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So says
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ADVERTISERS USE
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ONE BUY! FOUR MARKETS!

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CH.10-ALBANY, GA.

- ALBANY
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Raymond E. Carow
General Manager

**366,000
TV HOMES***

* ARB, Nov. '61

One buy—one bill—one
clearance!
Or stations may be bought
individually for specific
markets!

Represented nationally by
Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Co.

adults and 70.9% of San Diego radio homes every week.

Speaking again for the group, Lee Bartell differentiates modern radio in its infancy from modern radio today—and radio yet to come—by recalling Mare Connelly's observation that "everything nailed down is comin' loose."

"Yesterday's success may be tomorrow's failure," says Bartell. "And today's radio men are confronted with unrivalled challenges. There is no pat formula which can catapult a radio station to the top and keep it there. Programming is a total occupation. It is the development of a more highly refined concept which must make the difference, and a predetermined pattern is a necessity. Psychological aids must be developed and pursued. The use of words and phrases . . . even pre-determined inflections . . . are a part of the implementation and the development of the pattern. Music is selected with design. Each of the elements is merely a tile in the mosaic."

With Storz stations, group spokesmen see little change in the fundamental community-integration concept that originally prompted the Storz break with network tradition; simply changes in emphasis. The so-called "popular, modern" sound continues to be the foundation stone of the Storz operation.

Looking back, George "Bud" Armstrong, executive vice president of the Storz stations, says, "Whether you call it contemporary radio, modern radio or whatever, the Storz broadcasting company was making history with it in 1919. Other responsible broadcasters followed suit and soon the failing radio industry was vitalized and revolutionized. A great many industry leaders, including broadcasters who did not embrace our philosophy, have freely conceded that the result of such stations as ours saved the radio business in the early fifties."

As with a successful approach in any field, however, Armstrong continues, more and more stations adopted the so-called formula, and the "age of emulation was with us."

While conceding that some of these newcomers have contributed substantially to the growth of the industry, Armstrong notes that "unfortunately, the radio revolution also had its camp followers, with the 'quick buck'

approach, the license trafficking, the shoddy programming and the questionable ethics." He feels the Storz group, like many others, has survived this "onslaught"—doing well both in ratings and billing—because they have managed to "gain the respect and confidence of listener and advertiser alike."

It is this latter point, says Armstrong, that is the real key, or formula, for long-term success for the 1960's.

"Today a broadcaster cannot afford to 'oversimplify' the art of programming," he contends. "A stack of records, a few giveaways and a glib disc jockey are simply not enough. As has always been the case, the primary thing audiences want from radio is the music and entertainment it gives them. Mostly, people everywhere want contemporary music. But they also demand responsible news, and 'awareness' on the part of the station of community activities, discussion and a wealth of service features."

This latter is of paramount importance in the Storz operation today. Noting that the Storz stations were among the first to pioneer listener participation programs, Armstrong points to such fare as WHB's three-hour *Night Beat*, which he says is the highest rated radio program in Kansas City (with audience shares in the 50 and 60% brackets), and WQAM's *Alan Courtney Show*, top-rated in Miami and "SRO on the business side." The format of both shows, says Armstrong, permits a topic range from baseball to communism.

Armstrong also feels that no formula can be successful unless "you first have the people in your organization who can translate the needs and desires of your audience into an appealing and serviceable product."

"If there is any real secret formula which the Storz stations have had over the years, it has been the preoccupation with good personnel who believe in radio, whose only career is radio, and who have faith in what they're doing."

One thing all three of the "modern radio" innovators appear to believe in concert: the break from traditional network concepts into the early localized music-and-news pattern was simply a direction, not the promised
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