.j. should recognize that program directors are usually good disc jockeys themselves.

At the same session, Eddie Clarke, program director of WHB Kansas City, touched on efforts by sales personnel at the station to influence music selection. He said the program director should defend the program commodity and remind the salesman, "Would you undersell your own rate card?"

Three disc jockey-panelists on the question of whether rock and roll is a bad influence on teen-agers unanimously voted "no." Bob Lloyd, WHEC Rochester, N. Y., said those who contend youngsters are bad because the music they hear is bad should ask themselves if "the kids will be good if the music they hear is good?—and, most importantly, good by whose standards?"

Robin Seymour, WKMH Detroit, said rock and roll has been "the secret of our [disc jockeys'] success. Much of it, he admitted, is "just plain low-down junk and has no rhyme or reason or place anywhere but in the ash can. But there will always be enough of these characters around that are so hungry for the quick buck they don't care what monsters they create."

Reed Farrell, KWK St. Louis, however, said radio stations, are overemphasizing rock and roll's importance in programming. "Perhaps the teen-ager can help to hype ratings, but let's not hype ourselves—results from sponsors must have equal importance.

"The Storz, McLendon, Bartell, Plough groups and other smart independents have been successful not only by being influential in record sales to teen-agers, but also by being original and clever in production techniques, news coverage, station sounds and personality development. They went to the markets where there was no rock and roll and without competition captured the teen-age market. Why not now go where there is nothing but teen-age rock and roll programming and offer something different?"

G. W. Armstrong, vice president and general manager of WHB Kansas City, addressed a post-luncheon session on the qualities that management seeks in a prospective disc jockey. He listed the tenets of believability, sincerity, microphone integrity and ability to accept responsibility. He reminded that the d.j. is an "invited guest" in the listener's home and, accordingly, should render the proper respect.

SATURDAY AFTERNOON

Three top station executives on the first panel Saturday afternoon discussed the ingredients in "formula" radio.

Harold Krelstein, president of the Plough Stations, urged disc jockeys to "stand for something in your community, consistently with perseverance and tenacity. Set up a guide to go by and don't try to ad lib a day-by-day policy." Failure to do this, he said, means loss of community identification for the station and the disc jockey himself, "except possibly on a very temporary basis."

Mr. Krelstein cited the need for "ear appeal and urgency" for the station which should program major elements of daily importance to the community. "In addition to fulfilling the needs of the community, the station must also program by "objectively studying your competition. . . . It is not so much what you are doing but what your competition is already doing that sets the pattern. For whatever plan you finally crystallize must be adhered to regardless of outside influence and criticism."

John Box, executive vice president of WIL St. Louis, said formula radio has grown big enough to attract public detractors and a constant current of criticism.

"The ingredients of 'formula' radio may remain fairly constant, but it takes a master chef to put them together—to create an appetizing mixture which provides excitement, entertainment, information and real community service day after day," he said, continuing:

"The rock-and-roll operators—the Top Forty imitators—have been lulled into a false sense of security by momentary ratings which are, for the most part, illusory and essentially invalid. . . . These music and news Johnny-come-latelys had best make their fortunes while their imitations will bring the fast buck.

"The balanced approach to formula programming is based upon the modern concept of radio as a personal medium—a constant companion—designed to appeal to the local tastes within our markets. I firmly believe that the disc jockey or personality is an integral part of the 'formula' radio that will survive when the rock-and-roll operators find themselves surrounded by operations that sound exactly as they do.

The third panelist, Jock Fearnhead, executive vice president of WINS New York, emphasized that the ingredients in formula radio must be flexible, according to market, competition and a number of other variables.

Popularity of music based on record sales and juke box favor should be only one criterion in selection of music, he warned.

"If there were only one proper formula.

WOMEN

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