

KETO Joins KXA, KIXI in Concert-Music Field

By V. O. STREDICKE

Toss around some positives, comparatives and superlatives and you still end with a fuzzy description of concert music on Seattle's AM radio.

Three stations profess to play good, better or great music. They do, to one degree or another, but some of it causes a serious music lover to wince.

Acknowledged leader in AM good music, in time on the air, at least, is KXA, a strong-signal daytime - only station.

JIM HAWKINS, station manager, describes his goal as a blend of good, popular music and symphonic music — for "those who are selective."

The station has billed itself as the good-music station for 12 years. Although the station has "brightened" its sound since Hawkins was named manager in 1965, it retains a scheduled concert hour each day and includes at least one major symphony each week-end.

Upstart in the field is KETO-AM, which separated from its FM operation early this year.

Lloyd Yunker, KETO program director, admits the station has yet to play a complete concerto or symphony, but believes his station is nevertheless attracting the serious listener. Excerpts and short selections are used to vary the pace, yet keep true to the idea

of a classical station. Concert tapes of the Cleveland Symphony have been added recently to the station's week-end fare.

More than a year of planning went into the changed station policy, Yunker said, as William Boeing, Jr., awaited approval of the sale of a sister station in Portland.

Yunker said the basic format was organized on a 50-great-works premise, but expanded to well over 1,000 easily recognizable classical selections.

Carefully watching the station's daily mail, Yunker runs through the large library "brought piece - by - piece from Portland," and auditions new symphonic releases regularly.

He takes special effort to isolate short or unusual melodies that are buried in seldom - heard "deadly" concert pieces, and transfers them to more accessible tapes for announcers to use.

YUNKER SAID this approach keeps the sound of the station "new" and often swamps the station with requests for the names of certain selections.

The station is not overly conscious about keeping a "light and bright" sound, Yunker said.

"Just so we don't make a dramatic change of pace like playing Wagner next to Brahms."

JOHN SHERMAN, pro-



"Her pulse is weak—get that TV repairman in here."

gram director at KXA, sets a more-rigid basic pace for each of the major segments of the day.

Bill Taylor's morning show from 5:30 a. m. usually features up-tempo orchestrations, marches and lilting show tunes along with semi-classical selections.

Chuck Bras and Rudy Perez, other KXA announcers are permitted to include short commentary in addition to playing records. Perez' major stint is on "Showtime" an afternoon segment of music from films and Broadway.

Announcers comments are discouraged on KIXI, which describes itself as the "bet-

ter music" station. Dating back to 1961 the station has programmed dance - tempo melodies and lively orchestrations of show tunes. It is sometimes called "beautiful music."

To the casual listener it may be hard to tell apart Dave Ballard, Ron McArthur, Del Onley, Jim Willis or Bill Harvey — or even to learn their names.

Only Ballard develops a distinctive program with his popular Sunday show, "Reflections."

Sherman selects almost all of the music to be heard on the station. He also programs the mid - morning "Concert Hour," which runs from a symphonic selection to featured album or to the work of an individual composer or performer.

Sherman has also developed a personality segment from 10 a. m. with readings, nostalgic selections, and an occasional unusual recording. (Who would expect to hear the Hoosier Hotshots play "I Like Ba-

nanas Because They Have No Bones" on KXA?)

In general KIXI-AM reflects the more spectacular sound of newer recordings, since these generally fit the simultaneous stereo broadcast on KIXI-FM.

Contrarily, George Edgar, station manager at KETO, has a reminder posted in the production booth:

"Never play a bad, new record for a good, old one."

(See Page 28, Col. 1)

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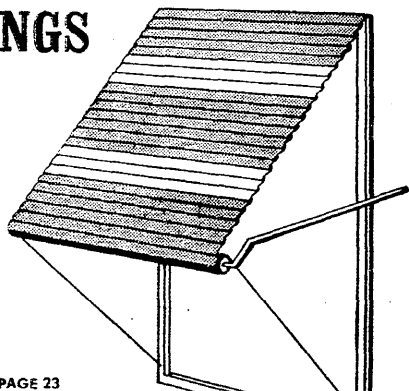
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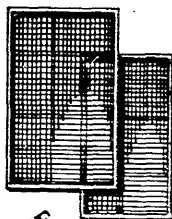


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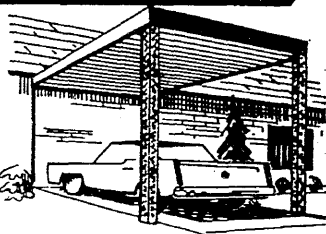
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